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THE MOVING PICTURE WORLD

VOLUME IV

January-June, 1909

Edited by
J. P. CHALMERS
THOS. BEDDING. F.R.P.S.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING CO.

125 EAST TWENTY-THIRD STREET, NEW YORK

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JANUARY 2 **No. 1**

Editorial.

HRISTMAS PRESENT BY MAYOR LELLAN TO THE EXHIBITORS OF GREATER NEW YORK.

licenses for moving picture shows are issued personally responsible for the safety and lives and take this action on personal knowledge nditions and the firm conviction that I am lic calamity.

erefore, order each and every license issued by ving picture show be and the same hereby is annulled."

GEO. B. McCLELLAN, Mayor.

ve was the unexpected present handed out to itor in Greater New York on Christmas Eve. pt and decisive action by several prominent in obtaining a temporary injunction, prevented tors from losing the holiday receipts. As we ss we learn that the matter has been argued courts and that the judge has taken the papers, his decision.

hile all the shows are open, but many of them d trembling, and all taking special pains to set e in order and present programs that would not lace at a Sunday school entertainment.

oving picture exhibitors ever doubted the ad of necessity of organization for mutual pro- ch doubts must have been effectively dispelled perience of the Greater New York exhibitors ek. The jolt they received at the hands of ellan should put life into every exhibitor he United States. Several weeks ago attenlled to the effective work towards protection y the organized exhibitors of Hudson County ey. It did not fail of attention, but the ex- Greater New York were both too skeptical and be plain, too stingy—to get down to business hem were content in the possession of a license belief that a few dollars "planted" occasionally would bring them ample protection, regardless of agitation or conditions. In consequence of this, Mayor McClellan's manifesto, coming as it did like a thunder-bolt from a clear sky, found them in a practically helpless condition. The resources and energy of a few bright and determined men came to their rescue and brought them together in an organization within a few hours that demonstrated what organization can do. Had they come together months ago and paid into a mutual protection treasury but a small part of what they spent foolishly, the result of the hearing before the Mayor in the war against moving picture shows would in all probability have been different, at least to the extent of more fair play.

* * *

The most regrettable feature in connection with the Mayor's order is that he should have, by one stroke of his pen, temporarily nullified hundreds of licenses without regard to the merits of individual cases, thereby subjecting the holders to serious financial loss. Without making any distinction, the just were made to suffer for the unjust and without being given the opportunity of saving themselves.

Mayor McClellan's position is an exalted one. We mean with reference to the Mayoralty, not in connection with the moving picture question. But no matter how important and dignified the position may be, the Mayor is bound to respect the laws with the same fidelity as the humblest citizen, and respect the rights that are accorded those who observe them. A license granted under the law governing moving picture shows is not revokable in the manner resorted to by Mayor McClellan. It holds good until specific charges are made and proved against the holder, and the law provides for a procedure in a court where all parties interested may be given a full and fair chance to be heard before the license is either declared sustained or revoked. This matter was gone into fully at the last session of the Legislature in order to deprive the police of the opportunity to arbitrarily close the shows.

* * *

The clergymen who appeared before the Mayor generalized their complaints and did not have the spirit of fairness to admit that there were exhibitors who had fully complied with all the requirements of the various city departments and were conducting their places in accordance with the laws. In making his order the Mayor was apparently actuated by the same impulse. All exhibitors were put in one class. No attempt was made to ascertain if there were any who had a good case against the charges.

There is no calling that holds and should command more respect than that of the clergy. There is reverence due these men collectively that cannot be withheld if the welfare of civilization and good government is sought. Individually, we regret to say, the case is quite different. Too many clergymen are prone to become both egotistical and bigoted. They assume that any cause they champion must be supported. In cherishing this view they oft usurp the privileges that rightfully belong to others, and when challenged on this score not infrequently become unreasonably aggressive. One of the most prominent of the clergymen who appeared before Mayor McClellan was fined for contempt of court not many months ago and cleared himself only by a most profound apology to the court he had offended. This incident is cited merely to show that where charges are made by the clergy the case is no different from that in which the accuser is a layman. All sides are entitled to a fair and impartial hearing and investigation.

The extensive support given by the public to the moving picture show proves that, in the main, they are of a nature that is elevating, for the great American public are not fools. At the same time the public morals should be considered, the public health by proper ventilation, and the public safety by ample means of exit in case of panic. The voice of the critic should be heeded if it is not hypercritical like that of the reverend gentleman who cited as a sample of the immorality of the shows, the shortness of the tunic worn by "Caesar" in a film that has recently been much exhibited. Would he have had "Caesar" appear in trousers and a frock coat If the public would be satisfied, the producers of Shakespeare's dramas and historical plays would hereafter save money by using everyday attire instead of going to the expense of obtaining costumes that are historically correct.

* * *

As a whole, the charges made before the Mayor were of the cut-and-dried order. The picture men were not prepared for blanket charges. They looked for specific complaints, with a chance to make specific refutation, and the obligation of the authorities to respect a legally granted license was apparently entirely ignored.

There are excellent reasons for the belief that the crisis the picture men have been forced to meet was not brought about entirely by the clergy. That they have been used as a catspaw by one of the strong organizations of vaudeville actors is accepted as a fact in many quarters. For several weeks it has been known that an organization of actors has been formulating plans to put the moving pictures out of business. If they did not succeed in getting the clergy to do the trick, their labors and the results accomplished through the Mayor's order at least form a striking coincident.

* * *

No plea is made in behalf of the exhibitor who has not complied with the laws other than that he should be deprived of his license as provided by law. He has a right to demand a hearing, be fully acquainted with the charges against him individually, and given ample opportunity to defend himself. If found guilty, his license should be revoked.

Now is the time for the exhibitors of Greater New York to perfect an organization that will work in conjunction with the manufacturers and renters to eradicate those places that do not comply with the laws and put an end to all this turmoil and unrest by cutting off the supply of films to those exhibitors who will persist in violations. It is all very well to advocate an exhibitors' association and a common fund with which to fight their persecutors, but there is no disposition on the part of the Mayor or the reformers to persecute the showman who is conducting a legitimate business. It is said that the clergy are strongly opposed to the moving picture show. This is not so, as we have learned by personal inquiry. They are only opposed to certain features, and these can be dealt with.

The exhibitors have suggested that a representative be appointed from two civic bodies to investigate the shows. This would be a temporary palliative, but afford no permanent relief. At the hearing before the Mayor last week the manufacturers offered to pay for the services of a censor. Whom have we got to deal with if it is necessary that all their productions should be vised by a moral censor before they can be shown in public? The admission is in itself humiliating. If a censorship of all films is decided upon, the manufacturer, the renter and the exhibitor should be represented as well as the public.

Calmly reviewing the situation, drastic action of the Mayor, we existence of the conditions which action. In fact, the more we think matter we cannot see any other cou taken that would have been effectu clergymen requested the theaters to The Mayor had been personally inv picture shows and his of ereation felt justified in closing them, abo not far wrong was shown by an ac almost the next day in a Theupon the exits were found to be unavailab called into use. The reformers wo isfied with an order to enforce the the safety of the public would not ordering an investigation and afte licenses of offending exhibitors. the conclusion that the Mayor acted decisive step stirred up the exhibit that it will lead to concerted action eradicate the bad spots that are cont business into the spotlight of public

---

THE SECOND ANNUAL MEE
FILM SERVICE ASSOC

New York City, January 9-11, 1
Hotel Imperial, Broadway, 31st to

The Association has secured a re equal to one and three-fifths for the not available unless not less than o present certificates to the agent of will be present at the Imperial Hote meeting. So as to avail of this p should ask for a certificate when p for the going trip. These certificat every local ticket office, but the ticke nearest point at which a through certificate can be obtained.

So far the New York Central Li Erie, B. & O., D., L & W., Lehigh Vall Philadelphia & Reading, the Western connecting lines of these roads have

Film renters, their delegates or hibitors who may desire to be on ha of the 9th of January are all reques tificates when purchasing their ticke

The saving effected is in all ca the charges for a Pullman berth, and operative it is requested that all me tificates when purchasing tickets for bers of their families, or delegates, hundred is necessary before the r will be granted.

ALL FILM RENTERS. Indepe should attend the meeting of Ja Hotel Imperial, Broadway and T New York. Rooms at the hotel wards; for two persons $3 per da with private bath $2.50 per day $4 per day up. Rooms may be se out-of-town delegates by writing the Hotel Imperial or to the Mpv We have also on file other accom cinity of the meeting rooms per day to $1.50 per day for pr $10 per day for room and par

COMMENTS ON THE MAYOR'S ACTION BY AN EXHIBITOR AND A RENTER.

Pro and Con.

There has been considerable red-hot discussion as to the justice of the Mayor's proclamation shutting down on the moving picture shows, and it has resolved itself down to this decision.

The managers who have complied with the law need have nothing to fear, and they are foolish to step into the breach and help protect the many who by falsification and trickery have evaded the law and operated places that have not fulfilled the requirements. That there are many moving picture shows in this city that are a constant menace to human life and the safety of the community goes without saying. These places are in almost every instance operated by foreigners who are not citizens, and who are dumb when you advance any argument to them why they should obey the laws as they exist on the statute books.

The first thing these men ask is: "Ain't this a free country, where a man may do as he pleases?" It is time these men, who have in probably the vast majority of cases been law-breakers in the country they came from, learn that the laws must be obeyed here, or they will be made by harsh means to obey them. This is a free country, but freedom does not mean untrammeled and limitless license. Therefore, the quicker the law-abiding moving picture showmen abandon these law-breakers to their fate the better it will be for those who do obey the law. There is nothing will save them, unless they obey the law.

The cry of and accusation against Mayor McClellan of graft and a desire to get square with someone is childish, and without one iota of foundation. All the opinions of lawyers anxious to stir a mix-up for the purpose of collecting a fee will not stop the Mayor in the exercise of his authority. He is the chief magistrate of the city of New York, the High Chief of Police and the Constitutional Law of the city authorized by the Constitution of the State of New York gives him the authority to cancel and abrogate any license issued by the city at any and all times, whenever he thinks the continuance of the same is detrimental to the public welfare. And the clergymen and others who have presented the evidence to the Mayor that caused him to take drastic action against the law-breakers are men above reproach. They have secured evidence of law breaking that the police should have secured, but which they either neglected to see or refused to take notice of. That's all there is to it. When the sifting out process is completed there will be a healthier state of affairs all around. Obey the law.

AN EXHIBITOR.

WHO IS TO BLAME?

At last the public has expressed his wishes, and by the Christmas gift of the Mayor of New York to the cinematography industry, the manufacturers, renters, exhibitors cannot tell us any more that the public wants the bad productions shown of late.

The manufacturers, renters and exhibitors have just what they deserve; they have been working very faithfully to attain this result. The manufacturers have been on a lively competition, overworking their brains to find silly and impossible situations to beat each other in the production of miserable films. Instead of elevating the work they have been pulling it down as fast as they could.

The manufacturers should have put on their thinking caps instead of listening to the greedy exhibitors.

It is a well known fact that cannot be denied, that if the moving pictures had fallen in the hands of respectable showmen they would be at this day the best amusement. This was not the case. Three-fourths of the showmen are of the greedy set that could not see a future fortune in cinematography, but wanted to make all the dollars and cents they could to-day. **To-day is their cry. To-morrow will take care of itself**—and the manufacturers joined this folly of the exhibitors. These greedy showmen are all the time in trouble with the authorities; they neglect the fire regulations, they purchase cheap machines, pay poor salaries to inexperienced operators, etc., all the time cutting down the expenses. Money, money, is their cry, and to make more money they run the machines as if they were engaged in a speed contest, consequently showing the pictures to a great disadvantage.

These foolish exhibitors are blind, blind in many senses. They didn't see that running their machine so fast, they disgusted the public and injured the eyesight of many, and consequently ruined the business. Blind because they could not judge between the rough element and the decent classes. When showing silly films, as the one of a drunkard sitting down on a cake of ice to cool himself, one-third of the audience, the rough, ignorant element, laughs, while two-thirds walk out disgusted. Because an ignorant one-third laughed and because the other two-thirds were decent enough to walk away without making a fuss or protesting, the blind showmen said, **"This is what the public wants."** The renters say the same to please and keep the trade of the exhibitors, and the manufacturers join to please the renters, until the **great sad awakening,** when the outraged people walked to the City Hall and asked the Mayor to close all the shows.

Is it not time that the exhibitors open their eyes and take warning of all the good advice you gave them in your paper? You have never stopped at the truth; you have criticised the manufacturers on their bad productions, as you have praised them on their good work. All this information, editorials and other comments should have been of a great benefit to the exhibitors, but all of them were too busy to read any paper, they did not care to read anything, they knew it all. At least it is what they told me when I called on so many of them.

How about this manufacturer who said that he had been 15 years in the business and had no use for reformers? How does he enjoy his Christmas? Is it not a mighty poor Christmas gift on the part of the Mayor? Reformers have been slow in appearance, but it seems that they were working under cover and were preparing their batteries for the great fight, and they won the battle, as outside Mayors will copy Hon. George McClellan.

I have sounded the alarm several times, but it was of no use.

A FILM RENTER.

VIEWS OF A PROMINENT RENTER ON THE STATEMENT ISSUED BY THE MANUFACTURERS.

One of the most prominent film renters made the following statement when asked what he thought of the announcement by the new Motion Picture Patents Company, published in our last issue:

"Personally, I have not the remotest idea what effect this is going to have on the business from the viewpoint of the exchange men. I am quite certain, however, that it will not be of any special benefit unless the so-called 'patent owners' can ramify the situation by enforcing schedules and prohibiting running any film through any machine that is not licensed by patent owners. I think this will be the radical stand that they will take, it being the one method to my mind that will be of sufficient weight with exhibitors to prohibit them from using film other than the licensed product. Then, again, another suggestion that might possibly be adopted by them would be selling the product of certain manufacturers in certain territories, which would eliminate the prospects of repeaters in the same territory, and thereby enhancing the value of the film for a longer period of time. Heretofore, as you know, so many film exchanges being compelled to buy the product of so few manufacturers, has brought about a condition where it is almost impossible to use a reel after it is a few weeks old, owing to the fact that all the Association members were compelled to confine their purchases to a limited variety.

"I presume this consolidation will now eliminate the so-called Independent renters, and if this is the case it means that they will be cut off from the supply, thus compelling them to work off what they now have on hand, and as time progresses I have no doubt but that they will be renting these subjects for as little as 25 cents a day. Their continued existence in business, with some such policy as I have mentioned, and the threatening of exhibitors with prosecution for running film not licensed by the licensees will keep the Independents in business for some considerable time and will prevent the elimination of the very cheap store show which make possible the existence of cheap price film exchanges.

"Then, again, the idea strikes my mind that I hardly see how it will be possible for the patent owners of projecting machines to enforce the requirements for a license, as it will be a difficult matter to distinguish film now in the possession of the film exchanges that were unlicensed. Further, it will be an extreme hardship on all film exchanges to maintain an existence to return film at a stated period. It is also a disadvantage to men to be in business and having stock, and in reality having no stock at all, making any valueless business so far as assets are concerned. The business could only be sold for the prospective trade. In other words, it reduces the film business on a sale basis to a

good will. This, in case of the owner of a film exchange would be an extreme hardship on the heirs."

We have often called attention to the poor lecturing given by the $12 per week lecturers in our city. The managers will insist upon spoiling their entertainments because they can get an ignorant illiterate "speiler" for $12 per week, when a competent speaker and educated man who would attract people into the theater instead of driving them away would cost them $50 and be the cheapest in the end.

Right here we have to chronicle the utter failure of a special feature presented at a prominent theater on Fourteenth street last week, owing solely to the man who gave the descriptive talk being neither an elocutionist, orator, nor humorist, and not knowing how to talk or grasp his subject, or to pronounce his words properly.

Every American child knows the old story of "Santa Claus and the Night Before Christmas." This story had been elaborately illustrated by Mr. Hal. Merritt, the cartoonist, and supplied with excruciatingly funny pictures. The story in the hands of a person with any conception of what an American Christmas is becomes intensely interesting, provoking cheers of approval from the little folks and roars of laughter from their elders. But in the hands of this lecturer, who could neither speak, pronounce his words properly, nor had any conception of humor or of dear old Santa Clause, to whom the children of America send over a million letters through the postoffice every Christmas, this splendid feature became a flat and disastrous failure. And the report given on the matter was that it "did not take." The reason it did not take was simply because managers look for lecture talent among people brought up in rear tenements because they will work cheap. It's about time the public rebel against this kind of trash.

THE BEAR AND THE BEEHIVE.

(With Apologies to Æsop.)

Once there was a lot of industrious bees, which had worked hard to accumulate honey for the Winter, when a meddlesome bear came along and attempted to appropriate the honey. He upset the hive and the bees poured out of the hive and stung the bear to death. As his meddlesome nose was the only vulnerable spot the bees could find they made the attack there and soon had the bear hors de combat.

The big music publishers of this city remind us of the bear, and the singers who own a couple of songs remind us of the bees. It is a fact that to-day there is not a song hit on the market and has not been for fully a year. There is not even a popular publication in the way of a song that is rated as above a half-way good seller. The cause is the moving picture shows and the singers. No singer will handle a publication of the big publishers to-day unless he is paid to sing it. He knows that the publishers pay some singers and considering himself as good as they, he refuses to sing unless he is paid. The moving picture shows do not keep a song on longer than two days, and in the majority of cases it comes off after one day's use, and the public does not hear it enough to get acquainted with it or interested enough in it to buy it. Therefore, it falls flat.

But there is a swarm of bees in the shape of singers who own themselves two or three songs which they have published and secured sets of illustrations for, and they are crowding out the singers who do not own slides from all the cheap shows where illustrated songs are sung. For the privilege of hawking their music through the audience during intermission they furnish their own slides and save the manager the rental price of his slides. They get the preference because to the average moving picture show manager the $2 bill which he saves on the rental of slides looks as big as a barn door. The result is that these bees are stinging the big bears of music publishers right in the pocket, which is their most vulnerable and fatal spot. They are selling thousands of their own songs and creating a call for them in the stores and shutting out thousands of copies of the big managers' productions.

And it is a good thing, too, because the big managers have tried to not only make wage slaves of talented writers, but they have almost killed the art of ballad singing by sending their cheap clerks into the theaters to sing without cost. The business has got away from them now, and to their hagrin men whom they boycotted and threatened are working steadily and selling thousands of their own publications here the big fellows formerly had a monopoly. Well the y is only fattened to be killed, and the knife is doing its k on many of the hog music publishers in this city.

ONE OF THE STUNG.

ANIMATED PHOTOGRAPHS IN NATURAL COLORS.

A Paper Read Before the Royal Society of Arts, London, December 9, 1908.

By G. Albert Smith, F.R.A.S.

It is a pleasure to respond to-night to the invitation of the Royal Society of Arts to describe briefly a rather long course of experimental work carried out with an interesting object in view—that of reproducing by means of photography moving scenes in their natural colors.

The subject of color photography has been very much to the fore of late, and the main lines upon which the work is done are so widely understood that it is unnecessary to go very fully over rudimentary ground in introducing the subject to an audience like the present one.

But we are to deal with that branch known as "animated" photography, and as I often find that though most people are familiar enough with the results as exhibited at the places of amusement, they are not always quite clear about the process, it seems desirable to outline briefly the principles of the art.

Briefly stated, animated photography is snap-shot photography, without much interval between the shots. To do the work you provide yourself with a special camera and a roll of sensitive film, which latter may be of any length from say, 50 to 500 feet, and on this film you take snap-shots at the rate of 16 per second. A handle on the camera actuates machinery which carries the film forward. You turn the handle at a speed which causes the film to pass behind the lens at the rate of one foot of film for every second of time, whilst a revolving shutter with an opening in it permits 16 images to the foot to fall in rotation upon the travelling sensitive surface. It is important to note that the sensitive film is not travelling past the lens continuously; the machinery causes it to stand still momentarily while the actual snap-shot is being taken, and whilst the film is being whisked forward preparatory to another snap-shot being recorded, the revolving black shutter intervenes to protect the moving film from light. Thus the film jumps forward sixteen times every second and stands still sixteen times every second. When all the film has run through the camera, or when you think enough of the scene has been recorded, the film is developed like any other negative. When dry, a contact print is made on another piece of transparent film of corresponding length, and when that print is finally developed and dried it is ready to exhibit to an audience. It is run through a machine fitted with a lens and provided with a good light, in such a manner that the snap-shots are projected just as lantern slides are shown, only that they change at the rate of 16 per second. A black shutter here again revolves and obliterates the light every time a picture changes. The sheet is, therefore, being bombarded with a stream of snap-shots at such a rapid rate that before one snap-shot has had time to fade from the observer's retina another one is in view, and as each view is a record slightly different from its predecessors, the illusion of movement is conveyed. The part played by persistence of vision in this process is important, because we shall meet with that phenomenon again presently.

It is admitted that "animated photographs" are of great interest and educational importance, enabling us, as they do, to participate at our ease in scenes and happenings which we can never witness without their aid. But now that the extreme novelty and wonder of the thing have lost their first spell over our minds, how frequently the thought occurs that if only color could be added a much more realistic impression of the situation would be conveyed. Personally, I have frequently had the desire for color during the twelve years that I have been actively interested in the animated picture industry; but I think I date my determination to do what little within me lies to bring about that desired end from the time of the funeral of our late Queen, when it was my sole privilege to cinematograph the scene on the steps of the Chapel Royal, Windsor Castle. The picture that I obtained on that occasion, though a faithful record of movement and incident, conveyed no suggestion whatever of the gorgeous coloring of that historic scene. The rich uniforms of our King and Princes, the gorgeous tunics, plumes, and gold braidings of the great representatives of continental and other countries, made a blaze of moving color on the broad steps of the Chapel which I shall never forget. My picture, of course, conveyed nothing of all this, and to my mind lost nine-tenths of its interest and truth in consequence. The same lament applies to almost all military scenes, in my opinion; and numerous other cases will occur to all of you where, if we could only reproduce color as well as

movement, a much more realistic and valuable record would result.

But how is it to be done? What methods are open to us? Science tells us, with proofs that cannot be disputed, that there is no such thing as color in an objective sense; color is a sensation—a something supplied by our own minds—a subjective phenomenon entirely. A red object is conveying to our eyes a series of physical impulses numbering some millions per second; a violet object is sending impulses at nearly double the rate; other colors are sending impulses at different rates per second; and the brain translates these different impulses into sensations which we term color. Colors, then, in all their innumerable shades and gradations, are actually impulses, shocks, or waves of varying intensity and proportion, each impulse or shock having its own characteristic velocity by which we recognize it and assign it its value.

Scientifically speaking, in the light of our knowledge to date, the photographer who sets out to record color is seeking to record what does not exist outside of his own mind! Apart from his own brain, the beautiful colors and gorgeous tints around him are "oscillations of the ether"; and any experimenter who fails to grasp this scientific proposition and to work in the light of it is handicapped indeed.

Students of photography and of color phenomena are well aware that the scientific performance of Professor Lippman some thirteen years ago still ranks as the only real "photography in colors." He passed the focussed picture in his camera through an extremely thin and transparent sensitive emulsion on to a wall of mercury. Thence the color waves rebounded, and by what is known as interference set up a permanent chemical change in the thin film. The light waves became, as it were, stationary, and revealed colors when viewed at a certain angle in reflected light. Such pictures require an exposure of at least a quarter of an hour in good sunlight. The colors are not always quite satisfactory (white is not at all well rendered) and the picture cannot be reproduced. The process is of intense scientific interest, but has no other practical value.

It appears, then, that in the present state of knowledge the most we can hope to do photographically in the pictorial registration of color is to record the particular color waves in any scene in a scale—from white ranging through intermediate greys to black, subsequently translating these neutral gradations back into color terms by some artifice with colored lights or dyes.

Some authority has, I believe, laid down the proposition that the human eye is a very imperfect optical instrument. However that may be, it is very certain that the photographic plate is much more imperfect. The photographic plate is partly color-blind. It is said that some ladies in church are so much absorbed in the millinery that they necessarily bring away a very imperfect impression of the sermon. The photographic plate when put to work is so much impressed by the colors violet and blue, i.e., ether oscillations of high frequency, that it omits to give anything like an adequate rendering of the slower oscillations which human eyes recognize and designate as orange and red. Every amateur photographer knows how sluggishly responsive, comparatively speaking, his plates are to red rays, and for that reason he develops and inspects them in red light. Consequently, before photographic plates can be made to record color waves, even in terms of neutral greys with white at one end of the scale and black at the other, they must be induced to see things more as human eyes see them. At present, whilst the human eye says that yellow is the most luminous color next to white itself, the photographic plate says that violet is. Whilst the human eye says that scarlet is a very bright and luminous color, the photographic plate says it can scarcely see it at all.

So far as is generally known, the only way to make photographic plates see more as we see is to doctor them in very carefully arranged conditions with certain of the curious dyes derived from the by-products of coal. By a course of experimental doctoring of this sort, extending over the past three years, I have found it possible to make cinematograph film as sensitive, for all practical purposes, to red as to white. Thus a negative taken in the sixty-fourth of a second through a piece of red glass of two ladies, one dressed in scarlet and one in white, shows the dresses recorded with equal intensity. This is in harmony with the testimony of the human eye in similar conditions, as we shall find if we take a piece of red glass and look through it at two ladies dressed as I have described.

Apart from the beautifully scientific but impracticable process of Professor Lippman previously alluded to, the only field of operations presented to our view (assuming that we have secured a photographic medium sensitive to all colors of the spectrum) is the three-color theory promulgated by Thomas Young early in the last century, and since adopted in every process of color photography with which I am acquainted. This theory refers all human color sensations to three primary ones—red, green, and violet. It suggests that we have a sort of triple seeing-mechanism capable of exciting sensations in the mind when stimulated by light-waves, and that all the color sensations we experience are caused by the stimulation and activity of these triple avenues in varying proportions.

Whether the three-color theory is in accordance with physiological facts or not need not be discussed. Sufficient is it for us that its adoption gives a practical working hypothesis, and as expounded and practised by Ducos du Hauron, Dr. Joly, McDonough, Ives, Lumiere, Sanger Shepherd, and others, gives us pleasing reproductions in color. The applications of the theory are almost as old as most of us in this room; and we have seen from time to time lantern slides of still subjects beautifully produced by methods based on it.

Briefly, the theory indicates that, applied to photography, we are to take a photograph through red glass, which, by cutting out all other rays, permits us to secure a record of all that is red in the view and of all that relates to red; we are to take another through a green glass and so obtain a record of green, and of all that relates to green and of nothing else; finally we are to take a third photograph through a violet glass and secure a record of all that is violet and of all that relates to violet. When these three photographs are ultimately viewed in the colored light that belongs to each, and they are somehow superimposed so that we view them all at once, each picture will contribute the requisite proportion of color recorded in it and the reconstruction of the colored scene will be complete.

The simplest illustration of the principle is perhaps the triple lantern, when the top lantern may shed a light through red glass on the sheet, the middle lantern may throw light through green glass, and the bottom lantern supply a beam of violet light. These three beams of colored light superimposed upon the sheet will form white light. Then if the photographs, taken as described, and made into lantern slides, are inserted in their appropriate lanterns, and correctly focussed and superimposed on the sheet, the proportions of colored light passed through the three slides suffice to reproduce to our eyes the proportions of color in the original scene.

The most startling example of the three-color theory is admittedly afforded by the recently-introduced and wonderful Autochrome plate, in which, by the marvellous skill of the brothers Lumiere, the required color filters are embodied as microscopic particles in the photographic plate itself, so that one exposure secures the photograph in three-color value, and, when finished, a light at the back of the plate enables us to see the three colors in proper proportion. The multitude of microscopic filters (red, green, and violet) embodied in the plate abolish all the intermediate steps necessary before the introduction of the plate, and at the same time afford the most brilliant example of the application of the three-color principle.

The three-color principle having been proved by numerous lines of demonstration to be a sound working theory, it would naturally suggest itself as being applicable to animated pictures; and, judging by the records of the Patent Office, there are plenty of people who have thought so. But it is to be feared that in the rush to the Patent Office the details of experiment and trial have generally been overlooked.

Some years back (1902), I was invited by Mr. Charles Urban to assist in a thorough trial which he was making, regardless of reasonable expense, of a three-color process applied to the cinematograph. At that date very little was known about the possibilities of sensitizing film to red and green, and, to that extent, we were handicapped, although we had very expert assistance. Nevertheless, in good sunlight we did succeed in taking a few negatives in which the three colors were duly recorded. It was when we came to superimpose the pictures on the sheet through three colored glasses that we found the process unworkable. As soon as the handle of the projecting machine was worked the three pictures refused to remain in register, and no knowledge that any of us could bring to bear upon the matter could even begin to cure the trouble. I do not know whether any other workers, if there are any, succeeded where we failed; but, if they did succeed, the public have never, so far as I am aware, been permitted to see the results. The difficulty

is mainly due to the fact that cinematograph pictures are small to begin with (about the size of a postage stamp), and they have to be enormously magnified in exhibiting, as you all know. The slightest defect in registration is pitilessly magnified, and when the minute defects of registration in the first three pictures are followed by minute defects of another sort in the next three, and by yet another sort in the succeeding three, and so on throughout the length of a film, the effect on the observer is almost unbearable.

A plan much recommended, and much patented, I believe, is to use three lenses in taking the negatives, with a color filter behind each, and to use a similar contrivance with three lenses and color filters when projecting, adopting one of the usual contrivances to superimpose the images issuing from the three lenses. Whether the persons who advocate and patent this plan ever descend to the trivial detail of trying it is unknown, but when Mr. Urban and I tried it with carefully made machinery, the results were astonishing and painful to behold. It becomes evident on trial that the three pictures taken through the three lenses, however close the proximity of the latter may be, are slightly different from each other, and the attempt to superimpose these slightly different pictures when they are highly magnified, results in unbearabe confusion.

The next idea we worked upon was to abandon the attempt at mechanical registration of the three pictures, and to run the films through the projecting machine at such a speed that the colors on the revolving shutter would combine, and so give the desired effect by persistence of vision. This was successful, but the colors were washy and ineffective. In fact, the colors were so pale that, considering the amount of film used up (three times the usual number of feet per subject), and considering that the problem of exposure was made three times as difficult, the experiment assumed a less hopeful aspect. The death of the original patentee put a further damper on the inquiry, and the experiment finally dropped.

During the last four years I have renewed the inquiry, to the exclusion of almost all other work, with the enthusiastic support and ever buoyant encouragement of Mr. Charles Urban. I have concentrated attention specifically upon four points:—1. Sensitizing the film to all color waves, specially pressing the sensitiveness as far into the red and of the spectrum as possible. 2. Superimposing the color records by persistence of vision. 3. Compressing the color records into a less number than three, so as to give the least possible interval of time between successive presentations. 4. To conform to the condition that any scheme must be easily applicable to the existing cinematograph machinery, and that the standard film with standard perforations must be used, so that any successful results might be readily adopted by every cinematograph user without much trouble or expense.

The first of these lines of inquiry (sensitizing) has been already referred to; it simply consisted of repeated trials and experiments day by day for a year or more until the required conditions for sensitizing emulsions for cinematograph work were better understood. The third line of inquiry, that of reducing the number of pictures in which the color waves could be recorded in a monochromatic scale from three records to two, also resolved itself into a matter of repeated trial. For, in addition to deciding upon the particular shades of grey deposit which should be adopted as the equivalent of particular colors, the variations of different emulsions in yielding these greys had to be taken into account. The final deduction from the experiments under the third heading was that, proceeding from the red end of the spectrum, all rays from dark red to blue could be recorded in proportions which our eyes accept as sufficiently truthful through two filters only.

If we ask individuals to set down the principal colors of nature, placing them in order of luminosity or brightness to the eye, the average of the lists will be as follows:—White, yellow, orange, red, green, blue, violet, indigo, black.

Now reference has previously been made to the unfortunate fact, that photographic plates or emulsions do not see as we do; thus, to the plate, blue and violet come at the top of the scale next to white, and not at the bottom end, as they do in the luminosity scale. I find that it is possible with two carefully-adjusted filters to pass to the sensitized plate or film colors in proportions parallel to the above order. Through one filter I pass white and yellow, then on through orange and scarlet to the darkest red I can sensitize for. Through the other filter I pass white and yellow again, as these two are at the head in luminosity and require fullest representation; then on through green, blue-green, blue and violet in the proportions suggested by the above luminosity list. The aim is to secure, by a careful adaptation of filters to emulsion, a record of color luminosity stated in gradations of tone from white to black through a scale of greys, this scale being fully represented in two successive pictures.

I take the pictures with an Urban bioscope camera fitted with the required filters to come into action alternately. One film only is used, of the usual standard size, and I take the pictures at the rate of not less than 16 per second through each filter, or 32 pictures per second in all.

When the negative record has been duly developed, and a positive transparency made from it, this positive transparency represents, by its gradations of tone from white to black in each successive pair of pictures, not only a record in form and shape, but it also acts as a filter or sifter of light; for when it is passed in the path of rays of colored light it will screen or filter them so as to reconstruct for our eyes the various proportions of color luminosity which were present in the scene when the record was made.

I have said that the photographic record now obtained is to be placed in the path of color rays, which rays are to be sifted by the travelling record so that the required amounts of color reach the projection sheet in due proportion. The question now is, What rays of color are we to use? Apparently, we must use the same colors that we used as filters in the camera, and, in fact, we may do so with pleasing results. But theoretical critics will point out that, owing to the unfortunate over-sensitiveness of the film to violet and blue, we must, of necessity, have cut these colors down to such an extent in our camera that if we use the same filters for reconstructing color for the human eye, their absence will be sorely missed—our whites will be so deficient in blue and violet, that they won't be white at all, but orange or yellow.

One reply to this contention is, that white is very largely a comparative sensation. What we agree to call white in a painting, for instance, is often quite different from what we agree to call white in another painting if we take steps to compare the two "whites" with one another. One may be yellowish or greyish compared with the other, yet both are white enough in their proper place in the picture, when surrounded with colors in proper "key," as it were to them. Again, the whitest of paper will look yellow when compared with the purer white of fresh fallen snow. Therefore, our whites produced by the mixture of colored lights may possibly be somewhat yellow as a matter of spectroscopic reality, but if the human eye accepts them as white by comparison with other colors in the same picture we need scarcely bother our heads further.

But another way of meeting the critical objection that the analytical filters of our camera are necessarily too deficient in violet and blue to give a proper rendering of color when used as synthetical or reproduction filters in projection is to introduce the missing beams of violet and blue into our projection instrument, and so make ourselves practically secure of the white or "all-color light," required on theoretical grounds. This I find it an advantage to do; and if you examine the light emanating from the projecting machine when lighted up and at work, you will see that beams of red and green are alternately issuing from the lens, and that these beams have added to them by means of a supplementary shutter just those proportions of violet and blue required to make a pure white when all are mixed. Thus we have light on the sheet for our whitest objects which contains, as it should contain to conform to theory, every color of the spectrum from dark red to violet.

There are some persons so obsessed with the idea that three is the magic number for filters, that they imagine a system in which two only are employed must necessarily restrict the colors recorded and reproduced to two. There is in fact a good deal of confusion on the subject of color mixture, and there are not a few who argue as though mixing colored lights and mixing colored pigments were the same thing. No mixing together of two or more pigments will ever make white; but white light can be produced by the mixture of two correctly chosen colored lights. The printer who has to make color prints on paper certainly has to divide the spectrum into three or even four, but he is dealing with printer's ink or paint, not with light at all. Every writer on the phenomena of light, including Tyndall and Sir Henry Trueman Wood, teaches that white light can be made by the proper mixing of two well-chosen colored lights; and it is further taught by every authority that white light contains all colors. I hope, however, to demonstrate that by dividing the spectrum into two it is possible to exhibit satisfactorily every color to the eye, including the purest of white.

The practical method sketched above is possibly open to assault on strictly theoretical grounds—although it must not be forgotten that theories have sometimes to be re-examined in the light of facts. The first consideration to my mind is the production of results. I am not striving to defend a theory; nor do I deem it necessary to keep within the limits of a theory.

I have no doubt whatever that many improvements are in store. Lens makers, emulsion makers, mechanics, will each contribute to the advance. I expect to make important improvements myself when Spring comes and I renew my experiments. The present results are presented as early experiments in the photography of moving things in color, and as the first serious exposition of work done in that direction. It is to be hoped that the numerous others who, we are led to believe, are working in the same direction will be encouraged to put their theories to the test and come forward with their results.

In conclusion, I submit the reasonable proposition that just as we have seen great advances in animated photography in black and white since the popular advent of the art nearly fourteen years ago, when there were numerous difficulties and limits which have gradually been overcome or broken down, so we shall see great and rapid advances in the new art of recording and reproducing moving scenes in natural colors. My own efforts, now briefly described and illustrated, will, I hope, inaugurate the movement, even if future results are obtained on quite different lines. As I have said, the first consideration is the production of results, and the results of my own researches we will now proceed to examine, with the assistance of Mr. Charles Urban and his bioscope.

After the demonstration, Sir Henry Trueman Wood complimented Mr. Smith on "the scentific interest and value of the beautiful experiments which had been shown." Even if Mr. Smith progressed no further than he had done, he had made a very valuable addition to the list of photographic inventions. He was convinced of this by the fact that those colors which required the greater part of the range of the spectrum to represent them—the greys and browns—appeared to be perfectly rendered. When this was obtained by only two color screens it showed that any falling off of quality at the extreme ends of the spectrum was a detail that would no doubt be improved in future. He also complimented Mr. Smith and Mr. Urban on the mechanism of the camera and on the extreme sensitiveness that they had obtained in the film.

Sir John Cameron Lamb, the chairman, proposed a hearty vote of thanks to Mr. Smith and Mr. Urban for the display of "such marvelous results of patient industry and remarkable talent."

Mr. Smith, in replying, said that while he had labored to perfect the problem of rendering the colors with the fewest possible media, to Mr. Charles Urban was due the credit for the production of the necessary apparatus.

NEW AND APPROVED APPARATUS.

Kleine Optical Company's Kosmik Economizer—A Current Saving Device.

By Don. J. Bell.

One of the chief advantages to be gained by the use of alternating current electrical apparatus as compared with direct current, lies in the possibility of transforming a higher to a lower voltage or vice versa with but small loss of power, and, therefore, with economy. In some cases the gain lies in the ability to use a high voltage in delivering the power from the dynamo to a point near where it is to be used, and there transform it to a lower voltage safe for use in electrical apparatus and fittings. The ordinary house lighting transformer with its high voltage primary and low voltage secondary coils is the most common illustration of this practice.

In other cases it becomes necessary to employ circuits of ordinary voltages to supply energy to apparatus which of themselves operate only at still lower voltages. In such cases some means must be found to apply to this final apparatus only the oltage it requires, the excess being cared for in some device placed between the source of power available and the particular device to be operated.

The familiar arc lamp is an illustration of this type of device.

Suppose the voltage required for an arc lamp is 40 volts. That is, suppose the voltage across the carbons is 40 and the only available source of energy is an 110 volt lighting circuit. Then 70 volts must be taken up in some form of apparatus set into the line between the terminals of the 110 volt circuit and the lamp.

There are two methods of accomplishing this result. Either use a resistance rheostat or use some form of transformer. With direct current circuits only the rheostat method is possible, except in special cases where two or more lamps can be connected across the line of 110 volts. For moving picture machine arc lamps this latter course is obviously impracticable.

With alternating current a rheostat may also be used, but present-day practice is tending more and more to the use of some transforming device, either an auto-transformer, a two-coil transformer or a choke-coil (resistance coil).

The difference between a rheostat and a transformer in relation to the manner in which the energy is used may be illustrated roughly as follows: Imagine it necessary to move a heavy weight back and forth with great rapidity. In the first case let the weight lie on a horizontal table and have some means of dragging it back and forth, an eccentric or levers operated by an engine might be employed. It is evident that friction between the weight and the table will play an important part in the operation and will absorb a large part of the power used. The proof of this is seen in the fact that the table and the weight will be heated by the rubbing motion, and it needs but little thought to see that all the heat so caused is lost power.

But suppose the weight to be held by sets of coiled springs on each side, so arranged that the table can be removed, leaving the weight suspended in space. Now apply the power to move it back and forth. With each motion the springs will be stretched. This, of course, requires power, but at each reversal of the motion the springs that have been stretched assist in the return motion and restore to the arrangement nearly all the power stored in them. The weight then vibrates, and only such new power is required as will make up for the small losses of internal friction in the springs themselves. The vibrating balance wheel or pendulum of a watch is an arrangement of this sort.

A rheostat is something like the first case. It uses up in heat the power supplied to it. This power is wholly lost for useful work and the rheostat, however useful and convenient, is thus a comparatively uneconomical device. With direct current it must be used where part of the power must be got rid of. It is like a weight drawn along a table, not back and forth, but always in one direction, or like a shaft revolving in a bearing that absorbs part of the power in friction and gives no power back again.

With alternating currents we can avail ourselves of the well known properties of a transformer. On an iron core are wound two coils, primary and secondary. Into the primary flows the power from the dynamo. For the fraction of a second that the current flows in one direction the iron core becomes magnetized. It takes power to magnetize iron, of course, but this power is stored, not wholly lost, and when the current reverses this power is largely restored again. The magnetism acts like springs in the illustration above. In fact, all the space in and around the core is a magnetic spring, straining and unstraining with every alternation or reversal of the alternating current in the coils. Nearly all the power put into magnetizing the iron is restored again. There is but little loss in a well designed transformer, perhaps only a few per cent.

The secondary coils of the transformer draw off the power they require, and by making the proper relative number of turns of wire on primary and secondary the latter can be made to give any voltage desired. Thus if the primary has 200 turns and the secondary but 100, 110 volts on the primary will give 55 volts on the secondary.

Instead of using a transformer with two separate coils, a single coil on an iron core may be set into the line between supply terminals and lamp. Such a coil will store and restore energy by magnetic "spring" and is more economical than a rheostat. It is, however, found to be less satisfactory in moving picture machine work than a two-coil transformer if well designed. The regulation is not as good, the central station man does not look on it with favor, and it is not as economical for the picture man himself. The Kosmik Economizer is a first-class transformer, specially designed for moving picture arc lamps, and will be found to be vastly cheaper than a rheostat and superior to even the best single coil "choking" device. The difference between power wasted in heated coils of wire and power stored and restored by the transformer will show in the bills for the current to a degree scarcely believable by one who has not actually tried them both.

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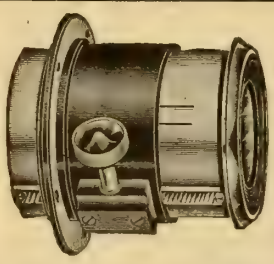

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Comments on Film Subjects.

"St. Moritz, Winter Sports."—A most interesting Pathe production, well worked in all the details. The different sports are well illustrated and show that our rich folks can find as much, if not more, healthful amusements in the deep snow and mirror-like ice of the Swiss mountains than they can find in the Sunny South. Most of the boys in the audience and owners of sleds wished that we would soon have a good snow storm to try some of the tricks shown on the screen. St. Moritz is situated in the eastern Swiss mountains, and is a Winter resort, mostly frequented by rich Americans and Englishmen.

"Water Sports."—Another very interesting film of the Pathe Freres on the same order as "St. Moritz," but this time the scenes are taken in France, and the actions are in the water. We see some very good diving, swimming and different very amusing games, which greatly pleased the audience. The photography is remarkably good, and all the details carefully worked out. This production and "St. Moritz" show that an audience can be pleased without showing them silly films, and these two films have the great advantage of encouraging the healthy sporting proclivities of our young folks, instead of giving them bad examples.

"Mr. Soaker at the Seaside."—A very poor subject on the part of the Pathe Freres, and should be censored, as it is not advisable to show to an audience, old or young, the disgraceful stunts of a man under the influence of liquor. Referring to the two previous films, is it not better to encourage our youths to healthful exercises, as shown in the film "St. Moritz," or to develop them as good swimmers, in showing them the film "Water Sports?" These are good examples that would have a wholesome influence on the future of our young generation. Mr. Soaker is not even funny.

"The Flower Girl of Paris."—As the subject proper is good, the Vitagraph Company could have produced a far better film if they had abandoned the tendency of late of showing too much brutality, and of wanting to go too deep in the sensational line. The details are not carefully handled. The French Commisariat de Police (police station) and the uniforms of the French police officers show us a sort of American police office and costumes out of place.

"The Hostage."—A very appealing subject, with a few good scenes, but in general the work is not up to the standard of the Pathe Freres. The lasso scene is very indistinct, and is painful on account of the brutal killing of the brigand.

"The Hazers."—One merit of this film is to be short. There is nothing of interest in the subject, and the details are poorly worked. When the students carry away their victim they do it in the most disgraceful manner, as if the poor young fellow was nothing else than an animal killed in a hunt. All of the outside scenes are of good photographic quality, but the inside scenes are below the average.

"Will He Overtake Them?"—May cause some hilarity, but is not a credit to the manufacturers, the Pathe Freres. It is one of these silly chases of which we had too many. Such films leave no impression.

"Clog Making in Britany."—A most interesting film of the Pathe Freres, showing how the clogs, the wooden shoes of the peasants, are made. The manufacturers take us from the woods, where the trees are cut down, to the bazaar, where the clogs are sold to the peasants. All the details are well worked out, and is an excellent production in every respect.

"Bill Wants to Wed a Toe Dancer."—A very amusing film of the Pathe Freres, in which the details are treated with much care. The audience had a good laugh at the funny motions of the peasant girl in her dancing act, and Billy caused much merriment with his little pig under his arm.

"On Guard at the Powder Magazine."—"The Queen's Love."—"The Stepmother."—"The Gnomes."—The Great Northern Film Company is scoring a new success with these four films. These productions show great care in all the details. The acting is no more of men and women pushed in front of the camera, with none or little preparation, but is what we generally see on our best stages. The success of these manufacturers is partly due to the attention paid to the staging, in which they seem to spare no expense. As to the good quality of the photographic work, it is up to the high standard established by the Great Northern Film Company. "The Stepmother" is one of these touching productions, which can hold an audience in suspense from the

very beginning to the finish, and is almost sure to bring tears at the sight of the poor children thrown into a dungeon by the heartless stepmother. "On Guard at the Powder Magazine" shows us most of the scenes on high seas, and shows us some lively, well timed actions. Judges of high class dramatic work and of fine colored films should not miss the chance to see "The Queen's Love." You are no more in front of a moving picture screen, but you seem as if really transported to the very spot of the play, and the motions are so natural and so easy that you have the impression that you are a member of the party. This film of "The Queen's Love" contains some of the finest Danish natural scenery, including castles, parks, gardens, etc.

Making Moving Pictures.—In this film the Vitagraph people have reproduced for the benefit of the public the complicated process of making a film, from the time the contract is signed until the finished positive is ready to be run through the projecting apparatus. It is intensely interesting and gives some hint of the immense array of properties and the numerous actors' requisites which must be kept by every film producing house. It also illustrates forcibly and clearly the trials of those who direct the rehearsals, particularly in the crowded streets. The only thing about it which mars the film at all is some horse-play on the part of a few minor people. This might be advantageously eliminated. The photography is excellent, and the action is all that could be desired. Altogether it is an excellent film.

"The Cider Industry."—A Pathe film which reproduces the cider industry of France. It is different from what it is in America, but is quite as interesting, and the scenery and accessories are alike good. It would be hard to improve upon this film so far as technical excellence is concerned. These French outdoor films are all the more interesting because the picturesquely dressed peasant women are such prominent parts of the pictures.

"The Unselfish Guest."—A comic which misses being funny. It develops one or two fairly humorous situations, but the rest of it is silly.

"The Christmas Carol."—It is impossible to praise this film too highly. It reproduces the story as closely as it is possible to do in a film and the technical excellence of the work cannot be questioned. The photography, the staging and the acting are all of the best, and the story told is always impressive. The scene where the little girl is the only one who will love the old man is touching and brought the tears to more than one pair of eyes in the audience. Such films cannot be too highly commended. They are a welcome relief from the riot of bloodshed which has marred the moving picture shows of New York and other cities far too long. Even though it costs a fortune almost to prepare such a film, it is quite likely that the public will patronize it sufficiently to make good the extraordinary outlay.

"The Mind Reader."—The point of the story is too obscure to be understood. It is probably intended as a sort of film for teaching the necessity of watching for one's enemies. Or it may be that some philanthropic gentleman devises this scheme for the purpose of distributing a new kind of charity. Whichever it is, the makers should endeavor to bring it out more plainly. They haven't succeeded, even though there is little to criticise in the technical excellence of the production.

"Charlie's Ma-in-Law."—Supposed to be funny, and it does excite a laugh every time the mother-in-law raises her veil and starts everything, even a trolley car, running backwards to escape her face.

"Dick's Aunt."—A case of mistaken identity, which is turned to good advantage in creating sport for the audience. As it all ends happily, there is no use to criticise it. The play is of the knockabout stamp, and has some rough places in it.

Kalem Company's new film, "A Florida Feud," is the first production of their company which is now operating in Florida. The scenes show a most charming representation of tropical foliage and Southern home life and customs. The story is well told and depicts the course of one of the family feuds which is a marked characteristic of Southern life. A little love episode adds interest to the story, which is told with good action and without anything that could offend the most fastidious. The termination of the feud, when the two inveterate enemies are brought together and made to shake hands by the parson of the little church, is a happy ending to a film that should meet with the approval of the clergymen who have lately severely criticised the class of subjects shown in moving picture theaters.

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NOTES OF THE TRADE.

Neligh, Neb.—An electric theater has been established at Neligh.

Bonaparte, Ia.—An electric theater has been opened in the D. H. Cresap Building on Front street.

Joliet, Ill.—A new moving picture theater, the "Grand," opens under the management of Flynn & Miller.

Valparaiso, Ind.—H. W. McMahan has sold the Ideal Moving Picture Show to a local stock company.

White Plains, N. Y.—Edward Davis and Walter Gaddis purchased the Star Theater from Natale Bambace.

Atlantic, Ia.—The building at 512 Chestnut street is being remodeled for a moving picture theater, to be in operation by January 1.

New York City.—Bancroft Amusement Company. Capital, $10,000. Directors—A. D. Burnham, 49 Wall street; D. Jones and J. A. Beaver.

Kankakee, Ill.—The proprietor of a billiard room and barber shop in Kankakee is contemplating adding a nickel theater to his equipment.

Brooklyn, N. Y.—World Moving Sporting Picture Company. Capital, $1,500. Directors—N. S. Riley, 718 Humboldt street; C. B. Regan and S. Flaherty.

New York City.—Plans have been filed for remodeling the two-story building at 689 Amsterdam avenue into a moving picture hall, for Simon Fritz, as owner.

Baltimore, Md.—Bohanon & Lewy, managers of the Greater Wizard Amusement Company, will open a moving picture theater at 30-34 West Lexington street.

Ottawa, Can.—Excellence and safety promise to be two of the many important features of the new Majestic Theater at 181 Spark street, which opened recently.

Galena, Ill.—C. M. and F. R. Kremer, of Union, have rented the Johnson Building on Main street, and are making preparations to open a ten-cent moving picture show.

Provo City, Utah.—W. M. Barnes, the pioneer moving picture showman in that city, has again bought the Grand Theater and will hereafter give his personal attention to the business.

Bellingham, Wash.—The petition of H. C. Kern to open a moving picture show at 105 West Holly street, and for a license from December 19, 1908, to June 30, 1909, for $54, was granted.

Brooklyn, N. Y.—The edifice that has been known as the Bishop Little-John Memorial Church at Fulton and Hemlock streets, is being renovated for a moving picture theater, for Mr. A. Frankel.

Brooklyn, N. Y.—The Union Theater Company filed certificates of incorporation with the Secretary of State. Capital, $10,000. Directors—C. Corneklsen, 189 Howard avenue; R. J. Rudd and F. H. Koster.

Mt. Pleasant, Ia.—Messrs. Stith and Cooper have purchased the Electric Theater from Strawn Bros. Mr. Stith was former proprietor of the Electric, and is an expert operator of moving picture machines.

Bridgeport, Conn.—The Park City Moving Picture Theater, now under construction at the corner of Stratford and Newfield avenues, expects to open for business January 4, under the management of W. E. Victory.

Bay City, Mich.—The "Wenonah" is Bay City's newest moving picture theater, and is one that ranks among the best picture houses in the United States. Its seating capacity is 300, and the manager, Mr. Leahy, was more than surprised to see the large audience that attended his playhouse on opening night.

Savannah, Ga.—Racing picture of the Grand Prize Race, the New York to Paris, and the Dieppe race, which was thought stolen from the Criterion Theater, was recovered last Wednesday evening. The films were found under the stage by one of the actors, and he was awarded a hundred and fifty dollars for his find. He seemed happy, and at once got a money order for same and sent the full amount to his mother. The money was given by Mr. Arthur Lucas, Jr., local manager for the Miles Bros. Company.

The Messrs. Herbert and Frank Bandy gave a Christmas supper to all the employees and actors in their three amusement houses. The supper was given in the Coney Island restaurant. All the moving picture shows in the city gave special Christmas matinees.

CORRESPONDENCE.

Roanoke, Va., December 28, 1908.

Editor Moving Picture World.

Dear Sir:—I notice in the last issue of the Moving Picture World, under date of December 26, the stand the film manufacturers are taking, and I for one am pleased at such, as I am confident it will be to the interest of each and every exhibitor. We have in Roanoke, Va., a city of 30,000 population, six moving picture shows, one run in connection with vaudeville. Only two places cater for good A No. 1 new stuff. It is a mixed up affair, indeed, and if conditions continue as such very long the picture business will soon be something of the past. Now, just what I have reference to is this: First, a bad film service—in other words, junk—properly speaking; second, machines operated by kids who know nothing about it, except to turn the crank. The films are sub-rented. I know they are from Association members, or, at least, they are supposed to be. The manager knows his films are sub-let. But there is one consolation, if he ever gets them back, he can safely say he has lost nothing but scrap and junk. When you approach the proprietor (who is looking for cheap service) and tell him you can give him six changes per week, songs included, for $35, express paid both ways, why, he will stand on his head and shout, "I am getting six changes and songs for $12." He will say it is good stuff. Now, I have been in the business three years and have made it a study. Our State laws are very rigid in regard to exits in theaters, also the S. E. T. Association, and they should be for the protection of the public. Still it seems the laws are not enforced in a great many cities. This one is on the map.

C. H. LOWE.

Chicago, Ill., December 28, 1908.

Editor of Moving Picture World.

Dear Sir:—In your issue bearing date of December 26 we find that you published a letter signed by Wm. H. Swanson, in which he claims a vindication for himself in the outcome of the recent hearing before Judge Gemmill.

I am not going to try our cause in the newspapers. The film manufacturers and film exchange men of Chicago are familiar with the entire matter. Most of them attended the preliminary hearing and the fact that their sympathy and moral support is with us best evidences the local feeling.

It is a poor general who makes his plans of battle known. Suffice it to say that the assertions of Swanson are as false as they are malicious, and show up in true light the character of the man, and the destructive tendency of his mind. All readers of your paper are, no doubt, familiar with the fate that befell Haman. He met the fate that he planned for others. History repeats itself.

There has been no trial thus far, merely two preliminary hearings. The first before Judge Crowe, who discharged us and severely arraigned Swanson, and the other hearing before Judge Gemmill, who discharged Mr. Norman and said: "I feel that, were I sitting here to dispose of this case finally, I should discharge Mr. Hopp, but I am not sitting in that capacity. I have some doubt whether Mr. Hopp really had any knowledge of this affair, and I question very much whether a jury would convict him. I am much in doubt whether Mr. Hopp would be convicted by any jury."

We are at peace with the film world, conducting a clean business, paying our obligations promptly, and have the confidence of all who transact business with us.

Yours very truly,
STANDARD FILM EXCHANGE.

Savannah, Ga., December 24th.—The Old Star Theater at Dublin, Ga., has been purchased by Mr. Williams of that place. The theater will be rebuilt and a new name will be given to it. The manager has advertised in the daily papers that the lady who sends in the most suitable name will be given a season ticket free. Miss Anneile Peacock will have charge of the orchestra, and nothing but the best pictures and songs will be given. The season will open on Christmas Day.

The Superba, Criterion and Arcade, owned by the Bandy Bros. and Arthur Lucas, Jr., are doing a rushing business. The Orpheum, controlled by the Southern Amusement Company, is making good with the twenty-cent night performances. Special matinees are given for children for ten cents all over the house.

Mr. Doc. Love, who has managed the Criterion Theater for the past year, has resigned to take on another position.

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¶ CAN you afford to miss a copy of the MOVING PICTURE WORLD? $2 per year—52 numbers.

NOTES OF THE TRADE.

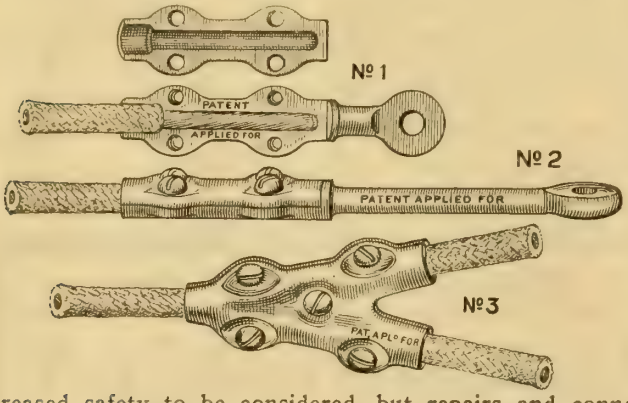
The Great Northern Film Co. have opened an office in Chicago at 810 Unity Building, in charge of S. Atkinson, to take care of the increased demand for their products in the Middle States. As announced in a previous number, they are already represented on the Pacific Coast by The Pacific Coast Film Exchange, with offices in Los Angeles and San Francisco. The Great Northern productions have won a firm footing in this country on their merits and as one of the Biograph licensees they have made connections which stamp them as an important factor in the film world. They are progressive and careful producers.

* * *

The Announcement Slides made by Levi Co., 64 East Fourteenth street, New York, have jumped into popularity, and the assortment is certainly very complete. Mr. Levi says that a new illustrated catalogue will be ready for distribution shortly and will be mailed free to all intending purchasers. Theater managers should file applications for a copy and will find many slides therein that they can use to advantage.

* * *

The Wire Terminals and Connections for electrical wiring made by Robert B. Webb, 40 Cresson street, Pittsburg, Pa., are highly spoken of in the trade. Any device of this kind that tends to the safety of the electric installation should be adopted by every theater manager. Not only is the



increased safety to be considered, but repairs and connections can be made by these connections in much less time and much more satisfactorily than by splicing. The prices are so low that any one can afford to keep a set on hand to use in case of emergency.

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Young man wishes position as manager; good hustler, and has New York license; can repair all machines. Address "Manager," care of this paper.

O. N. Wilson, Jr., care of M. Ahlers, 36 Somers street, Brooklyn, N. Y. Licensed operator, with two years' city and road experience.

James Purcell, 97 Hudson avenue, Green Island, Ia. Expert operator and electrician.

Louis Pratt, 446 First street, Albany, N. Y. Expert operator.

Edw. Jakobowski, 600 South Seventh avenue, Reading, Pa. Operator or manager.

R. Clay Crawford, care of Kline Amusement Co., Franklin, Pa. Experienced electrician and operator.

Robert Curry, 1670 Third avenue, New York. Experienced and licensed operator.

W. F. Chinns, General Delivery, Slater, Mo. Experienced on all machines.

Ludwig Wailgum, 10 Bullfinch place, Hotel St. Lion, Boston, Mass. Experienced operator; also wiring and repairing. Have Massachusetts license.

W. A. Lee, expert operator and electrician, 706 Marietta street, Excelsior Springs, Mo. References.

T. C. Patrick, 14½ South Main street, Helena, Mont. Experienced on Edison and Power machines.

E. J. Keefer, Colfax, Ia. Experienced manager, also lecturer and effects producer. Can put any house on a paying basis by producing the right kind of a show. Am sober and reliable.

A. C. Wallace, P. O. Box 126, Baraboo, Wis. Experienced operator. Repairs on all machines.

Bernard Corbett, 67 Walnut street, Norwood, Mass. Experienced operator, (Massachusetts licensed.) References. Capable of managing house if desired.

L. Darier, 109 West Fifty-fourth street, care of Y. M. C. A. French branch, electrician and licensed operator, 2 years' experience. Power or Edison machine.

Edw. Latell, 1396 Myrtle avenue, Brooklyn, N. Y. Experienced licensed operator or manager.

H. Hudson, 158 Earl street, Kingston, Ont., Canada. References, David Heller, 938 North Fifth street, Philadelphia, Pa. Experienced operator.

Fred W. Tross, Orpheum Theater, Lockport, N. Y. Four years' experience.

R. Ed. Johnston, P. O. Box 409, Reading, Pa. Three years' experience.

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EDISON MFG. CO.

THE LOST NEW YEAR'S DINNER.—Synopsis of scenes:

Jack and Alice, lately wed, have received an invitation to dine with the old folks on New Year's Day, leave town for the farm, in their automobile, with orders to the chauffeur to make good time, as they are somewhat late.

All goes well until a spurt is attempted, when they unluckily run into a "trap" set by some crafty country constables, and are haled to the district court. After a long wait, in line, their case is called by the pompous and self-important "hayseed" Justice.

In the meantime, at the farm, the old folks are experiencing some trouble with the turkey. As if scenting danger, "Mr. Turk" roosts high, and "Pa" has troubles of his own; sometimes the turkey is on top, and sometimes "Pa" has an inning. "Ma" is an agonized and interested spectator, but her well-meant advice does not help "Pa." Eventually, things calm down. Traces of the conflict are removed, "Ma" and "Pa" primp up a bit, and complacently await the arrival of the "newlyweds."

To return to our young couple—we find them the center of an interested group in the court room. Their case has been reached and a fine is imposed—but, "horrors!" Hubby finds he has forgotten his purse! They are doomed to spend New Year's Day in the lock-up, where they dine on bread and coffee, and resolve never again to be late, or spurt, or forget their money. App. length, 900 feet.

A PERSISTENT SUITOR.—Synopsis of scenes:

The tender passion rules the same the world over. Whatever the clime, or race, or color, the course of true love seldom runs smooth. A pair of dusky lovers experience trials and tribulations and the unavailing grouch of the girl's daddy, the Deacon.

Jim is a colored dandy—fearless and nervy—determined to win the coy and winsome Gladys, the Deacon's daughter. Somehow the Deacon does not care for Jim, and a state of war exists that keeps the old man bordering on frenzy, and in hot water all the time. Jim, ordered from the parlor, slides around to the kitchen and meets the delighted Gladys, and the love making is resumed.

After many hairbreadth escapes from Jim's devilishness, the Deacon waylays Jim in a dark neck of the woods, made up as a ghost. Jim saun-

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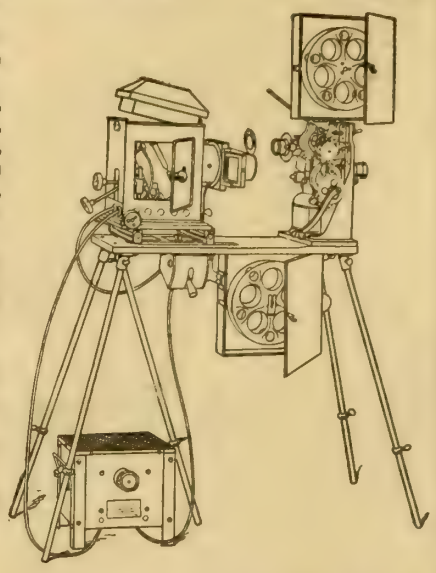

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ters along—but does not score "worth a cent." Instead he gives the Deacon the chase of his life.

The war becomes warmer. The Deacon grows thin—runs shy of ideas. Jim, more determined and sassy, keeps the old man guessing. Gladys' love grows stronger, and the wedding day seems nearer.

The grand finale comes when the Deacon, trying to escape Jim, climbs to the roof of the meeting house, falls through the ceiling, and recovers consciousness in time to gracefully surrender and bestow his blessing on the happily wedded Jim and Gladys. App. length, 900 feet.

ESSANAY FILM MFG. CO.

THE NEIGHBORS' KIDS.—This is a comedy film which differs materially from the films we have lately produced.

It tells the story of two little girls and their mischievous pranks. A neighbor visits her friend, taking with her her child, a little girl about the same age as the friend's little girl. Both children being full of mischief, they immediately put into execution a number of startling and ingenious pranks. While the laundry maid is entertaining her policeman lover, the children pin the policeman's coat tail to a sheet which is being ironed by the laundry maid. They next get a trap containing some mice and let them loose in the parlor where their parents are entertaining guests at a card party. They put the cat in the piano, make finger marks with flour on the back of father's coat, causing his wife to think he has been embraced by the cook; they find grandfather asleep, his slippers lying on the floor, and nail the slippers down, and grandpa upon awakening receives a severe fall. He discovers the culprits and pretends that he is about to give them a severe spanking, but finally ends in embracing them and enjoying the jokes with them. Length, 550 feet.

THE HAUNTED LOUNGE.—A tramp in his haste to escape from the clutches of the law, rushes into a second-hand store and hides in a folding lounge. An old maid later purchases the lounge, and after having it delivered to her house, discovers the lounge moving. Becoming frightened she sells it to a neighbor. The neighbor, after undergoing a similar experience, sells it to someone else; the lounge changing hands continually until at last it is sold back to the second-hand dealer, and ultimately purchased by the same policeman from whom the tramp escaped. After having it delivered to his residence, the policeman attempts to sleep, but the lounge starts to move, the policeman clinging to it. After riding about the room, sometimes on top, sometimes underneath, the lounge starts for the door, goes down the stairs to the hallway out the back door into the yard. The policeman decides to burn the lounge, and after it is burned to ashes, behold the tramp standing in the center of the ash heap unharmed. The police arrest him for disturbing the peace.

This is the story briefly told, but is brimful of clean laughable comedy; the lounge in transit falling from the express wagon, out the window, being dumped down stairs, etc. We consider this one of our best efforts. Length, 370 feet.

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A FLORIDA FEUD; Or, Love in the Everglades.—This is the first of a series of moving pictures taken by the Kalem Company in Florida. And the story it tells is said to be a very faithful portrayal of conditions which exist in certain parts of Florida to-day. Feuds are common, more so perhaps than in any other section of the country.

Our story deals with the Guthrie and Cordova families, Sue Gutherie and young Cordova are lovers, but the fathers of the two families are bitter enemies and we are here to show you how the love affair finally triumphed after being entangled in the meshes of a cruel family warfare.

The scenes were all taken on the east coast of the St. John's River, south of Jacksonville, Florida.

Scene 1.—Sue Guthrie's Lover is Ben Cordova, Son of Her Father's Enemy.

Scene 2.—Old Man Cordova Thrashes Sue Guthrie's Brother.

Scene 3.—Old Man Guthrie Breaks Out Anew When He Hears of the Thrashing.

Scene 4.—Cordova Is Shot by Guthrie from Ambush.

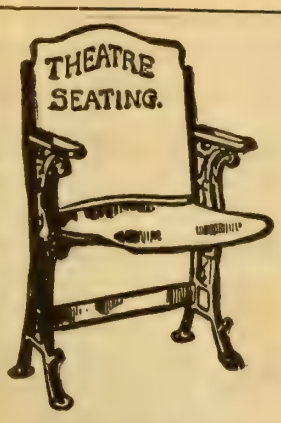
Scene 5.—The Feud in Full Swing.

Scene 6.—Sue Guthrie Falls Over the Cliff and Is Rescued by Ben Cordova.

Scene 7.—A Cracker Sunday—On the Way to Church—Reconciliation and the Lovers United.

KLEINE OPTICAL CO.

CURRENT NEWS ITEMS (Gaumont).—This subject portrays very vividly the impression received by an earnest newspaper reader from the items he is reading, and embodies an innovation in the production of moving picture films. The reader of the paper is viewed from the back, and as he peruses the various articles, the impressions he receives are reproduced in moving pictures presented in miniature form covering the space of the paper which he is reading. Length, 254 feet.



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THE DEVIL'S SALE (Lux).—His Satanic Majesty has incurred an obligation and is unable to meet this, for which an execution is secured and served. A subsequent sale of his belongings is necessary and Satan vents his spleen not only upon the court but also upon the purchasers of his property in a decidedly amusing manner. Length, 410 feet.

ACROBATIC TOYS (Gaumont). This is a decidedly novel magic production and we are sure will meet with the approval of the most fastidious. Length, 294 feet.

A HEAVY HEADPIECE (Gaumont).—This is a short comedy producing the experiences of a soldier who is adorned with an exceptionally heavy headgear. Owing to the weight of the helmet he is the victim of many unfortunate difficulties and proves the object of much ridicule. Length, 264 feet.

NOT GUILTY (Gaumont).—This is a strong, dramatic production, and portrays the love of a young farmer for a country maiden, and because of the refusal of the lady's parent to permit the courting and the subsequent finding of the parent murdered in cold blood, the young man is accused of murder, but through the intelligence of the police official's dog, a clue of the real murderer is secured, and the latter is run down. The subject is well dramatized and is one of exceptional merit. Length, 807 feet.

BOBBY HAS A PIPE DREAM (Gaumont).—This is an exceptionally fine subject depicting in a very vivid manner how Bobby, an English policeman, goes to a theater and is so enthused by what he sees that when he goes out to night duty he experiences various visions and meets with severe censure at the hands of his superior. Length, 410 feet.

THE BLACK SHEEP (Rossi).—This is a subject full of pathos and depicts very vividly the sharp contrast between the two principal characters. Two brothers, one doing everything possible to assist his mother and the entire family in their efforts to maintain an honest livelihood, and the other using every energy to evade the responsibility resting upon him and to avoid every honest means of maintaining a livelihood. A number of strong sensations are depicted, and the subject is rendered in a highly dramatic manner. Length, 600 feet.

THE HOLY HERMIT (Gaumont).—In this subject we find the singular incident of a community ruled by its women residents. The men at one time governed matters but incurring the animosity of the hermit aroused his vengeance, and the rule of authority is transferred to the feminine sex. A series of comical incidents are portrayed. The hermit having accomplished his purpose in humiliating the male constituency, heeds their supplications and again transfers the ruling power. A very interesting subject and well dramatized. Length, 500 feet.

IN BONDAGE (Gaumont).—This story portrays the condition of the Roman Empire several centuries ago, and portrays in particular the incident of a slave in love with another slave and thwarted by his master who is also in love with this slave; seeking vengeance, but through miscalculated events, causes the death of the one he loves. Excellent photographic quality and details throughout. The incidents portrayed are so true to life and conditions existing at that time as it is possible to produce them. Length, 674 feet.

THE LITTLE MARCHIONESS AND THE YOUNG SHEPHERDESS (Gaumont).—Story with an object lesson. A demure little miss, discontented with her station in life, desires to be free and exchanges positions with a young shepherdess. The latter unsophisticated as she is makes a failure of her endeavors in the social world in which she is expected to move, and the former becomes discontented, because of her inability to cope with the situations and conditions as found in the lower stations of life. The coloring appropriately applied renders a beautiful effect throughout. Length, 434 feet.

IN THE NICK OF TIME (Aquila).—This subject portrays the incident of two parents, becoming infuriated because of minor differences of their children, engage in mortal combat and are rescued only by the persistent pleading of their children who have managed to adjudicate their differences and are bent upon establishing peace between the two households. Length, 560 feet.

GEORGE AND MARGARET (Raleigh & Roberts).—This is a story of love and devotion. Two young people, devoted to each other's interests, are intent upon making love to each other, when the irate parent of the young lady interferes and causes the eviction of the young man. The latter, disheartened, enlists in the army and enters upon active service. In the performance of his duty he is wounded and taken to a hospital. The superior officer adorns him with a medal of honor. The papers publish the valor of the young man and one of these publications gets into the hands of the father of the young lady and his objections to the young man's love for his daughter are promptly removed. Taking his daughter with him, he immediately repairs to the hospital where he engages in a conversation with the young man and then imparts

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the joyful news that his objections to their match have been removed. Length, 667 feet.

KALEM —

PATHE FRERES.

ST. MORITZ.—So much is told us Americans about the grandeur of the Alps and the beautiful country of Switzerland that we try to stretch our imagination and travel there in fancy. But, strange to say, we can never appreciate the beauty of this country until we have the privilege and pleasure of seeing such a picture as this, which gives us a clear idea of the beauty of this country and the happy customs of the people who are fortunate enough to live in such a magnificent place. This picture is taken in St. Moritz and shows us how dwellers there enjoy life during the cold winters with their many sports. The first picture shows the crowds on the ice playing hockey; then we see the great sport of tobogganing, which is enjoyed by old and young. The town is situated on a hillside, which affords great opportunities for this sport, and the toboggans start at one end of the town and go all through the place, having it so arranged that they come back to the starting point. The children take their sleds to school and it is enjoyable to see them when the hours of study are over, starting for home down the toboggan slide.

The last picture shows the great winter carnival, which is a feature of the winter's festivities, showing all the people dressed in grotesque costumes on the ice, dancing and skating around and enjoying life, as only they know how to enjoy it. Length, 623 feet.

STRASBURG.—This film is sure to meet with the approval of all who are fortunate enough to see it, for it takes us on a trip through the famous old City of Strasburg, showing us the ancient cathedral with the remarkable old clock, also the main street of the city, which is a very busy and up-to-date thoroughfare. Next we take a ride down the beautiful river, and enjoy the many quaint scenes along the picturesque banks. The public gardens are worthy of special mention for they are a credit to the old town with their beautiful lawns and well-trimmed trees and magnificent flowers in profusion.

We get a good view of the soldiers drilling on the public square, also some of the magnificent mansions of which the city can proudly boast.

The last picture shows us the stork, as a family pet, perched on the housetops and coming down to get food for the young. They are taken good care of by their owners, and we see one getting his bath and cared for similar to the way Americans care for their dogs. Length, 462 feet.

COLLECTION OF STAMPS.—This beautifully colorred picture shows the interior of a room all decorated with postage stamps of different countries, and an old wizard, who performs some wonderful tricks, holds our attention and shows us some remarkable transformation scenes. He has a large screen in the background, where he causes to appear the postage stamps of different countries, with a group of girls who perform the national dances in exquisite costumes. After showing all, there is a grand ensemble of all the dancers, and the film ends showing a pretty tableau. Length, 508 feet.

SELIG POLYSCOPE CO.

THE TENDERFOOT.—A comedy depicting cowboy pastimes at Red Dog Gulch. Bill Loomis has charge of a large ranch owned by an English syndicate.

The manager, who resides in New York, has a brother, Bertie by name. Bertie has heard of the wild West and is filled with a desire to emulate some of its heroes. By jove, I'll show these fellows how we ah-ah-ride in England, don't cher know.

He gets his brother to write to the foreman, instructing Bill to teach him the ranching business. Things are dull at Red Dog, the boys are loafing around the Palace hotel. Bill arrives with the news that Bertie is coming. Let's rope a cayuse and start Bertie's education right. The boys proceed to get busy; they rope a wild one, and lead it back to the hitching rail in front of the Palace, and await Bertie's arrival. Bertie's clothes are of the latest cut affected on the Strand. Accompanied by John, his faithful valet, and carrying Ponto, his thoroughbred Yorkshire (the dog's front locks tied prettily with a pink ribbon), Bertie applies for the best room in the Palace. The boys at the sight of Bertie and his outfit, seek shelter under the tables and behind the bar, choking with laughter. Oh, we won't do a thing to that tenderfoot (and they don't).

Bertie's troubles begin when he inspects his bedroom. The chairs have all been fixed up as well as the bed for his reception. The valet sits on a chair which promptly flattens out. The same thing occurs to Bertie when he sits on the bed. By this time he is actually real angry and repairs to the office to make a complaint. As he enters the office his anger evaporates, and for the first time in his life his placid nerves get a real shock.

See here, landlord! Bang! Bang! From every direction the cowboys cut loose with their six-shooters.

Bertie has heard of Indians, and with a frightened yell he and his valet make a wild dash for the open, followed by their tormentors. Bill

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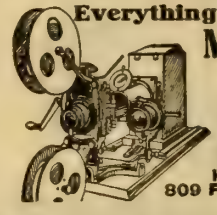

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ropes the now thoroughly frightened Bertie and the scenes that follow are ludicrous in the extreme.

Bertie is attired in a pair of "chaps" and placed on a broncho. He hangs on for dear life, but the broncho soon spills Bertie.

The boys then drag him back to the Palace and finish his education by stripping him of his "chaps," tossing him in a blanket, and many other methods of initiation, known only to the cowboy fraternity. Bertie gets all he wants, and telegraphs home for a remittance—I cawn't stand the blooming climate, don't cher know.

A characteristic comedy that will please all. Nothing just like it has been seen in motion pictures. A laugh in every foot of the "Tenderfoot."

THE TYRANT'S DREAM.—A tyrannical husband, returning home from work in the evening after a hard day's work at the office, finds his supper only in preparation instead of being ready as usual, and in a rage abuses his frightened wife and her mother, who are making strenuous efforts to hasten the tardy meal and appease the wrath of their lord and master. After a scene of tears on the part of the wife and defiance on the part of the mother-in-law, the irritable husband adjourns to the library and buries himself in his paper. Worn out by the exertions of the day, he soon falls into a troubled sleep. The door of the cabinet flies open, and a little imp of mischief bounds into the room. Waving his magic wand over the head of the slumbering tyrant, he laughs in glee as he sees the workings of his mysterious art.

The tyrannical husband is at once launched into dreamland. The library fades away and an office appears. The stenographer is at work at her desk and the office boy, taking advantage of his master's absence, is reading a dime novel, his feet on the desk and a cigarette stuck in his mouth. The tyrant arrives. The office boy is kicked into a corner, and later sent on an errand. The office boy exits, and Mr. Grouch begins to flirt with the blond stenographer. Enter wife and mother-in-law. Tableau. At once all is confusion. The wife tackles the stenographer, while mother sails into the tyrant. There is only one way of escape, by the window, and through it the guilty husband dives and lands on his head on the pavement below. More dead than alive he staggers away.

We next see him running down the street. Turning a corner he bumps into the fleeing stenographer, who, losing her wig in the melee, presents a most terrifying appearance to the escaping husband. Suddenly the wife and mother-in-law appear before him out of the very air, and proceed to belabor him with their umbrellas. Just as he is about to succumb to this harsh treatment, they disappear into space, and the terrified victim dashes madly away.

He sees a horse and buggy standing by the curb, and confiscates it, thinking to make good his escape. He starts to step into the buggy, when, horror upon horror, the dreaded wife and mother-in-law are seated in the vehicle. With a frightened scream the tyrant staggers back. In an instant horse and buggy and all disappear into air.

On he goes from one adventure to another, always haunted by the dread apparition of the enraged females, until finally he spies a ladder leaning against the side of a building. It offer an avenue of escape, and up he goes. He is just reaching the top, when before him again appear the two dreaded faces. Clutching at the air wildly, the terror stricken man plunges headlong to the ground below. Presto, the avengers are standing over his prostrate body before the twinkling of an eye. Gathering the now helpless wreck of a man up in their arms, the two women bear him away.

We next see them cramming his limp form into a large barrel and piling on great quantities of combustible materials. They set fire to the pile, and up in smoke the unfortunate victim goes. The fire fades away, and again we see the library and the sleeping husband still seated in his arm chair, squirming under the torture of the little imp of mischief, who, with a hot poker, is burning the hands and feet of the household tyrant.

Suddenly the imp disappears and the husband is awakened by his wife and mother-in-law calling him to supper. The realization that he has been in the throes of a hideous nightmare dawns upon him, and so overjoyed is he that it was only a dream that he surprises both the abused women by clasping them in his arms and swearing that never again will he reign as tyrant in his now appreciated home.

Following this comedy will be another short comedy.

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S. LUBIN.

THE HOUSE AT THE BRIDGE.—The Foreman.—A number of girls working on benches. Among these Etta. The foreman throws longing glances at her. He tries to embrace here, but is sharply rebuked. He bites his teeth and passes on.

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Lunch Time.—The foreman again approaches Etta, but does not find any more favor than before.

Closing Hour. The girls have left. One of the last to go is Etta. The foreman waited in a dark spot, from where he tries to take hold of Etta. At this moment the proprietor's son approaches. He protects Etta and sends the foreman away. He then accompanies her to her home.

The Foreman's Revenge.—The foreman follows Etta and the proprietor's son. He is angry and swears revenge. He waits at the bridge until the proprietor's son returns. He then knocks him down and throws his body over the bridge into the water.

The Rescue.—Etta, who has just come out of the house to throw a last glance after the polite young man, whom she did not know to be the son of the proprietor, hears a splash in the water. Without hesitation she takes a boat and rescues the young man, whom she thought had fallen into the water. Together with her mother she carries the unconscious form into the house, where she recognizes the young man as her protector.

The Proprietor's Son.—The girls are at work. The proprietor enters to ask if anybody saw his son. The foreman points to the empty chair and suggests to look for the son at Etta's home. The proprietor, the foreman and a detective start for Etta's home. There they find the lost son. The foreman accuses Etta of having tried to kill the man. Etta tells her version of the story, and is supported by the young man, who gained consciousness and listened to what had been said.

The Capture.—Seeing the game is up, the foreman runs away, hotly followed by the detective. Two shots make the foreman stop. He is handcuffed and led away to jail.

The Engagement.—The son in the meantime explained to his father the circumstances and how the girl rescued him, not knowing who he is. He asks the father's consent to marry the girl, which is gladly given. Length, 590 feet.

THE FORGOTTEN WATCH.—Mr. Hurryup has just two minutes' time to catch his train. He runs to the depot, collides with a messenger boy, who, too, is in a hurry. They both fall to the ground. When getting up Mr. Hurryup misses his watch. He accuses the messenger boy, who, by this time, is already a block away (this being a moving picture we have not used a real messenger boy). Mr. Hurryup chases after the messenger boy. He runs over many people, who, in turn, join the chase. When at last the messenger boy is caught Mr. Hurryup's butler also appears on the spot, carrying in his hand the forgotten watch. Now all turn against Mr. Hurryup, and the way he is beaten up proves that he had a hot time. Length, 285 feet.

A NEW YEAR.—Hard Luck.—Everybody is rushing; the busy life of a great street. Mike in rags. The day is cold. No work. No food for wife and child.

A Pitiful Sight.—In a dingly little room, on a wooden bed, lies a thin, ragged woman. Beside her, shivering from cold, a six-year-old girl. Mother is sick. Mike enters. There is no food in the home. The pitiful sight drives Mike to the street.

New Year's Eve.—In his richly furnished library sits the proprietor of a large factory. Mike approaches from the street, ascends a ladder, sneaks through an open window into the library and waits behind the closed curtains for an occasion to strike down the man and rob him.

A Child's Prayer.—Just then a little girl enters to kiss her father good-night. She says her prayer together with her father. This picture reminds Mike of his own little girl at home. He drops the blackjack and covers his tearful eyes. The rich manufacturer sees Mike, but does not disturb the child's prayer. When the child has left, he confronts the burglar.

A Confession.—Mike tells him of his circumstances, of his sick wife at home and of his little child who resembles the rich child. The manufacturer has pity on the man, calls wife and baby and they, all together, visit Mike's home.

I Have Work for You.—When, seeing the poor household, the rich manufacturer offers Mike work. Overcome with joy, Mike kisses his hand. A New Year has begun. Length, 265 feet.

A NEW YEAR'S GIFT.—Mr. Cook, an art connoisseur, buys a statue of Venus. His wife, who is not so artistically inclined, refuses to expose the statue in her parlor. Mrs. Cook, therefore decides to give the statue to Mrs. Walker. They again give it to another friend, and so it comes from house to house, until, on New Year's Day, it comes back to Mrs. Cook. Mrs. Cook decides that the only way to get rid of the statue is to smash it. This is done accordingly. Length, 330 feet.

VITAGRAPH COMPANY.

A DREAM OF WEALTH.—A tale of the seekers of '49. The story opens in the cabin of a Kentucky mountaineer. The mother and little daughter come from the house and scan the road for the husband's return. He soon comes in sight, reaches the house and all three enter and partake of their evening meal. The husband takes from his pocket a newspaper which tells in glowing terms of the discovery of rich veins of gold in California. The item makes a strong impression on the mountaineer, and after discussing the project with his wife they decide to try their fortunes in the new land. Preparations are quickly made, the little family bid farewell to their happy home and start on their long journey. The last stop before crossing the Arizona desert is made, a stock of preparations and water laid in and the journey across the desert begins. Here their hardships commence. The water tank springs a leak and the water is soon lost. One of the horses drops dead, the other is unhitched, the woman and child put on its back, while the man buckles some provisions on his back and walks beside them. The remaining horse soon becomes exhausted and dies, and the three are compelled to continue on foot. Shortly afterward the wife succumbs and dies. After caring for the body, the husband and his little girl resume the journey. But a short time elapses before the father staggers and falls. As he breathes his last two Indians come upon the scene, take the little child, who is unconscious, into their arms, and after reviving her, ride away. They reach a mining camp, proceed to the sheriff's office, tell their story and leave the orphan in his care. Fifteen years later a wedding in the town church is taking place. The orphan, now grown to womanhood, is marrying a young miner. An old feeble Indian enters the church, and the girl's attention is attracted as the men strive to throw him out. She rushes over, recognizes in him her saviour of years gone by and warmly welcomes him. After relating the story to the guests the bridegroom and the Indian depart amid cheers. Length, 612 feet.

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Abbreviations: Dr.—Dramatic. Co.—Comedy. Ind.—Industrial. Tr.—Tragic. P.—Pathetic. H.—Historical.

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Dec. 25—Turning Over a New Leaf (Co.).....900 ft.
Dec. 29—The Lost New Year's Dinner (Co.).....900 ft.
Jan. 1—A Persistent Suitor (Co.).....900 ft.
Dec. 29—The Lost New Year's Dinner (Comedy)....900 ft.
Jan. 1—A Persistent Suitor (Comedy).....900 ft.

ESSANAY FILM MANUFACTURING COMPANY.

Dec. 23—Who Is Smoking that Rope? (Co.).....400 ft.
Dec. 30—In Golden Days (Dramatic).....1000 ft.
Jan. 6—The Haunted Lounge (Comedy).....370 ft.
Jan. 6—The Neighbors' Kids (Comedy).....550 ft.

KALEM COMPANY.

Dec. 25—Red Cloud (Dr.).....880 ft.
Jan. 1—The Trial of the White Man (Dramatic)..975 ft.
Jan. 8—A Florida Feud (Dramatic)..... ft.

S. LUBIN.

Dec. 21—Christmas Eve at Sunset (Dramatic).....1000 ft.
Dec. 24—Restored by Repentance (Dramatic).....865 ft.
Dec. 31—The House at the Bridge (Dramatic).....590 ft.
Dec. 31—The Forgotten Watch (Comedy).....285 ft.
Dec. 28—A New Year (Pathetic).....565 ft.
Dec. 28—A New Year's Gift (Comedy).....330 ft.

PATHE FRERES.

Dec. 21—Faithful Little Doggy (Co.).....285 ft.
Dec. 21—Too Much Snuff (Co.).....246 ft.
Dec. 23—Antique Wardrobe (Co.).....640 ft.
Dec. 23—An Awkward Habit (Co.).....331 ft.
Dec. 25—The Gallant Guardsman (Dr.).....571 ft.
Dec. 25—Silhouettes (Magical).....371 ft.
Dec. 26—Bill Wants to Marry a Toe Dancer (Dr.)..462 ft.
Dec. 26—Water Sports (Educational).....436 ft.
Dec. 28—St. Moritz (Educational).....623 ft.
Dec. 28—Mr. Soaker at the Seaside (Comedy).....278 ft.
Dec. 30—The Ragtag's Ball (Comedy).....544 ft.
Dec. 30—The Sicilian's Revenge (Tragic).....387 ft.
Jan. 1—Anonymous Letter (Dramatic).....420 ft.
Jan. 1—Strasburg (Educational).....462 ft.
Jan. 2—Collection of Stamps (Magical).....508 ft.
Jan. 2—Persistent Suitor (Comedy).....394 ft.

SELIG POLYSCOPE COMPANY.

Dec. 24—The Duke's Motto (Dr.).....1000 ft.
Dec. 31—In the Shenandoah Valley (Historic Drama).....1000 ft.
Jan. 7—The Tenderfoot (Comedy).....416 ft.
Jan. 7—The Tyrant's Dream (Comedy).....420 ft.
Jan. 7—Schooldays (Comedy).....164 ft.

VITAGRAPH COMPANY.

Dec. 22—The Merchant of Venice (Dramatic).....980 ft.
Dec. 26—The Flower Girl of Paris (Dramatic).....680 ft.
Dec. 26—The Hazers (Dramatic).....300 ft.
Dec. 29—Monkey Land (Serio-Comic).....330 ft.
Dec. 29—A Dream of Wealth (Dramatic).....612 ft.
Jan. 2—Cure for Bashfulness (Comedy).....520 ft.
Jan. 2—A Sister's Love (Dramatic).....435 ft.

Biograph Licensees.

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

Dec. 22—The Christmas Burglars (Dramatic).....679 ft.
Dec. 25—Mr. Jones at the Ball (Comedy).....503 ft.
Dec. 29—The Helping Hand (Pathetic).....841 ft.
Jan. 1—One Touch of Nature (Pathetic).....724 ft.

KLEINE OPTICAL COMPANY.

[illegible]c. 21-26—The Black Sheep (Dramatic).....600 ft.
[illegible]c. 21-26—The Holy Hermit (Dramatic).....500 ft.
[illegible]c. 21-26—In Bondage (Dramatic).....674 ft.
[illegible]. 21-26—The Little Marchioness and the Young Shepherdess (Pathetic).....434 ft.
[illegible]. 21-26—In the Nick of Time (Comedy).....560 ft.
[illegible]. 21-26—George and Margaret (Dramatic).....667 ft.
[illegible]ec. 28-Jan. 2—Current News Items (Comedy).....254 ft.
Dec. 28-Jan. 2—The Devil's Sale (Comedy).....410 ft.
Dec. 28-Jan. 2—Acrobatic Toys (Comic).....294 ft.
Dec. 28-Jan. 2—A Heavy Headpiece (Comedy).....264 ft.
Dec. 28-Jan. 2—Not Guilty (Dramatic).....807 ft.
Dec. 28-Jan. 2—Bobby Has a Pipe Dream (Comedy).410 ft.

GREAT NORTHERN FILM COMPANY.

Dec. 16—Changing of Souls (Comedy).....475 ft.
Dec. 16—The Spring Lock (Comic).....351 ft.
Dec. 23—Hercules the Athlete (Dr.).....500 ft.
Dec. 23—Count Zeppelin's Aerostat (Ind.).....279 ft.
Dec. 30—The Queen's Love (P.).....580 ft.
Dec. 30—The Quack (Comic).....360 ft.

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Dec. 21—Cabby's Sweetheart (Dramatic).....300 ft.
Dec. 21—Baby's Playmate (Sensational).....375 ft.
Dec. 21—The Baby and the Loafer (Dramatic).....350 ft.
Dec. 21—Spoof and His Monkey (Comedy).....350 ft.
Dec. 14—A Free Pardon (Dramatic).....525 ft.
Dec. 14—Harmless Lunatic's Escape (Comedy).....350 ft.
Dec. 14—The Serpent's Tooth (Dramatic).....400 ft.
Dec. 14—How the Dodger Obtained a Meal (Comedy).520 ft.

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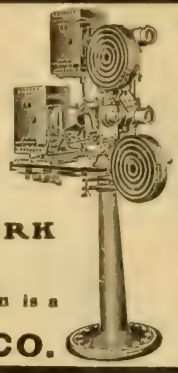

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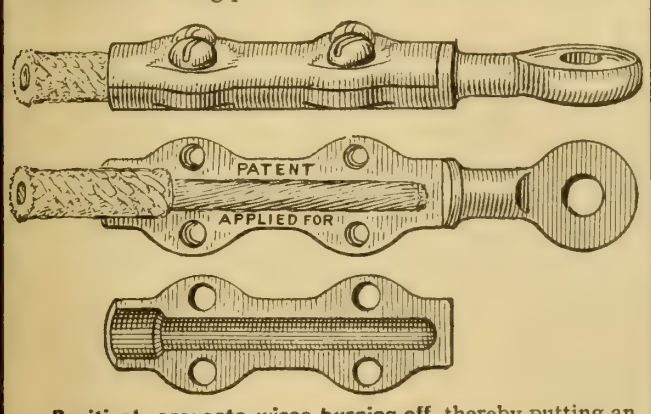

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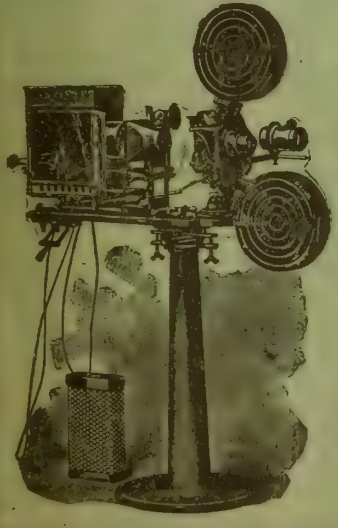

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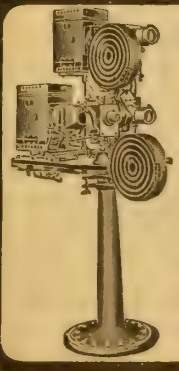

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Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

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Vol. 4 JANUARY 9 **No. 2**

Editorial.

The G. Albert Smith process of making moving pictures in natural colors has lately attracted great attention in London, and the experimental results shown have been favorably spoken of. In an article printed in another part of this week's World, Mr. Thomas Bedding, F.R.P.S., an authority on the subject, submits the Smith process to a careful and impartial analysis from the practical viewpoint. The article should attract great attention all over the moving picture world.

THE COMBINE AND ITS POLICY.

Time enough has now passed to enable the moving picture industry to grasp the full meaning of the statement of facts concerning the newly-formed Motion Picture Patents Company, which we published in the Moving Picture World on December 26. On that date we characterized the document as a master stroke. To-day we go further and say that the stroke has been delivered at a masterly moment. It has probably saved a growing industry from extinction; for the dog-eat-dog policy that has so long prevailed throughout the moving picture world could only have one possible end. And that end, as we have said, was obviously the complete disappearance of the moving picture as a money making factor.

An unprejudiced examination of the new company's manifesto, for so we must regard the document, and of the situation it has created, will, we think go far to reassure those who on the first blush were inclined to think that this combination of manufacturing interests would work out adversely either in a general or a particular sense. We do not think it will; on the contrary, we think that in the long run it will benefit the moving picture industry as a whole, and that being the case, it clearly follows that in the abstract the individual must also benefit. For the less is obviously contained in the greater.

NOT A "TRUST."

The new company is not a "trust" in the conventional meaning of the term; nor is it a monopoly. It is a combination, and a legitimate combination of existing business interests, carried out in a perfectly legitimate way. It does not stand in the way of other combinations if such can be formed; it does not control all possible sources of supply; it does not, it cannot, prevent manufacturing enterprise or inventive ingenuity outside its own scope; it simply handles its own factors as integers for mutual profit; the advantage of its renters or agents; and above all, the benefit of the public. And the last is not the least in importance. For the public is the ultimate court of decision in all business matters, and has a way of its own in rejecting what it does not want. And the signs were becoming plain that it did not want moving picture films—of a sort.

IN THE INTERESTS OF THE PUBLIC.

Consider the declared policy of the new company: "It is hoped . . . to guarantee to the renters and the exhibitors *a sufficient quantity of the best American and foreign films and to prevent the demoralized state of affairs which now prevails abroad.*" This means that only a sufficient quantity of films will be sent out to prevent the market being glutted; that those films will be good; and that by inference the standard of quality will be maintained at a uniformly high level. In the interests of all concerned, and especially in the interests of the public, it was high time that some such drastic action was taken. Any association which assures the elimination of undesirable film subjects from public exhibition is worthy of support. The new company has that power. We hope it will exercise it.

THE PATENT ASPECT.

The consolidation of all the principal patent interests of the industry in the new company, besides abolishing costly and unsatisfactory litigation, determines a cardinal point of policy from which all other conditions necessarily follow. No other course was possible if the new company was to be operatively effective. The leasing and return of the films and the limitation of the use of the films to licensed machines only, solidifies the business, and forces it into a groove where it can be regulated and dealt with in a legislative manner. It is only by such comprehensive means that any business can be properly and effectively directed. That the primary control of all businesses should rest in the hands of those who are responsible for them, viz., the manufacturers, is an axiom the force and finality of which cannot be seriously questioned. And such a power in the present instance was only possible by a combination of patent interests.

THE RENTER AND THE EXHIBITOR.

The position of the renter under the new arrangement should certainly be bettered. Hitherto he has not known precisely where he stood; now it is to be hoped his arrangements with the various companies will be clear, specific and on a common basis. That is the impression which a careful study of the company's statement leaves on our mind. The undesirable renter may possibly be eliminated; but then the undesirable in all walks of life courts destruction. The remedy is *not to be undesirable.* We do not think that any honorable, fair dealing renter need apprehend any harm to his business by the new arrangement. For the renter is an indispensable factor in most branches of trade, and certainly so in the moving picture industry. Lastly, there

is the exhibitor. His case calls for least consideration of all. He is perfectly well able to take care of himself. *Let him do his duty to the public* and he cannot possibly suffer.

POSITION OF THE IMPORTER.

The fate of the film importer and manufacturer not mentioned in the statement of the Motion Picture Patents Company may appear to be uncertain; but an officer of the company assures us that no film manufacturer has been ignored and that other names would have appeared in the list if the demands of the agents had been considered reasonable. It is not the intention of the Patents Company to create a monopoly, and competition is welcomed where co-operation cannot be obtained.

THE MACHINES TO BE LICENSED.

What machines are to be licensed? This is a subject that has not come up for final consideration, but, like the films, it is proposed that the machines will be taken on their merits, and that each applicant will be duly considered. It has been hinted that some renters will receive a setback, and possibly some manufacturers, and this alone on their past record. We believe that since the last meeting of the Association in July, agents of the M. P. P. Company have been gathering a vast amount of information relative to the factors in the business, and that the recording angel has sealed the fate of not a few.

Who, then, has any right to complain of the formation of the new company? Not competing concerns handling their own products; but only those whom the law of the survival of the fittest affects. Not the renter, as we have shown; not the exhibitor; and certainly not that all-powerful arbiter of all our destinies, the public. We have endeavored to examine the publicly declared policy of the new company by the light of a full sense of our responsibility to the readers of the Moving Picture World and the public at large, and can come to no other conclusion than that the formation of the Motion Picture Patents Company can only result in all round benefit. It will require very strong arguments and irrefragable proof to convince us to the contrary.

FILM QUALITY.

Much of the uproar in New York City was caused by the fact that managers were not careful enough of the quality of their films. The danger in case of fire was also dwelt upon by critics, and the combination of the two objections was sufficiently strong to force the instant revocation of every license. This phase of the subject need not be discussed here, but it is well to keep it in mind. Other similar difficulties will arise elsewhere. In fact, New Jersey is quite likely to have a drastic law some time this Winter which will place the exhibitors in almost the light of criminals.

If quality is held up to the proper standard, if care is exercised that the films are of the best morally, and if equal care is exercised in other directions affecting the quality of the films, there will be less opposition and exhibitors need not worry about being closed. One is almost forced to the conclusion that in numerous instances they are themselves to blame for whatever opposition may arise. They evidently do not exercise sufficient care in the selection of films and it affords an opportunity for cranks to criticize and find fault. It does no good to say they are cranks and are, therefore, unworthy of notice. If they keep steadily at it they will arouse public sentiment against the shows, and that means closing.

These observations apply everywhere. Public sentiment is the controlling factor in all matters of this character, and public sentiment will rouse from its usual lethargy if anything immoral is shown, especially when children are affected. The most immoral man in a community will insist that his own sons and daughters shall not be contaminated by immorality in any way, not even with pictures. Exhibitors ought to understand this and act accordingly.

Exhibitors can force manufacturers to stop issuing questionable films. Merely refuse to accept and use them. If there is no demand, if exhibitors refuse to take them, there will be few, or none, made. Accept the best, insist upon the best possible productions, show only the high quality films, and your theater will be crowded and your coffers will fill with coin. And this latter is the main consideration in this proposition.

Hold up your quality. Otherwise you may find your place closed and you will be put under heavy expense in different ways. The quality must be maintained at the highest standard, otherwise the public will see that you are held to a strict accounting.

MOVING PICTURES IN NATURAL COLORS.

By Thomas Bedding, F.R.P.S.

Specially contributed to the Moving Picture World.

The hall of the Royal Society of Arts, London, has been the scene of many notable gatherings in the history of photography, at some of which the writer of this article has been present. I recall one of those gatherings in particular. It was when Professor Gabriel Lippmann, of Paris, described and demonstrated his wonderfully beautiful process of interferential color-photography. Great things were predicted of that process, which remains, even after the lapse of sixteen years, the only known method of making color photographs direct in the camera—if we exclude the starch-grain method of the Messieurs Lumiere. But time has not verified those predictions, and the Lippmann system at the present hour is little more than a scientific curiosity. It is inapplicable to paper or film, and even on glass the colors are only visible by reflected and not transmitted light. Obviously, therefore, such a process responds in no degree at all to the requirements of the every day practical worker.

G. ALBERT SMITH'S PROCESS.

A happier fate, I am convinced, awaits the two-color method of reproducing moving objects in the tints of nature, which was described at the Society of Arts on December 14 last, and a full account of which was printed in the World of last week. To begin with, it is experimentally practicable; it gives good results; and, above all, it embodies the logical development of a close study of trichromatics, which is, so far, the only feasible system of making natural color photographs on glass, film or paper. The process, therefore, is deserving of serious notice and as one who has attentively followed the working of Mr. Smith's mind as revealed in his Patent Specification, and his other publications, I should like to congratulate him on the successful outcome of his experiments—experiments, which he tells us at the conclusion of his paper, are not complete. To one who, like myself, has studied for many years the whole known field of color photography, this frank avowal of the incompleteness of the process augurs well for Mr. Smith's ultimate success. Many inventors mistake tentative suc-

cess for complete success; two totally different things. Lecture room demonstrations and triumphs are pretty enough in their way; the final test of merit, however, must always be sought in the inexorable requirements of every day practice.

MOVING PICTURES IN NATURAL COLORS NEEDED.

How, then, does the Smith process comply with those requirements? I grant its practicability; but is it workable? The moving picture in natural colors is bound, sooner or later, to displace monochrome images. The public is waiting for it; so are the makers of film subjects; so, indeed, is the entire moving picture industry throughout the world. Hence the very great importance of Mr. Smith's contribution to the science and practice of the subject. He may certainly claim to be the first to have handled the matter in a workmanlike manner; he has produced some very beautiful results, and the British press, as we have been reminded during the past few months, has praised those results very highly. In no carping spirit, but from an entirely sympathetic viewpoint, I propose for the information of the readers of The Moving Picture World to give a brief and clear description of how the Smith process, as it stands in the inventor's own words, is worked out. Then I will offer a few criticisms of its theory and practice.

THE PROCESS BRIEFLY DESCRIBED.

First of all the film is made panchromatic by suitable dyes, and it is exposed in the camera, behind a revolving shutter in which are fitted two filters (or screens) colored red and green. Thirty-two pictures a second are taken, one for each filter. When the negative is developed a positive is made from it and this is projected through red and green filters at the rate of 32 per second on the screen. The eye of the observer then perceives the moving picture approximately in the colors of nature. When he showed his results in London last month Mr. Smith appears to have supplemented the colors of his filters by adding color to the illuminant in his lantern—he colored the light, in fact—and the total effect on the screen was said to have been much admired. No doubt it deserved to be, for I believe that, carefully worked, the process will give very fine results.

In the foregoing description I have endeavored to avoid highly scientific terms, and to assume that the reader is a practical maker of moving pictures and wants to know if the Smith process is one he could take up straight away and make pictures in natural colors with. My best reply to the latter of these two points is that probably Mr. Smith himself is the only man in the world at the present time who could make his process work satisfactorily.

WEAK POINTS OF THE PROCESS.

In the hands of an ordinary moving picture photographer, unless he be of phenomenal knowledge and skill, the process is doomed to failure at the very start. Observe that a panchromatic film must be used—and made, by the way. For the information of those unversed in the chemistry and technique of the subject, I may say that a panchromatic film is one that has been sensitized for all rays of the spectrum; and that it cannot be handled in an ordinary dark room. No; it must be placed in the camera in total darkness and it must be developed in total darkness, or the image will fog. Red light does not affect an ordinary moving picture film; red light would ruin a panchromatic film. The successful manipulation of panchromatic plates and films is one of the most difficult things in the whole field of photography, as my technical readers know. In moving picture work I don't think one photographer in a thousand would (or could) successfully use panchromatic films, and what is more I don't think the manufacturers would take the trouble to make them.

Thus, the Smith process is hampered by enormous difficulties at the very start. Personally I admire the inventor's scientific ingenuity in selecting a panchromatic film to work on—and here let me say that if I went into the scientific minutiæ of the process I should exhaust more space than the World could afford to give me—but I unhesitatingly pronounce it as entirely impracticable for every day use in moving picture work.

MORE CRITICISMS.

Thirty-two pictures a second must be taken and projected, instead of about half that number. This is not a fatal drawback, but it is sufficient of a departure from ordinary practice to constitute a disadvantageous innovation, always a risky thing to attempt, for it involves some interference with existing methods. Then Mr. Smith colors the projection light. He is vague and unspecific on this point, although I for one appreciate the delicate ingenuity of the provision. But in ordinary practice the idea would introduce error and vitiate the purity of the results, unless great care were exercised. This is a very weak part of the process, indeed; it is unsound; it is unscientific and it is empirical. You must not talk about coloring a light unless you give plain directions for doing so. To sum up, then, the Smith process though vastly ingenious and well thought out is, in its present stage, utterly impracticable and can only be regarded as a valuable step forward.

The practical value of this process being, as I submit it is, open to such grave objections, no useful purpose would be served by dissecting the theory upon which it is based. A two-color process, however, as worked out by Mr. Smith, is certainly open to ordinary photographic criticsm and the purist may reasonably object to such vague terms as "red" and "green" filters. Reds and greens are very numerous; and the spectroscope, I may say, is a very useful instrument.

Finally I should like to say I admire the way in which Mr. Smith has handled a very complex problem. He is on the way to success; but it is a long way off yet awhile. His process does not comply with the requirements of any ordinary moving picture plant with which I am acquainted. Taking the process as it stands, special provision would have to be made for it at very great expense, and, as I have shown, it would have to be worked with extraordinary care. Nothing is said about the exposures. How much do the "red" and "green" filters increase the time? What is the H. & D. (or any other) speed number of the film? What dyes are used to render it panchromatic? What sort of lens is used—a specially computed apochromatic or what? How did Mr. Smith develop his negatives and with what? And the positives? What dyes were used for the screens? Is it a fact that persistence of vision is a function of color blending as well as of motion-blending? I doubt if Helmholtz, Young, or any other noted physicist, has taught this. Tyndall, I know, as an authority on light; but not Sir H. T. Wood. What has he published on the subject? Where is the two-color theory scientifically enunciated? Lastly, is it scientifically correct?

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

THE QUESTION OF CENSORSHIP.

By W. Stephen Bush.

It would be strange indeed, if in so vast and growing an enterprise as the moving picture there were no imperfections. No garden is without its choking weeds and no bed of flowers will long keep its beauty and its symmetry without the aid of the trimming knife. There is no doubt that the moving picture field needs supervision, and supervision and censorship express in different words the same idea. The question is: How is this censorship to come? Do we want it to appear in the shape of a blue coat and brass buttons and a club or are we resolved that it come from within the ranks of the makers of films and the exchanges and the exhibitors? Some of the criticism leveled at the moving picture is not without reason. Is the wave sweeping against it in New York the forerunner of a tidal flood that if allowed to run unchecked will soon overwhelm the whole business? Is the force of the hostile sentiment against the great industry gathering head? Whether the answer be hopeful or otherwise one thing is sure, it is in the power of the film makers and all the allied interests of the art to check the sentiment and to avert the danger.

The Moving Picture World suggested some months ago the creation of a board of censors, in which beside the film makers the exchanges and the exhibitors should have representation. What then would be the functions of such a board? It could scarcely be expected to set in any way a positive standard to which the film makers would have to conform. It could, however, agree on certain rules of elimination and such rules, if carried out impartially and unsparingly would do incalculable good to the moving picture business. In a general way the following features should be barred from the screen:

I. The interior of prisons; the detailed description of life in prison; the introduction of convicts in stripes; revolts and mutinies in jail; in short, everything connected with these plague spots of civilization; likewise the doings in police stations; the display of cells and iron bars, etc. Recently I saw in the course of one evening pictures by reputable film makers in which portrayals of prison life, of struggles of convicts and keepers, etc., were the principal features. Why should just such things be obtruded upon the gaze of women and children and normally constituted men? This morbid tendency of the film makers should be suppressed by the board of censors.

II. The portrayal of contemporary sensational crime; the film showing or rather pretending to show the trial of a rich murderer in New York; the presentation of the doings of notorious outlaws. I wonder would the makers of these films allow members of their own family, young or old, to witness these delineations of crime?

III. Any thing that could in the least wound the religious sensibilities of the public. A recent film, which shall be nameless here, outrages the feelings of every religious minded person by a gross insult to a sister of charity.

IV. The lingering over the details, such things as murders and executions. Witness "Mary Stuart" and "The King's Pardon."

V. The needless piling on of horrors. Such films as "The Wages of Sin" and "For His Country's Sake" are examples.

VI. Every comic picture which depends for its effect on the degradation or on the personal defects of any human being.

If these rules and the spirit which suggests them would be conscientiously obeyed by the board of censors, there would soon be no weapon left in the hands of our enemies. If the rank growth of bad pictures is not checked what will be the result? The American people, if they once conceive a violent prejudice against any institution are likely to put such institution out of business. It took the Masonic institutions more than half a century to recover from the blow of Morganism and if the film makers will persist in defying the decent sentiment of the people they are sure to come to grief. Let us hope that the storm may never come and strike down the makers of these films in the very hour of their money making.

New Orleans, La.—The Dauphine Theater, which was opened this season by the Lester Lonegan Stock Company, has been leased by J. E. Pearce & Sons and they have installed moving pictures and high-class singing, this making the second big house J. E. Pearce & Sons have opened with moving pictures in New Orleans in the last three weeks.

MAYOR McCLELLAN'S ACTION DECLARED ILLEGAL.

On Tuesday last Supreme Court Justice Blackmar granted an injunction restraining the Mayor of New York from closing 500 moving picture theaters in the city.

The decision is looked upon as a victory for the moving picture men. It is not believed the city administration will again attempt to interfere with them, except to see that the fire and other regulations are strictly complied with. Justice Blackmar holds that the Mayor's action in closing the moving picture places is illegal because "he is making the innocent suffer along with the guilty." The court emphasizes the point that the Mayor has no right to close all places of entertainment in New York because he thinks the owners of some of these places are violating the law. One of the contentions raised by attorneys representing the city was that if the moving picture places were allowed to continue in business a great fire disaster similar to the burning of the General Slocum might result. Justice Blackmar replies to this by saying that while the Slocum disaster might have been averted if the Government officials had revoked the license of every steamship plying in the port of New York, such revocation would nevertheless have been wholly illegal. The final conclusion of the court is that the city has the right to revoke the licenses of only those places where it is satisfied the fire regulations are being violated. As to the Mayor's contention that the moving picture places have been violating the Sunday amusement law, the court says that point does not figure in the fight to close these resorts on the ground that they are a menace to public safety. In his decision Justice Blackmar says:

"There is a limit to the exercise of the power of revocation. It must not be arbitrary, tyrannical, or unreasonable. To my mind, after a license has been granted, paid for and acted upon, a revocation without cause is unreasonable and arbitrary. The test I shall apply is whether there was a cause having relation to the duties of the Mayor and the welfare and protection of the people which justified this general order of revocation. The Mayor might, perhaps, have revoked those licenses under whose protection indecent or improper pictures were shown and also those which were acquired by bribery.

"He could have revoked or suspended until required changes should be made the licenses of those places insufficiently safeguarded against fire. And it is possible that there were other conditions shown at particular places which furnished cause for revocation, but the Mayor did not confine his acts to those places against which cause was shown; he revoked each and every license he had granted. He included in the same condemnation the innocent and the guilty."

* * *

Mayor McClellan's probable refusal to grant any new or renewed moving picture show licenses to applicants who will not agree to keep their places closed on Sunday, is likely to tangle up the question even more than before Justice Blackmar's decision of last Tuesday granting a permanent injunction to the proprietors to continue their business. This phase of the question has not been previously considered.

It was expected that Mayor McClellan would simply appeal from Justice Blackmar's decision, and that matters would stand as they are until such appeal was determined. As the injunction affects only such licenses as were in existence prior to Mayor McClellan's revocation it can hardly be held to apply to applications for new licenses or for renewals.

Mandamus proceedings will be brought by Gustavus A. Rogers, attorney for the moving picture men, just as soon as application for a renewal is made by a proprietor whose license has expired since Justice Blackmar's permanent injunction was granted, and is refused for Sunday opening reasons.

Should the mandamus proceedings against the Mayor prove unsuccessful an attempt will be made to have the Board of Aldermen enact a new ordinance taking the power of licensing of shows away from the Mayor and either placing it in the hands of the board itself or in the hands of a commission, or perhaps combining it with the regular theater licensing system. The charter permits this, and the Mayor in his present capacity of licensor of moving-picture shows is only the agent of the board.

¶ CAN you afford to miss a copy of the MOVING PICTURE WORLD? $2 per year—52 numbers.

THE RECENT CLOSURE—THE MORAL ASPECT.

Opinions of the Press.

The recent action of Mayor McClellan of New York in revoking the licenses of the moving picture theaters in this city, has evoked widespread comment in the journals of the United States which have treated the matter as something more than a mere passing incident of the amusement world. It is significant that this comment invariably bears one complexion, that of approval of what the Mayor did. Something vastly more important than the personal safety of the people who patronize the moving picture theater was at stake. We mean their morals. The Mayor, according to Tuesday's decision, may probably have acted illegally in the matter, but if the press opinions of this and other large cities and the action of the various authorities be any guide to popular feeling, it is quite clear that the time had arrived when the axe was due at the root of an admitted evil.

The following extracts are typical of many hundreds for which we cannot spare space:

(Pittsburg Post.)

Moving pictures may be made exclusively educational. Unfortunately, they are more often inimical to the morals of the young. Some of the subjects thrown on the screen are not fit to be seen by self-respecting adults, and the impressions they create in the adolescent mind must be anything but beneficial. The five-cent theater may well be made the subject for more stringent regulation. That this has not been done hitherto is undoubtedly due to the fact that they are a comparatively new development, a mushroom growth.

(Cincinnati Times-Star.)

If crime and indecency are to be exploited in these shows, they will have little enough excuse for living. With the moving picture apparatus it is possible to depict situations which would never be accepted on the stage. And the proprietors of such exhibitions, if they cater to the morbid and licentious appetites of their patrons—particularly of the younger element—must be held strictly accountable for such perversion of their public morals.

(Brooklyn Eagle.)

Their audiences should be just as carefully guarded as in the case of the regular theaters. So should the moral influence of their entertainments, in so far as this comes within the control of the police. Canon Chase's objection that some of these pictures exalted and honored horse racing and gambling is something that the police cannot fairly be asked to take notice of, although they can and should act promptly in a case of plain indecency, such as has sometimes been charged against these exhibitions. The police, too, should be watchful about the admission of children under sixteen. The small price of admission makes these entertainments a lure for the pennies of children in the street and many screen and slot machine pictures from which there would be no occasion to protect adults would yet be demoralizing to children.

(Hoboken, N. J., Observer.)

There is slowly creeping into the business a tendency to use pictures which tend to degrade the morals of those who see them; and, while the beautiful and artistic exhibitions deserve, and should receive, the highest praise, the fact remains that, though hundreds of yards of "reel," showing pretty scenes or moral pictures may be cast upon a screen, the ones tending to corrupt, strike the weakest point in human character—that of natural tendency.

(Chicago News.)

It is to be regretted that an invention which offers such possibilities in the way of wholesome amusement should ever be the means of exploiting crime, robberies and tragedies. In giving exhibitions of realism in crime and brutality this novelty tends to demoralize the rising generation. It must be remembered that these exhibitions are patronized very largely by young boys and girls. Why not make these exhibitions good, wholesome and instructive?

(Scranton Tribune.)

It is hardly fair to criticise too severely the character of the cheap vaudeville or moving picture show. When the leading musical comedies and dramas of the day are allowed to flaunt suggestive witticisms before patrons of supposed respectability and deal with features of life that should not be mentioned even in a whisper in the presence of decent people, there is no reason why the more crude attempts exhibited in the moving picture entertainment should be condemned.

These cheap theaters should be inspected to guard against accident by fire, the exits and fire escapes should be as perfectly arranged as they are in the large homes of the drama, but aside from this they should be encouraged rather than condemned and the proprietors aided in keeping the moral tone of the places at their present high standard.

(San Francisco Chronicle.)

There is no doubt that there ought to be some sort of supervision over the character of the output, and, although Boards of Supervisors and city police officials have never been great successes as dramatic censors, public opinion is not unlikely to ask that they try their hand on the moving picture shows. Perhaps when our city fathers get through with the clairvoyants and mystics who are just now occupying their attention they will do so.

(New York Evening Journal.)

It would be a good idea to employ a regular inspector—a man of intelligence and above graft—to pass upon these shows. Then we could enjoy the interesting and amusing ones and be sure that the bad ones were suppressed.

Notes and Comments.

Some showmen have found it profitable, even if it is not necessary, to present souvenirs to their patrons on certain occasions, and we call the attention of those who may desire such articles to the announcement of some suitable Japanese articles for this purpose in our advertising pages.

The Centaur Film Company, 900 Broadway, Bayonne, N. J., ask us to say that they are prepared to print new titles for films and they would like to hear from renters who have films which may be still in good condition although the titles are worn out.

Powers' Inductor, the current saving device manufactured by the well known Nicholas Power Company, is now being handled by H. B. Coles, 150 Nassau street, New York, who has been appointed general sales agent. The Powers' Inductor is intended for use instead of a rheostat with moving picture machines on an alternating current circuit and is claimed to give a very steady light as well as reduce the light bill.

The New England Lantern Slide Company, 224 Tremont street, Boston, Mass., send us a booklet listing some 200 announcement slides. They ask us to call attention to their rental service for travelogues, about fifty different subjects being listed in the catalogue and others in preparation. They are supplying the leading New England theaters with these travelogues, which are arranged so as to dispense with a lecturer. A title or word description precedes the picture slide. The description is held on the screen just long enough to be read, followed by the picture, which is held on the screen according to the time wished to be killed.

"The Stepmother."—The Great Northern Film Company have, in a masterly manner, illustrated in this film the maltreatment which children too frequently receive from a stepmother. The story is clearly told and the action, as in all the late productions of this company, is not overdrawn, but natural and easy. This, combined with the excellence of the photography and the evident care which they give to the details of the scenario, explains why Great Northern films have won in one year a strong footing on the American market. The style and class of the subjects issued by this company are so different from that of any other manufacturer that they should make a welcome occasional change of program.

Illustrated Lecturettes have become a feature in connection with many picture shows, and the supply is keeping pace with the demand. We have already called attention to the sets supplied by Williams, Brown & Earle, Henry B. Ingram and the Riley Optical Instrument Co. We have now received notice from Scott & Van Altena, 61 Pearl street, New York, that they have two sets of slides ready, with lecturettes, on "Japan" and "Egypt." A. L. Simpson, 113 West 132d street, New York, also announces sets with lecturettes on "Our Navy," "New York Fire Fighters," "The Sky Scrapers of New York," "Trip to Coney Island," "Around Manhattan Island on a Sightseeing Yacht," and others in preparation. With this comprehensive and interesting list to select from, exhibitors should have no difficulty in making up an attractive addition to the program. Illustrated lecturettes are a feature that will appeal to the best element in an audience and should be encouraged.

"The Sponge Fishers of Cuba" is a full reel subject that will be issued next week by the Kalem Company. We have been favored with an advance view of the film, which is of excellent scenic quality and of great educational value. Some showmen do not yet fully appreciate the value of a film that is not highly dramatic or of mirth-provoking quality, but if they were guided by public opinion they would call for these subjects and encourage the manufacturers to produce more of these films, which certainly tend to raise the moving picture show in the estimation of a large proportion of the public. The average person who makes use of a sponge is ignorant of, or has a very vague idea of its source, and after the film of "The Sponge Fishers of Cuba" has gone its rounds through the country it is safe to say that many thousands will be edified. The film opens with a panoramic view of the harbor at Havana, and, after showing the various scenes in connection with the sponge industry, it ends with scenes of the home life and customs of the sponge fishers and inhabitants of Cuba and the islands in the Caribbean Sea. The Kalem Company furnish a very complete lecture for this subject, which is supplied free to any exhibitor on application.

A FILM OF THE EARTHQUAKE HORROR.

Raleigh & Robert, 16 Rue Saint-Cecile, Paris, France, announce a film of the actual terrible scenes of the holocaust in Sicily and Calabria. The film is said to show the effect of the tidal wave, the destruction of Reggio, the conflagration in Messina, the plight of the victims who escaped, and the regiments of soldiers that now police the scene of the catastrophe. Truly a gruesome subject, but one that would draw, and that through no idle curiosity.

LANTERN SLIDES OF THE EARTHQUAKE ZONE.

Messrs. Williams, Brown & Earle, of 918 Chestnut street, Philadelphia, Pa., are the fortunate possessors of a fine set of original negatives made in and around Messina and the other Italian and Sicilian cities that have been devastated by earthquake; also the volcano, Mount Etna, in activity. The slides which are made from these negatives give a clear idea of the architecture of the beautiful and ancient cities which have been so suddenly destroyed and should be a splendid attraction at this time in connection with moving picture shows. The set comprises twenty-five slides and are supplied at 25 cents each, plain, or 50 cents, colored.

THE KNICKERBOCKER CIRCUIT EXTENDS.

The Knickerbocker Circuit have moved their offices to larger quarters in the Shubert building at Thirty-ninth street and Broadway. The circuit has been increased within the last week and can now offer ten weeks of small time within the vicinity of New York. Arrangements are being made whereby musical and dramatic playlets will be presented in the smaller moving picture houses, who heretofore had to confine themselves to singles and doubles. The weekly tryout of new acts will be held at the Amsterdam Opera House on Thursday morning.

AN ASSOCIATION OF SLIDE MAKERS

Is being discussed by the leading manufacturers of New York and Chicago. It seems to us that some organization among slide makers would put an end to many complaints that reach us in regard to ruinous price-cutting and the trickery of some people who order slides sent C. O. D. and then refuse to pay for them until they are released—and not then. Organization has been successfully tried in other lines and the slide makers would be better off if they buried the hatchet which they use against each other and get together to place their business upon a more substantial footing.

HALLBERG'S ECONOMIZER SCORES.

B. F. Keith, through his New York manager, Harvey L. Watkins, St. James Building, New York City, has ordered a large number of "Hallberg Automatic Electric Economizers" for his nickel theaters throughout New England and Canada. The last installation was made a week ago at the new, beautiful and expensive Gaiety Theater, at Bangor, Me. The saving guaranteed is 69 per cent. on the moving picture lamp current bill. The installation also includes seven "Hallberg 4,000 candle power Flaming Arc Lamps," which give a most powerful and attractive light, pulling the crowd from far and near.

Weekly Comments on the Shows.

BY OUR OWN CRITIC.

"Write just what you think of them in your own words," was the Editor's final order as he detailed me to criticise the programs and the conduct of the moving picture shows.

My first visit was to the Fourteenth Street Theater, Fourteenth street near Sixth avenue, New York. The entertainment at this house is bright and popular, but I think crying babies should be denied admittance and I object to the industry of a chewing gum boy in marketing his goods whilst the show is actually in progress. A small orchestra would enhance the attractions of the place, and the highly colored song slides to which a Mr. Driscoll sang a soulful ballad do not impress one as being artistic. The announcement slides were crude and tawdry and could easily be replaced by something more finished and artistic.

The film subjects ran too much towards the obscure and the lugubrious. A French subject, "Tit for Tat," illustrated workmen playing practical jokes on one another, but the story was the reverse of obvious to the audience (and me) and it passed without a hand. "For Baby's Sake," another French subject, told that to comfort a dying child, a poor workman went out and stole a doll, only to find upon his return that the little one had died and that he himself had been pursued as a thief. Excellent conception and photography could not redeem the subject from gloom, and again I thought Mr. Rosenquest, the manager, was not happy in his choice. There was humor of a caustic kind in "A Wonderful Discovery." This showed a party of savants exulting over the discovery, the nature of which was not clear, although it looked like a big camera on a tripod. Anyhow, it enabled you to see things that were happening elsewhere: A desk robbery; policemen at card-play; and, finally, the secretly married daughter of the discoverer visiting her husband. A clever but cynical picture. There was a masterly Gaumont relating how a baby girl was washed on shore from a shipwreck. She was adopted by an old sailor, whose son, also a sailor, falls in love with her. So does the captain of his ship. The course of true love goes somewhat awry, for the girl sticks to the captain and finally the disappointed sailor commits suicide by throwing himself off the rocks and dies a ghastly death as the waves sing his requiem. Quite a great cinematographic achievement, but what a dismal ending, to be sure, Messrs. Gaumont.

Fortunately there was some much-needed comic relief in "Mrs. Jones Entertains," a fine humorous triumph for the Biograph Company. I have never laughed so heartily at a film in my life, nor have I seen a better piece of photography. And how neatly and effectively the Biograph subjects are framed as they appear on the screen! Well, dear little Mrs. Jones once gave a tea party to her temperance friends, at which Mr. Jones unfortunately got intoxicated. So his presence was objected to when the ladies met again. As luck would have it the waiter who was to serve the repast could not come, and so Jones, poor fellow, consented to disguise himself and act as waiter to his own wife's guests. These prim and virtuous ladies duly arrived; the meal was served and all proceeded happily until Jones, who received the dishes from a pert maid in the kitchen, was seized by a desire to try an experiment before the meal was finished. Discovering a bottle which appeared to contain a spirituous liquid, he poured some into each of the guests' cups. The effect of the experiment was soon apparent. The ladies got more communicative towards each; they warmed and melted; they clamored for more "tea"; they got quite boisterous and just slightly indecorous, and finally so abusive and intoxicated that Mrs. Jones had to clear them off, and then husband and wife were reconciled, presumably with a promise on his part to behave himself in future.

Now this, it is true, is broad farce, but it was never allowed to fall into coarseness, suggestiveness or indecency, and the audience at the Fourteenth Street Theater were genuinely amused by it: all of them, men, women and children. That fact should give the managers of moving picture theaters an infallible guide to the kind of entertainment which pays best at these places. It must be bright, clean, wholesome, amusing. Most emphatically my fellow visitors the other night—people obviously of good social position—were not on the qui vive for the unclean or the salacious; and they did not get it, thank goodness!

The Fourteenth Street Theater is a well conducted moving picture house, and if Manager Rosenquest will bring it up to date in respect of the small details treated of in this notice, he will please his patrons and swell his bank balance.

Successful Film Renters.

"BILL" STEINER.

We call attention to the advertisement of the Imperial Film Exchange, Inc., on another page. While not as widely known or advertised as many other film exchanges, yet its business is most substantial and increasing weekly. Genial Bill Steiner, whose personality has won countless friends inside and outside of the moving picture field and who is general manager of the corporation, was formerly of the firm of Paley & Steiner, pioneer of exhibitors and manufacturers of moving pictures. They launched upon the market an excellent assortment of subjects well staged and enacted, making a specialty of comedy auto races, etc., pictures well calculated to warm the cockles of the heart, under the trade mark of the Crescent brand of films. The firm supplied the Proctor circuit of houses for nine years.

"Bill Steiner" is personally known as a jolly good fellow among nine-tenths of the film exchanges and has done much to place the moving picture industry where it is to-day. Bill Devery, the assistant manager of the Exchange, smokes the same brand of cigars as his Big Bosom Friend Chief Devery and is favorably known as a piccolo and accodeon mnipulator purely as a side issue and to smooth out the wrinkles caused by severe strain of office duties.

The Exchange enjoys a profitable business at each of its three offices, the clientele embracing heavy renters and pleased patrons in each district.

The Washington, D. C., office is under the management of Tom Moore, a name which in itself is calculated to soothe the ruffled feelings of any momentarily displeased customer, and it is really asserted by some of his most intimate friends that he is a direct descendant of his namesake. Joking aside, Tom has built up a business which is the envy of many of his competitors.

The Troy, N. Y., office, brought to the front by Billy Milliken, has made other exchanges reaching out after trade in Bill's territory sit up and take notice. Veni, Vidi, Vici has constantly rung in Manager Milliken's ears since he first opened the Troy office, and that he has conquered is at once evidenced by a casual visitor. Billy has made many friends in his territory and a customer once gained by him is invariably held in spite of stern competition.

LAEMMLE.

Two years ago manager of a clothing store in the city of Oshkosh, Wis.

Now founder and president of a company which does a business of $10,000 a week—half a million dollars a year!

Two years ago Mr. Carl Laemmle picked up his Sunday Tribune in Oshkosh and read a story dealing with the wonderful possibilities of the moving picture business. It caught his eye and held his interest. His friends, to whom he made casual mention of the article in question, pooh-poohed the idea.

But he continued to think it over, resolving in his mind the different facts brought out in The Tribune's story. He came to Chicago and visited some of the moving picture theaters on State street and elsewhere. He found every assertion of the newspaper story verified—nay, he found it more than verified beyond the wildest flights of his own active imagination.

He rented a store on Milwaukee avenue. His project was considered a good deal of a joke at that time. One of his neighbors predicted that he would not last thirty days.

"You cannot expect to make your theater pay on a street so far removed from the principal business district," he was warned.

But he rented the store, nevertheless, and invested nearly all of his capital in making both the exterior and the interior comfortable, safe, and attractive.

Mr. Laemmle's first week's profits were over $100. The second week he banked $150. His "high water mark" in receipts was $650 for one week, but that was an exception to the rule, of course. Other theaters sprang into existence in the twinkling of an eye. Naturally this cut down Mr. Laemmle's receipts, but not to such an extent that he was worried about it.

The thing that bothered him most was his inability to secure the very best pictures, known as films to the trade. He tried firm after firm, agency after agency engaged in renting films to five-cent theaters—for the films are rented, not sold outright—but without avail.

So he decided to take the next step upward and become a "lessor" himself. With money he had saved from his theater profits he bought several films from the manufacturers. This was six months after the day he opened his theater.

Being a firm believer in printer's ink, Mr. Laemmle advertised the fact that he had been unable to rent such films as he wanted, so he had bought them. He was now ready to rent them, in turn, to such other theater owners as might desire the sort of pictures he insisted upon for his own house. He did not have many films, but what he had would satisfy the most exacting theater manager, so he declared.

This frank tone of advertising caught the fancy of other theater owners and managers. They rented his films. He bought more. This was the foundation of the present concern known as the Laemmle Film Service.

His first week's receipts from films rented were $40. The second week he took in $90. By the end of the third week the receipts had grown to $250. Two months later his weekly receipts were $2,000.

He found it necessary to secure larger headquarters three times within less than a year, so rapid and unexpected was the growth of this amazing business. Its possibilities opened before his eyes with kaleidoscopic swiftness. He seized upon them and made the most of them.

Within the next year he had established large branch houses in Evansville, Ind.; Memphis, Tenn.; Minneapolis, Minn.; Omaha, Neb.; Salt Lake City, Utah; Portland, Ore., and Montreal, Canada. Instead of the two assistants who comprised his staff at the beginning he now controlled an organization of nearly 100 experienced moving picture men.

To-day his weekly receipts are $10,000, and still the limit is beyond sight.

If there had been danger of a near approach of the limit that danger was obviated when a Berlin inventor produced a contrivance which forces the phonograph and the moving picture machine to work in perfect unison. Thus were born the "pictures that sing, and talk, and move," making possible the reproduction of an entire opera, if desired, with all the sights and sounds, acting and music that go with it.

"It all resulted directly—mind you, directly—from reading the Workers' Magazine," says Mr. Laemmle. "Were it not for that I would still be selling clothes in Oshkosh. I would still be a salary coward.

"My suggestion to readers of The Tribune magazine is this: Do a little thinking while you read. Take your reading seriously. If you find a good story about something accomplished by some other worker don't throw up your hands and say, 'O, it's all very well to read about such things, but it's another thing to do them.' Get busy. Form the habit of forming your judgment quickly and then act upon it. Don't be afraid to gamble on your own ability. The more desperate your gamble the more desperate and determined will be your own individual efforts to win out.

"Failures" Need Not Count.

"This, I will admit, is not the old-fashioned advice that is generally doled out to young men. I don't take much interest in stories of men who carried newspapers when they were boys and then grew to be millionaires. Just because you didn't carry newspapers or saw wood when you were a boy is no reason why you cannot become big in your line.

"I claim that regardless of whatever failures you may have made in the past, you can make good if you will really apply yourself. Make up your mind to do one thing and then do it with all your might. That's what I'm doing, and the bigger my business grows the harder I'm doing it.

"For heaven's sake, keep out of ruts. If you find yourself grubbing along in the same old groove day after day—and there are thousands of you who do it—break away from it even if it looks like a risk. It won't be one-half so risky as letting yourself grow into an automaton. That's what kills growth—automatic application instead of brainy, thinking application. I have no more than my share of brains, but I make them work overtime.

"Work with your brains as well as with your hands and eyes and feet. If you read the Workers' Magazine, read it with your brains as well as your eyes. You'll stand a whole lot greater chance of making good this way than by any other method, I don't care whether you are a hodcarrier or a bank president.

"And whatever you do or don't do—don't be a salary coward."—By Robert H. Cochrane, in Chicago Sunday "Tribune."

N.B.—All copy must be in our hands on Wednesday morning to ensure publication in that week's issue.

Don't Use a Current Saver

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GILLES ARC REGULATOR

WITH IT

This will give you the best possible control and finest light with alternating current. Consumes no extra current and stops all travelling and pitting of carbons. Gives a clear white light free from shadows. Only possible way to get a perfect light with alternating current. Guaranteed one year. Sent prepaid for $10.00 or send $3.00 for examination and balance on acceptance. State make of machine and amperes used.

RICHARD L. GILLES, Distributor, HELENA, MONTANA

A Money Making PROPOSITION

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We make them, any design, from your copy. Also Announcement Slides in great variety.

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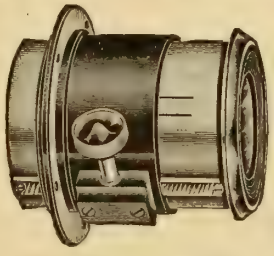

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Our lenses give a sharper and more brilliant picture than anylenses made here or abroad. We will send a lens on approval that makes a picture the size you want.

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When ordering state the distance from lens to screen and size of picture. The purchaser of a new machine should insist on getting one of these lenses with it instead of the inferior lens usually supplied.

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THE BEST MOVING PICTURE MACHINE.

RHEOSTATS

CONTAIN

CLIMAX WIRE

Catalogue and information upon request.

DRIVER-HARRIS WIRE CO.,

HARRISON, N, J.

Comments on Film Subjects.

"Bewitching Woman."—A French production which is based upon the infidelity of a lover. The way the French take on new loves and discard them and then accept the old one again is astonishing to American audiences. The action and staging of this are both good and the film is quite as interesting as any based upon this subject. It is better than some in that no one is killed and so far as can be judged from the pictures no innocent heart is broken.

"The Kind-Hearted Gamekeeper."—A well acted and well photographed film in which a gamekeeper is shown with an exceptionally kind heart. It is representative of a possibility, but unfortunately is not probable. Americans know little about such things and this matter of trapping rabbits seems perfectly right to them. As a Christmas film it is a success.

"The Dog and the Pipe."—An amusing railroad comedy which has an interesting denouement. The last scene with the dog sitting up holding the pipe waiting for the gentleman to alight from the train is much the best of them all.

"Under Northern Skies."—An excellent film which tells a good story centering around a lumber camp in the North. The photography is good and the staging could scarcely be improved. In this, as in others of the Edison films, the technical quality is beyond criticism. Some of the scenes are strong and all are good. The tale would not have been complete without one death, but it is so well managed that it leaves no disagreeable impressions.

"The Selfish Man."—This film tells a good moral story and enforces it so vigorously that almost anyone can see the application. It is watched with intense eagerness by the audience and when the man reforms and changes his manner of living there is applause.

"For He Is a Jolly Good Fellow."—Based upon the picture of that name and well acted and staged. It is unnecessary to repeat the story. It is, perhaps, sufficient to say that it ought to exert a good influence upon those who do likewise.

"The Sacrifice."—A French film which doesn't seem entirely clear and which might quite as well be left out. The story does not seem complete. Why the old lady is killed at the opening of the story and just what the mixup is that finally leads to the young woman's suicide is not thoroughly understood.

"Bad Lodgers."—Portraying the trials of those who rent rooms to so-called artists.

"The Painting."—A pathetic story, strongly told and with a tragic ending, though one that is possible and no doubt such events occur all too frequently. The photography is good, but in some parts the action appears strained and overdone. As a whole, however, it is a good film and one any manager might add to his programme with profit.

"The Bride of Lammermoor."—An excellent production of Scott's well known novel of that name. The Vitagraph people have given another of their ambitious films which is as satisfactory as it is possible to make such a long story in so condensed a form. The staging is as near correct as can be made now and the acting is especially good. The scene where the heronie goes mad is strong and appears natural in the last degree. This film is extremely popular with the audience and brought a round of applause in two different places where it was seen this week.

"Bill Jones' New Year's Resolutions."—This is supposed to be a comic, and perhaps in so far as the swearing off part goes it is a comic, but few can understand where is the fun of appearing drunk and breaking up things generally.

"Who Is Smoking That Rope?"—A film that illustrates what sometimes occurs when an inexperienced person buys cigars for a present. It has some amusing situations, particularly when the smoker clears the trolley car and the hotel.

"The Gambler's Fate."—A well told story of the gambling fever which led to the attempted commission of murder. Happily no one dies but the plotter of all the ruin, and he kills himself when confronted by the unmistakable evidence of his crime. It is a French film and the staging and acting are both good. Perhaps because it teaches a moral lesson it should be called satisfactory.

"Catching a Fly."—A comic in which a fly buzzing about an old gentleman's head brings all sorts of disasters. Finally the little girl catches and immures him safely. Then all the troubles cease. The film develops numerous genuinely amusing situations.

"All Is Fair in Love and War."—An excellent comedy film, beautifully colored, in which with the aid of a friendly musketeer two lovers set a trap for the young woman's father and compel him to consent to their marriage before they will release him. The action and staging are both good and the pictures are tinted just enough to relieve the monotony of the black and white. More such pictures would be appreciated. This one was applauded.

"The Maniac Cook."—As a specimen of good photography, the Biograph Company is scoring a success in this film. It is one of the rare American films in which much attention is paid to the acting. All of the motions and expressions are correct and natural, perhaps too realistic, as when the cook arranges the legs of the child and takes the knife to cut them there is a general shudder among the audience and an impulse to run to the screen, to save the child. This unpleasant feeling does not last longer than in the other actions of the maniac, as in her deranged state of mind, she drops the knife without injuring the baby. The cook is a consummate actress, her face motions are well studied, she really acts the part of a demented person. The two other actors are as good, and if the subject is somewhat painful the production is a masterpiece, it is no mere moving pictures on a screen but the real art of the actor as displayed on our best stages. With this film the Biograph Company is bringing cinematography to a stage for cultivated folks and it is time that our manufacturers should produce something for the better classes, as the better classes are showing a disposition to patronize the picture show.

"Two Very Unlucky Thieves."—This is one of the funniest films of the season. The actors do their parts unusually well and the funny situations in which they find themselves, ending with breaking into a police station, are sufficiently out of the ordinary to excite loud laughter.

"Strolling Players."—A dramatic film which has two situations of unusual strength, the first where the minister turns his daughter out of doors for attending a theatrical performance. The next when she returns a famous actress to save her father from the clutches of a rejected suitor who holds a mortgage upon her father's property and is going to sell it out. She tears up the papers and gives the creditor the money and drives him out of the house. It is a good story, well told, and the actors are good. It should have a good run.

"Renunciation."—A love story in which the rejected lover saves the accepted one for his old sweetheart and then turns resolutely away and leaves them in their happiness. The scene where the renunciation occurs is particularly strong and appeals to the audience in an unusual degree. It is a good film and managers will make no mistake in placing it before their patrons.

"The Rajah's Casket."—A semi-magic film in which ballets play an important part and there is more or less of the black art developed in searching for a lost casket. It is well staged and finely colored and the action is good.

"The Messenger's Mistake."—A series of amusing incidents arising from a messenger who was given a baby and a rabbit to deliver to different addresses and gets the cards mixed. Finally everything is straightened out, but not until there is consternation in two homes and the audience has had a number of good laughs.

"A Persistent Suitor."—A comic in which a persistent suitor finally induces a girl to marry him. Several extremely funny situations are developed and as a comic the film is a success.

"The Mysterious Correspondent."—A funny film in which the incidents lead up to a capital denouement and the timid maiden gets the man she wants. The ducking the old gentleman gets at the laundry never fails to excite roars of laughter. At the close the picture is liberally applauded.

"Dangerous Members of Bostock's Menagerie."—An extremely interesting film showing how they extract the poison fangs from snakes and also showing some other members of the menagerie which has been famous for a number of years. Record films of this character interest a great many in every audience and at the same time they convey information.

"The Electric Hotel."—A comic that has numerous characteristics of more than ordinary interest. These films are chiefly interesting in the curious developments. Marvelous work is done in preparing them and even though they are intended to be funny, the making of fun in these instances is coupled with some wonderful work upon the films.

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"Faithful Little Doggie."—A well photographed film, illustrating how marvelously a dog can be trained. The action of the dog is good in all instances and the pictures never fail to bring applause. Anything which shows the sagacity of animals seems to please the average audience better than almost anything else that can be shown.

"The Pearl Fisher" is not a new film, but as it is one of the good magic productions of the Pathe Freres it was well received. This proves once more that good films can be shown over again and still command admiration.

"Father and the Kids."—If you are under the influence of the weather and you want a good hearty laugh, do not miss seeing this Gaumont production. If it were shown at the White House, our President would be more than delighted at such a collection of kids and he would jump to the screen to congratulate the father.

"An Unprofitable Call."—Another success of the Gaumont folks and a success in many ways. The whole film is remarkably fine as photography. The acting could not be better and the subject, although on the comic line, is very amusing, clean and can be shown to audiences of children and ladies. The audience gave a good reception to this film, it was not a forced laugh from silly stunts but a hearty laugh from very natural causes.

"The Burglar in a Piano."—An attempt at some comic work but of very unnatural and forced situations; on the whole a mediocre production.

"The Poor Singer Girl."—If the Gaumont producers kept the audience roaring with the "Father and the Kids," this time they kept the handkerchiefs busy. This highly dramatic film goes deep down the heart. The subject although very sad is perfectly clean and can be shown before any audience, in fact there is a good moral lesson in it and shows us plainly that while we may have plenty of the goods of this world, we do not know the sufferings of others. The production can be recommended for church entertainments.

"Unveiling a Statue."—In this production the "Eclipse" folks try to amuse an audience, but the attempt is not a successful one. As usual a few spectators have to laugh when the supposed statue gets on a spree. It is a very mediocre production.

"Interior Cyclone."—A comic in which a new idea is developed that highly amuses the audience. If some change could be made so that the machine could be reversed and the two policemen carried to the top of the building it would add to the fun making qualities of the film.

"The Holy Hermit."—A comedy drama which has more actual funny situations than some of the so-called comics. The action is good and the photography couldn't be better. The film deserves a long run because it is technically good and possesses strong elements of amusement.

"The Merchant of Venice."—An ambitious film. The staging is exceptionally good, and this includes the costumes and all the accessories. But some of the characters are weak. Shylock himself is not up to the standard, though perhaps he is better than some of the others. Nevertheless, the fact that others are weak does not affect the play as much as it does if Shylock is weak. It is a little difficult to follow the thread of the play through some of the scenes, but this is due to necessary elimination. In the main, however, the film is good and deserves a long run. It is a good representation for the money.

"The Vestal; A Love Idyl."—One of those beautiful films representative of ancient Roman life which are always sure to please and instruct. This hangs on the love of a Vestal virgin and has numerous dramatic situations which are made the most of. The final scene in which the fire is miraculously rekindled and the virgin is taken from her living tomb is particularly strong and appeals to the audience as few scenes do in these films. The picture won vigorous applause in two places where it was seen.

"Christmas Eve at Sunset."—This is said to be a story of life in 1784, but it might have been any other year and Christmas has little to do with it. Some of the scenes are strong, while others are weak. The scene of the murder of the child is strong and brings involuntary cries of horror to the lips of the audience. The duelling scene is equally weak and brings mostly contempt. The brother's actions in undertaking the rescue of the girl and securing her pardon are marked by undue deliberation. It would seem as though the actor should have shown feverish haste here, at least, but he moves with as calm a demeanor as though nothing of importance depended upon it. Staging and technic are both good and the film deserves a long run.

NOTES OF THE TRADE.

Mt. Pulaski, Ill.—W. W. Snyder will engage in the moving picture theater business.

Richmond, Mo.—S. F. Black, of Maryville, will open a moving picture theater in this city.

Hammond, Ind.—Julius Cohn, of Indiana Harbor, will open a moving picture theater in this city at an early date.

South Bend, Ind.—Barry Scanlon, manager of the Olympic Theater here, is planning to erect a moving picture theater.

Springfield, Ill.—The Chicago Amusement Company will open a moving picture theater in this city at an early date.

Rockford, Ill.—Contractor Schmeling has started the work of remodeling a skating rink to be fitted for a moving picture theater.

Fortville, Ind.—John K. Smith, with other gentlemen, is to open a moving picture theater in Fortville, to be known as the Lyric.

Bridgeport, Conn.—Plans have been completed for the remodeling the Arcade bowling alleys, on John street, into a moving picture theater.

Dundee, Ill.—Messrs. V. W. Lawrence and J. W. Andrews, of Elgin, Ill., will open a moving picture theater here, to be known as the Crescent.

Baltimore, Md.—Robert B. Bull has obtained a permit for the alteration of the building at 112 North Howard street into a moving picture parlor.

Mitchell, S. D.—The Star Theater Company opened its new house of amusement on Christmas Eve. It is the second moving picture show in Mitchell.

Eaton Rapids, Mich., is becoming a very popular headquarters for moving picture shows, another one having opened up for business this week.

Ware, Mass.—F. F. Gilmore and James Foley have leased a room on Parker street where they will open a moving picture show with a seating capacity of 600.

Denver, Colo.—The Cinematograph Amusement Company filed incorporations for $10,000. The incorporators are C. M. Hedrick, R. P. Moeller and H. H. Buckwalter.

Traer, Ia.—The Electric Theater, which has been running for the past four months under the management of Boynton Bros., closed its doors on account of lack of patronage.

Albuquerque, N. M.—The Crystale Theater, on Gold avenue, has resumed business after a silence of three weeks; during this time it has undergone all the latest improvements.

Louisville, Ky.—Articles of incorporation were filed by the East End Amusement Company. The object of the corporation is to conduct a moving picture show in the eastern part of the city.

Ogden, Utah.—The Globe Theater, a new moving picture house recently completed on Washington avenue, was thrown open to its patrons under the management of Wm. F. Normandy.

Warren, Ohio.—W. W. Dunnavant has decided to add 50 feet to the rear of the Dreamland Theater building, in Park avenue, and will make the place a home for vaudeville and moving pictures.

Cincinnati, Ohio.—I. M. Martin petitioned Building Inspector Kuhlman for a permit to erect a moving picture show on McMillan street. The Eden is the name of the enterprise and is to cost $24,000.

Hammond, Ind.—Bailiff F. Shine and William Dietel, who recently started a moving picture show in the Standard steel car district, have sold out to Charles McCoy for $1,000. It will be known as the Family Theater.

Chicago, Ill.—The Garfield Amusement Company has been organized here for the purpose of operating amusement park, moving picture houses, etc. Frederick Bartholmae, 4310 Berkeley avenue, is one of the incorporators.

Marion, Ind.—Leroy Tudor has opened the Star Theater. It is said to be one of the cosiest theaters in Marion. It is seated with automatic folding and revolving chairs and its entertainment consists of moving pictures and illustrated songs.

Chattanooga, Tenn.—"The Wide Awake" is the name of the new moving picture show which is to take the place of the Dreamland that was recently burned out on Market street, near Seventh. Mr. Howell Graham is manager of the new enterprise.

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New York City.—Plans have been filed for remodeling the building at 45 James street into a moving picture hall and for putting a moving picture show in the three-story dwelling at 162 East 86th street for Martin Jerome & Chas. Schroeder.

Guthrie, Okla.—The Yale Amusement Company of Oklahoma filed incorporation articles to operate moving picture shows in Oklahoma and Arkansas. The company is capitalized at $10,000, the incorporators being L. W. and A. I. Brophy and H. P. Moseley.

Savannah, Ga., January 3.—Mr. Robert Sullivan, of Savannah, has become manager of the Lyric Theater in Macon, Ga., of which the Bandy Bros., of Savannah, are owners. The Arcade has been closed for repairs. The Bandy Bros., who had half interest in the place, have sold out to Arthur Lucas, Jr., and a stock company. The place will be entirely remodeled, getting new opera chairs and a beautiful thirty feet or more front. There will be more than three thousand electric lights used on the outside of the building and it will be the finest theater south of the Mason and Dixon line when finished.

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AN EXHIBITOR ON THE MORALS OF THE SHOW.

Waycross, Ga., December 2, 1908.

Editor Moving Picture World:

The effort you are making, through your most valuable paper, to put a check to the manufacture of films which almost blush because of the very improper pictures they are so often forced to display, is enough to call forth the praise of every genteel exhibitor and patron of moving picture places the world over.

I read with great pleasure the weekly or timely comments on the films that have been coming out recently in The Moving Picture World. If the manufacturers of films were wise in their time and generation they would cease offering the boys and girls, through moving pictures, lessons of crime, vulgarity and immorality generally by bringing such things so constantly before their eyes. They ought to and must know that an exhibitor should have due consideration for those who visit his place of amusement and try to give them a knowledge of things worth knowing and legitimate entertainment such as they would be willing for their wives, girls and boys to know about and see.

Why wait for the heavy hand of the law to force the annihilation of improper subjects? Beyond any doubt whatever, a change is going to take place ere long. I, for one, go to the extra expense of express charges both ways and telegraphing, returning improper subjects for others I am willing to show rather than take the chances of offending even a half dozen good citizens and spoiling the mind of one child. The gentleman who supplies me with films will vouch for the truth of this.

Manufacturers of films, for the sake of humanity do give us more of the good and less of the bad, good-moral-killing kind, and then watch the business succeed. In all sincerity,

CHAS. H. REDDING.

AN EXHIBITOR ON THE MUNICIPAL LAWS.

Lancaster, Pa., January 4, 1909.

Editor Moving Picture World:

Dear Sir—Having read of the drastic action taken by Mayor McClellan in revoking the licenses of moving picture shows in New York, I will venture to say that had the law-abiding exhibitors in your city taken such action that was necessary and seen that the license of the exhibitor who **evaded** the law was **revoked**, this calamity would never have happened. I own and operate a moving picture theater in this city and am only too glad to abide by the laws governing such shows in this State; in fact go even farther and provide precautions which are not exacted. I cannot understand why the film renters will lease film to exhibitors whom they know evade the law. It only means that the business will go to the "dogs" and the well meaning will suffer with the bad. I notice under the New Patent Company each exhibitor will pay a license fee. Am I to understand that the fee paid by the law-abiding exhibitor will be used to further the interest of one who will knowingly break the law? Why should not the renters and the manufacturers pay a fee also, for are not they interested in bringing the business to a higher level? Can not this same Patent Company make and enforce rules which will compel all exhibitors to obey the law and employ competent and careful operators or else refuse them film? In this city there are five moving picture theaters and we are not bothered at all by the authorities, simply because we obey the law and run as clean a show as possible with the subjects the manufacturers give us.

Yours truly,

"Dreamland." GEO. M. KRUPA.

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New York, January 8, 1909.

Editor Moving Picture World:

Dear Sir—We desire to announce that we have contracts with the owners of numerous patents connected with the moving picture machine business. These contracts have many years yet to run and all users of film manufactured by the Great Northern Film Company are fully protected from any interference whatever from owners of such patents.

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On the Banks of the Wabash.
The Holy City.
The Little Old Red Schoolhouse on the Hill.
There Stands a Flag, Let Them Touch It if They Dare.
The Old New England Homestead in the Dell.
When the Autumn Leaves Are Falling.
Memories.
Where the Tall Palmettos Grow.
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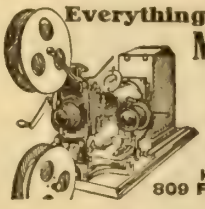

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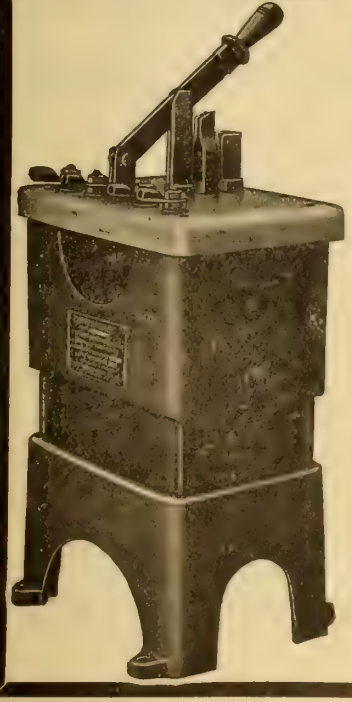

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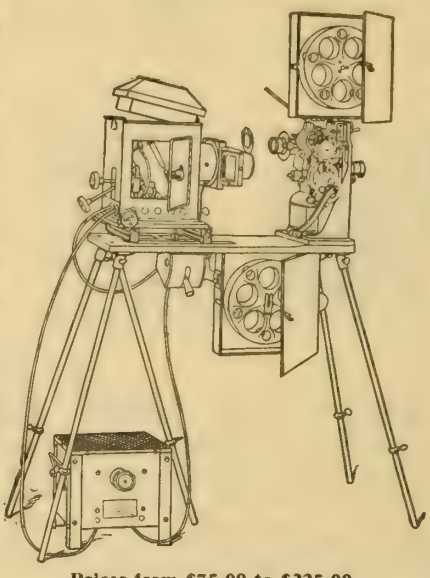

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Comedy
No. 6415 Code, VENGARIAN
App. Length 850 feet

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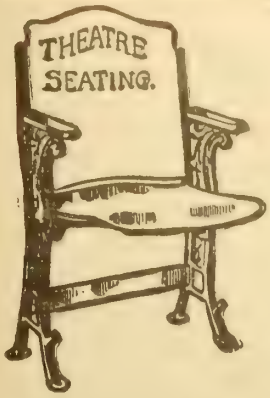
THE HONOR OF THIEVES.—The one human animal totally devoid of honor is the thief, and the penchant for stealing seems absolutely irresistible. No emotion in man is capable of repressing this propensity. Ned Grattan and Mike Murphy are a couple of crooks, who have looked with longing on the extravagant display of valuables in Einstein's loan office. They figure that if one could only gain an entrance, a rich haul would be the reward. Many plans were devised and discarded, until Grattan, who is a handsome chap, resolved to perpetrate his evil design by way of the daughter, Rachel's heart. Rachel falls an easy victim to the flattering Ned, and accompanying him to a dance, consents to his proposal that they elope the following evening. Ned arrives at the pawnshop after closing time, and is admitted by Rachel. While she is upstairs getting her things, Ned admits Murphy. Poor trusting Rachel descends to be knocked on the head, gagged and bound to the newelpost of the stairway. Mr. Einstein, missing his daughter, comes down into the shop only to receive a like treatment. The crooks then pile a lot of rubbish in front of Rachel and saturate it with kerosene. On top of this they place a lighted candle, so that when the dip burns down it will set fire to the rubbish, incinerating the pair, at the same time allowing them to make good their escape—a slow fuse as it were. Up the stairs they dash and rifle the money safe in Einstein's room. Meanwhile, Rachel has worked herself down until her hands come in contact with the candle's flame, with which she burns the binding of her wrists. Her hands free, she releases herself from the post, and rushing back of the counter takes up two revolvers, holding up the two crooks as they descend into the store, commanding them to put down their loot and forcing Grattan himself to telephone for the police, who arrive immediately, taking the thieves in charge, much to the satisfaction of Einstein, who is released and revived. Length, 681 feet.

LOVE FINDS A WAY.—A comedy drama of mediaeval days, when Cupid was obliged to work overtime, and be an inventive genius of subtle powers, resorting to artifice and cunning to work his felicitous plans. In this Biograph story the Duke's daughter is loved by a gallant knight, which love she reciprocates. The Duke, however, favors another and would force her to wed the man of his choice. Preparations are made for the wedding, and it looks as if the poor girl will be made a party of an odious match, but the lover becomes fearless and resorts to trick. With the aid of friends, he seizes the bridegroom that is to be, and assisted by the court barber, makes up to look exactly like him, and thus takes his place at the altar, is married before the deception is discovered. This is one of the most elaborately staged and costumed productions ever made. Length, 319 feet.

A RURAL ELOPEMENT.—"Be sure you are right, then go ahead," is a pretty good rule to follow, and had the heroine of this subject cognized this fact she would have prevented a lot of anxiety, worry and trouble. Hank Hopkins and Cynthia Stebbins were ardent lovers, matrimonially inclined, and while Hank was a proper sort of a chap, old Dad Stebbins looked with disfavor upon his suit for the hand of Cynth. Their clandestine meetings were nearly always interrupted by ubiquitous Dad, until, in desperation, they resolve to elope. The momentous evening arrives and Hank signals to fair Cynthia, who is waiting in her room, dressed and ready to fly with her hero Hank. Although of a romantic turn, they have not selected Spring as the season to enact the episode, the weather being decidedly hibernal, and so Hank arrives clothed in a heavy hat and long ulster. Hungry Henry, the hobo, butts in on the scene at this moment, and from a distance casts covetous glances at the aforesaid ulster, and when Hank goes to procure a ladder he follows and with one fell swoop knocks out Hank, taking his ulster and hat, leaving him bound and gagged. Back he goes to complete the romance, which had begun so beautifully that it would be a shame not to consummate. Wrapped up in the ulster, with hat pulled over his face, the hobo might easily be taken for Hank by one less nervous than Cynthia, so she descends the ladder and makes off. They haven't gone far when she discovers her error, but the tramp drags her along by force. Meanwhile, poor Hank, reviving from the effects of the blow, rolls over and over until he reaches Stebbins' porch steps. Disarranging the gag he calls and brings to his aid Dad Stebbins and the rest of the household, who, after a hurried explanation from Hank, start after the human gorilla in whose clutches they realize poor Cynthia must be. After a spirited chase, serious in agonizing earnestness, and comical in ruralistic details, they come up with the miscreant, and the poor trembling Cynthia is handed over to her dad, who in turn hands her to the brave hero Hank, at which there is general rejoicing. Length, 546 feet.

THE SACRIFICE.—Oh, the woe of simultaneous birthdays, as were Mr. and Mrs. Hardlucks', and both being of a generous nature, were seized with an insatiable desire to make on this anniversary



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of their nativity suitable gifts, each to the other. Hardluck has a watch, but no fob. Mrs. Hardluck has a wealth of hear, but no decorative comb for her hair. What is worse, finances are low or rather exhausted. An idea strikes Hardluck. He will pawn his watch and buy a comb, thus surprising her. Mrs. Hardluck's mind is also illumined by a bright thought. She will sacrifice her hear, and with the money buy him a fob. This they do, of course, unknown to each other. Well, here's the situation: He had no fob for his watch, and she, no comb for her hair; but now he has no watch for his fob, and she has no hair for her comb. Length, 438 feet.

EDISON MFG. CO.

UNDER NORTHERN SKIES. Synopsis of scenes: All the world's a stage—the play is ever on; no curtain ever lowers between the acts—the scenes are simply shifted. The players come and go, and play their different parts. To some it is a tragic tale—while others see but comedy. The scenes may change and costumes vary, but the company is that good old "stock," humanity.

Away in the Northern woods where the lumberman's ax makes the echoes ring—where Jack Frost holds sway, and Winter long and earnest—even there love finds his way and melts a path to human hearts, and sometimes sees happiness crown his work, and sometimes havoc.

Two comrades working in the same lumber camp—breathing the air that makes men sturdy—happy until love knocks for admittance, find a change come o'er the spirit of their dreams when the heroine, the Lumber King's winsome daughter, comes.

Then fate begins to toss the shuttle and the comrades are caught in the grind. The hero finds the paymaster unconscious, revives him, to learn that his loved comrade has turned thief. To shield him and the woman he thinks he has lost (and his comrade won) he takes the guilt upon himself, and even lies, in court, to shield those he loves; but his well-meant effort is fruitless, for the guilty man, unable to bear the sacrifice, breaks down, confesses all, and gives the girl up to the man whom she misjudged, but always loved. App. length, 900 feet.

THE WORM WILL TURN.—Synopsis of scenes: The master poet gave us a "Taming of the Shrew" that stands unequalled—but Mr. Pepper, who, unlike his name, was a very mild man—(until Mrs. Pepper begun to grind him), started a comedy going, when he finally rebelled at petticoat tyranny that would make the immortal one "turn green with envy."

Weary of the perpetual nagging and "Talkfest," he holds a council of war with himself behind the wood shed and determines on a plan of action.

Recalling an old army comrade who closely resembles Mrs. Pepper's "first husband," with whom she is always comparing poor Pepper, to his eternal disadvantage and mortification, he arranges with him to come on a visit and impersonate the "sainted number one," who was supposed to have been lost at sea fifteen years before our story opens—but the wise ones hinted at a different reason for his absence.

Well—our hero arrives and catches Mrs. Pepper wielding a fryingpan over Pepper—who is crouched in a corner. Talk about transformations! She imagines "number one's" ghost confronts her. When she learns that he is really flesh and blood, come to claim her, she becomes meek as a cow, and the two old cronies nearly die with laughter but not until they are smoking a pipe behind the aforesaid woodshed.

When the conspirators are through with their work Mrs. Pepper returns, a chastened and wiser woman, and the dove of peace nestles coyly in the chimney corner ever after. App. length, 900 feet.

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THE BEWITCHED BRETON (Gaumont).—A rip-roaring comedy full of action in every phase. Some exceptionally novel features are reproduced in this subject and it is certain to be adjudged a perfect success. Excellent photographic quality and highly interesting magic illusions. Length, 527 feet.

CONVERTED (Gaumont).—A very pathetic drama well rendered. The story is that of a young woman who with her husband is employed by a wealthy family. Unable to resist the temptations to which she is subjected in a house of plenty and splendor, overindulgence in liquor is the premature cause of her undoing. She is evicted from the home, leaving husband and child behind, she goes forth into a cold and unsympathetic world to make her living. From bad to worse she travels the well beaten downward path.

Her son progresses at school and is about to graduate as is also the daughter of his father's employer. The exercises over, the child and mother come face to face at the church door. A reconciliation of the parents is effected and the mother now resolves to make a new start and merit the confidence and sympathy of a loving son and husband. Photographic quality and dramatization are unexcelled. Length, 884 feet.

VISIONS OF A GOLDSMITH (Gaumont).—A beautifully hand colored subject portraying the visions of a smith. The productions of his skill,

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sabres and various weapons, wrought immense havoc and left a veritable trail of death in their wake, all of which was brought before him in vivid visions.

The din of battle, the passion of a duelist and the perpetrations of the highwayman left upon his imagination such marked impressions that he resolved immediately to reform and he changed his vocation to that of a goldsmith. Length, 327 feet.

A GYPSY'S JEALOUSY (Urban-Eclipse).—A strong sensational dramatic production. Members of a gypsy camp are visited by the residents of a little wood near which the former have encamped One of their number falls in love with a demure maiden and while he makes no open advances and receives no encouragement, he manages to effect a sale of some of his wares.

His demeanor, however, is perceived by one of his own party and a bitter jealousy aroused. In the shadows of the night the treacherous woman approaches the home of her imaginary rival. A crime is committed and the stiletto of her lover left upon the ground naturally throws suspicions upon him as to the perpetrator of the crime.

The physician's skill, however, averts the dire catastrophe and the victim is able to identify his antagonist and justice is then allowed to be administered. Length, 664 feet.

S. LUBIN.

WHEN LIPS ARE SEALED.—Lovers.—Plainly furnished room. From the appearance is to be seen that woman's loving hands reign there. The intended enters and is greeted cordially.

The Next Morning.—The young girl, after having partaken of a simple breakfast, departs, going to the store where she is employed as a salesgirl.

The Rejected Lover.—Jewelry counter in a department store. The young girl is selling. The floorwalker comes up and speaks to her and tries to take liberties, but is sharply rebuked.

A Thoughtless Act and Its Consequences.—Business is quiet at the jewelry counter. The girl takes a piece of jewelry and pins it to her waist unthinkingly. At this moment the floorwalker rushes up accusing her of an attempt to steal the brooch. She is so frightened that she does not know what to answer.

Swear That You Will Help Me and Keep the Secret or I Will Expose You as a Thief.—The floorwalker's office, before him lies the diamond brooch. The young lady enters. He takes some papers out of his desk and asks her to put these into the overcoat pocket of Locker No. 7. She refuses and he threatens to expose her as a thief if she does not carry out his wishes.

I Will Swear for Mother's Sake.—Being the only support of her old mother, she promises to do as he requests. She takes the enevelope and departs for the cloak room, where she places the envelope in the overcoat in Locker No. 7, unaware of the owner's identity.

The Missing Documents.—The Superintendent looks for some documents which have disappeared from his desk. He calls the business staff into his office, but they deny any knowledge of the missing documents. The floorwalker proposes a search. Accompanied by the store detective, the superintendent and his staff, they proceed to the lockers.

The Thief.—The missing documents are found in Locker No. 7. This is the locker of our girl's lover. The investigators return to the Superintendent's office, where they call for No. 7. He comes to the office and is accused of the theft just as his intended entered to bring some papers. She hears the accusation and faintingly drops to the floor.

The Vision.—The girl is at her home. Her thoughts haunt her. She sees her lover in jail bending his knees before her begging her to tell the truth. At this moment the villain appears behind her lover, laying his fingers upon his lips bidding her to silence. In her vision she sees herself behind prison bars. Her mother is coming to visit her. The shame is more than she can stand; she drops to the floor—dead. The girl resolves to tell the truth.

Judgment Day.—Court room. Superintendent, his staff and many spectators are in the court room. The young man's fate is to be decided. Now his intended is in the witness stand. She tells the truth in such a straightforward manner that the Judge and jury believe her, and the young man is freed and the villain is put in his place. Length, 825 feet.

TROUBLES OF A STRANDED ACTOR.—Stoned Out of Town.—Mr. Shakespeare introduces the new play, "Uncle Tom's Cabin," to an unappreciative audience at Windsor. The receipts consisted of a volley of over-ripe tomatoes, eggs which were laid too soon and apples which had outlived their usefulness. The kind citizens of Windsor accompanied Mr. Shakespeare to the depot. Not having the price of a ticket and no train leaving until the next morning, Mr. Shakespearer decides to walk to the next station, which is Buckville. The distance is only 200 miles so Mr. Shakespeare starts to walk the ties.

Two Weeks Later.—Tired and worn out, Mr. Shakespeare arrived at Buckville. Sleeping accommodations are scarce in Buckville, especially if you have not the price of a meal ticket. Mr. Shakespeare, therefore, occupied an unoccupied

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freight car, and pretty soon slept the sleep of the just. Unfortunately the car was attached to an outgoing freight train and when Mr. Shakespeare awoke the next morning he found himself in Windsor. The citizens did not appreciate his visit any more the second time than they did the first. The supply of over-ripe tomatoes, too, did not seem to be entirely exhausted, so he was treated a second time with fruit he could not eat. Again he walked the ties.

The Escaped Convict.—The sheriff at Windsor was notified of the escape of Wild Bill, and instructed to swear in deputies to catch the desperado. They did not catch the desperado, but Wild Bill caught the stranded actor. He exchanged clothing with him and started him off in the direction of Windsor. Imagine his reception at Windsor. Fortunately for him the citizens remembered his face as that of the great impersonator of Little Eva and for a third time chased him out of Windsor.

More Bad Luck.—Again using the fast freight line to Buckville, Mr. Shakespeare was held up by two tramps and deprived of his only suit. Using a sack as trousers he runs for shelter.

Wash Day.—Bridget is busy hanging up her clothes. Mr. Shakespeare appears and tries to take some of her clothing. She calls her friend, Mr. Casey, and now they start a chase after Mr. Shakespeare, who, stepping on a box of dynamite, is blown up in the air. When at last he comes down, he is brought into Dr. Bug's Sanitarium where he still plays the part of Little Eva. Length, 620 feet.

HOW HAPPY JACK GOT HIS MEAL.—Happy Jack finds a pocketbook which a lady has lost. Immediately he visits a swell restaurant and orders the best on the bill-of-fare. The lady in the meantime discovers her loss; a little girl tells her of the tramp who found it and in company with "one of the finest" she starts in pursuit of Happy Jack. They find him, he delivers the money and not being able to pay is thrown out of the restaurant. But he got his meal just the same. Length, 175 feet.

PATHE FRERES.

DUEL UNDER RICHELIEU.—This beautiful and historic picture depicts an incident which took place in Paris when Cardinal Richelieu was in power, and when duelling was considered a capital offense. In the opening scene we see a notice which has just been posted up in the public square stating that one Bouteville and his accomplices are guilty of treason in violating the law, and condemning them to death in expiation of their offense. The latter reads the notice and treats it as a huge joke; so tears it down, putting in its place another poster challenging the Baron Bevron and his friends to a duel with sword and dagger at noon on the following day in the Place Royal. The Baron and his friends read the challenge, and the former, adding underneath the words, "We will be there," signs his name and goes off in high glee.

At the appointed time the enemies meet, and in the presence of their friends and admirers fight an interesting duel. Both sides show great skill in the use of the foils, but gradually they drop out, mortally wounded, one by one, until Baron Bevron and one companion stand alone the victors of the hour, having killed Bouteville and his comrades. Realizing that they have broken the law and must pay the penalty, they make a hasty departure from the scene of the duel, and we next see them surrounded by their friends, drinking and making merry in honor of their victory. All at once, however, a messenger comes to warn them that the police are on their track; so quickly mounting their horses, they flee to the woods. But their hiding place is soon discovered, and the officers swoop down on them, making all hands prisoners.

The two brave fellows face their doom, and when they are condemned to die they walk to the gallows to pay the penalty. As they are about to mount the platform, the cardinal is borne on the scene in a sedan chair, and when the friends of the condemned men plead for their release he brushes them aside and orders the execution to take place. He coolly passes on while in the presence of the multitude on the square, the two brave fellows place their heads on the block and pay the price of their folly. Length, 718 feet.

SPANISH BLOOD.—This little drama, as depicted in this beautifully colored picture, shows us a young Spaniard who treats his wife with utter indifference, and, leaving her heartbroken, goes to the woman whom he has placed before her in his affections. The wife, whose pride is injured by being cast off for a courtesan, follows her husband and sees him join his sweetheart at their rendezvous. The pair stroll down the river, where they enter a small boat, and, unconscious that they are being watched by the cast-off wife from the shore, they float along while the gallant lover strums on his guitar and sings songs of love to the queen of his heart. The jealous wife keeps a close watch on them until they land on a square, where they join in the revelry with other happy young lovers. Seizing the opportunity, the enraged woman confronts the pair and makes a plea for her rights, but is only jeered at by the cold-hearted damsel who has wrecked her life. Finally they agree to settle the feud with a duel; so both women seize daggers and face one another while the amused spectators look on. The affair does not last long, for the wife is not equal to the occasion and is soon lying dead at the feet of her rival, and her husband coolly takes the arm of the courtesan and walks away. Length, 278 feet.

STILT WALKING.—This picture gives us a good idea of the use of stilts and the many wonderful feats which can be performed on them when worn by one who is skilled in handling them. In the first picture we see a lot of men with them attached walking around, tapping maple trees and extracting the sap. Then we see them walking through the woods and easily stepping over fences, wading through a deep pond which otherwise could not be accomplished without wetting their feet. Next we see them climbing up a high embankment and racing through the forest at a great rate. Finally we are treated to a novelty in the form of a football game, in which all the contestants wear stilts, and it is extremely droll to see them trying to keep their equilibrium and at the same time kick at the ball with the ends of the stilts. Length, 348 feet.

A NERVY THIEF.—Three fellows meet at a cafe, and one, who is without funds, proposes to his companions to enter into a scheme whereby they will be able to make a rich haul. He knows of a doctor who is a specialist in nervous diseases, and who is noted for his wealth; so the trio start out to get a little of it. One of the fellows feigns sickness, and jumps and twitches until they reach the office of the physician, and when he is brought in the doctor thinks that he requires immediate attention; so dismisses all the other patients, and proceeds to give this fellow the required medical aid. While the doctor and his servant are busy with the would-be invalid his two companions are rifling the rest of the apartment, and when they get everything of value in the place they make their escape and give a signal to the other fellow, who, upon hearing it, flips up the doctor and his assistant and leaps through the window, joining his companions outside. By the time the doctor comes to his senses the thieves have flown, and he is left in bewilderment. Length, 282 feet.

SELIG POLYSCOPE CO.

IN OLD ARIZONA.—A story dealing with the early ranch life of Arizona, when the Apaches were frequently wont to go on the warpath and troops of the United States cavalry were constantly on the alert to punish the thieving bands of redskins whenever their depredations were brought to notice.

Joe Hartley, a large land owner and cattle raiser, had settled in the very heart of the Apache country, and by employing a great number of cowboys managed to keep his domains free from the threatened raids of the Indians.

The opening picture shows the ranch house surrounded by adobe walls, a veritable fort in the foot hills. A party in honor of Ethel Doyle, a niece of the ranch owner, is being given, and many guests from other ranches miles around are gathered. One of Hartley's most trusted men, young McFarland, is smitten with the charms of the vivacious Ethel, but he has a rival in Antonio Vallejo, a Mexican horse raiser, who proves to be on rather friendly terms with certain chiefs of the Apaches not many miles away. Antonio's blood is also fired by the beauty of this Eastern flower, and with the impetuosity characteristic of his race he declares his love and is rejected, at the same time learning of his rival's success.

The party is at its height, when a messenger arrives from his long journey across the desert with the mail. A letter is delivered to Ethel containing the news of the dangerous illness of her father in the East and requesting her immediate return home. Plans are instantly made for Ethel's departure the next morning, and a half dozen cowboys are detailed to accompany her and her uncle to the railroad, which is more than one hundred miles across an arid desert waste.

The next morning the party start on their long journey, and Antonio, the rejected lover, seeing the hopelessness of his suit and thirsting for revenge to sooth his disappointment determines at once upon his course. Securing the aid of an Indian renegade he starts out upon the trail of the party and finally overtakes them as they are camped for the night. Waiting until all are asleep, the crafty Mexican creeps into the camp, and with the aid of his Indian confederate steals all the horses of the unexpected travelers. To complete his revenge he empties the water cask, thus placing the unfortunate party in a most perilous position.

We are next shown a genuine Apache camp. The sun is just rising over the distant hills when the Mexican and his Indian companion ride into the village, trailing behind them the stolen horses. Offering to trade the ponies to his friend the chief for the scalp locks of the despised whites, a bargain is soon struck and a war party of Apaches start out to waylay and murder the unfortunate victims of the Mexican's hatred.

We next see the girl and her escort plodding wearily over the blazing sands of the desert, hoping against hope for some signs of water to relieve

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their burning thirst. An idea occurs to our heroine — way not send a message by one of her pet pigeons that she has been carrying on her journey, a present from her aunt. It is no sooner suggested than they begin to put the plan into execution. It is their last hope, as during the day a war party of hostile Indians has been sighted.

A letter is hastily written and tied about the neck of the feathered pet, and with a prayer upon her lips for its safe arrival Ethel releases the little messenger and it soars away on its mission of relief.

Judge of the surprise of the people at the ranch when the pigeon flutters through the open window of the adobe, carrying the letter about its neck. It is eagerly read, and without delay the ranch foreman dashes away to a nearby military post and spreads the alarm — a party of whites lost on the desert, surrounded by hostile Indians.

A troop of cavalry is soon on its way to the rescue. But what of our friends? Wandering hopelessly about, almost mad from thirst, they fall exhausted in the shade of a cliff that marks the entrance to a rugged gorge in the foot hills. They have no sooner reached this haven of rest than a long line of Apaches is seen ascending the winding trail that lies just ahead, mounted on their ponies. With the instinct of a bloodhound one of the swarthy band detects the presence of the little band of refugees, and instantly the dreaded war cry of the Apache rings out, a cry that freezes the blood in the veins of the helpless victims. Behind every rock a dark, wicked face protrudes, a shot is fired and the fight is on. With the desperation of despair the whites give battle, preferring to die fighting to the awful fate of being taken alive by the dreaded foe. A few well directed shots send two or three of the red devils into the "Happy Hunting Ground." They grow cautious and are more careful not to expose themselves to the deadly aim of the cowboys. But the ammunition of the brave little band is running low. Hope is almost gone and death stares them in the face, when a distant roar breaks upon the keen ears of the savages. They grow uneasy and begin to pay less attention to their victims. It is the beating of many hoofs, and now its glorious sound is borne to the ears of the little group of whites. "It's the cavalry," they shout. "The Apaches are on the run." Finding themselves cut off from their ponies, the surprised Indians retreat toward their former victims, who, encouraged by the knowledge of help so near at hand pour a deadly fire into their midst. Over the rocks come the boys in blue, up the gorge dashes a squad of Indian fighters. The Apaches are ridden down and scattered to the four winds.

Antonio, the Mexican, who has been hiding to watch the murder of his hated rival, is captured and dragged before the commander. He is ordered to be bound and carried to the post, where punishment will be meted out to him.

With a military escort our heroine is conducted on the long journey to the railroad, and when she returns from the East a few months later it is as the bride of Jack McFarland, her cowboy hero, who fought a good fight and would have died for her.

VITAGRAPH COMPANY.

THE BRIDE OF LAMMERMOOR. A Tragedy of Bonnie Scotland.—A young girl is being urged by her father to marry a Duke. She refuses and leaves the room, closely followed by the Duke who remains unseen. She enters the garden, where she meets her lover. The couple plight their troth. The young man gives his sweetheart a ring in token, then hastily departs. The girl, turning, meets the Duke face to face. He follows her to the house, tells her father of the scene he has witnessed. The old man angrily orders his daughter from the room, then with the Duke concocts a plan to cure the girl's love. They dispatch a note, signing the lover's name, making an appointment for that evening. She unsuspectingly goes to the spot designated, waits anxiously for her lover, and when he does not appear, returns home, convinced that he is false. Another forged note but adds to her grief, and when the Duke again presses his suit the girl reluctantly consents. In due time the wedding takes place and as the bride signs the marriage contract, her former lover enters and demands an explanation. The girl tells of the letters. He angrily asks for the betrothal ring, throws it to the ground, grinds it beneath his feet, bitterly curses her and her family, then leaves. The young girl realizing the deception practiced upon her, shows signs of madness. Her father, entering with the Duke, becomes alarmed at her condition. The latter is frightened at her wild appearance, and as he approaches she stabs him before her father can intercede. She kisses the picture of her lover, walks among the guests still carrying the dagger. During this time the lover in his room is bemoaning his fate, when the fearful news is brought to him. He hastens to the castle and pleads with his sweetheart, trying to bring back her wandering senses. She gazes at him wildly at first, then gradually her memory returns. The forged letters are again brought out and when the lover denies having written them, the knowledge that he still loves her and the fact that she has been cruelly deceived, drives her again to madness and she dies in her lover's arms. Length, 540 feet.

THE PAINTING.—A poor artist in his studio is painting a picture of a little child ("his own"), his wife standing nearby watching him. She is delighted with the picture when it is finished and showers kisses upon it. A buyer enters the studio, purchases several pictures, enthuses particularly over the baby painting, which the artist and his wife refuse to sell.

The subject of the painting, the baby, lies sick with fever. The doctor calls and after holding out no hope of recovery, leaves. The little child glances about the room, spies a fruit picture hanging on the wall and asks for an orange. The father takes up a few pennies, his all, and starts out. At a fruit stand he finds he has not enough money to buy, and while the vender's back is turned drops the pennies and takes an orange. Hastening home, he finds his child growing worse. He gives her the fruit, she brightens up a bit, then falls back lifeless. To further add to his grief, the wife takes sick and their money soon gives out. A buyer comes in, inspects the pictures, but the only one which appeals to him is that of their baby. This he offers to buy for $10. The artist and his wife beg him to select another subject, but he remains firm and offering a higher price gets the picture and leaves. After his departure, the artist repents and starts after him. He catches up, begs for the return of his painting and, being denied, returns home down-hearted. His wife grows worse, takes out the baby clothes and toys and fondly caresses them. Her mind finally wanders and the husband, beside himself with grief, goes out on the street. In walking along he spies his baby picture in an art store window. Watching his chance, he steals up, breaks the window, grabs the picture and runs home. He gives it to his wife and momentarily her reason returns, then she falls back dead in her husband's arms. The theft of the picture is soon discovered and the shopkeeper with a policeman reach the studio. As they enter, the husband lays his dead wife back on the pillow, takes a knife and plunges it into his own heart. Length, 430 feet.

A TELEPATHIC WARNING.—During the Civil War a Down East family are seated about a large table. A little girl is playing on the floor with a doll. The day following the mother is in the garden watering the flowers, the child playing nearby when a Federal sergeant with a squad of soldiers halts outside the gate. The officer enters, talks to the mother, who is overcome at the sad news. The father is summoned, reads the contents of the document, accepts the inevitable, explains to the women that he has been drafted and must go to war. He gathers together a few necessaries, kisses the family good-bye and departs with the soldiers. Proceeding to the scene of action the sergeant is seen marching a squad through the clearing in the forest, the father of our previous scene the last of the party. They halt and the sergeant posts the Yankee as a sentry, and after giving him the countersign, marches off with the squad. The guard left alone, lights his pipe, sits on a stump and presently falls asleep. He dreams of home, wife, mother and little girl. He can see the little child being put to bed. In her sleep the little one tosses about restlessly, finally sits up and sees her father asleep at his post. A scouting party of Confederates are about to surround and capture him. She jumps from her crib and runs toward him with outstretched arms. He moves, partially awakens and he sees his child running toward him as if in warning. He starts to his feet, realizing that he has been dreaming. The impression has been so vivid that he instinctively looks to the priming of his gun just as a party of Confederates enter the clearing bent on his capture. He fires upon them, is wounded himself, but the shots have attracted attention of his comrades, and they come to his aid and capture the enemy.

Returning to the New England home, the little girl is returning from school, she loiters a moment at the gate, spies her father coming in the distance and runs to meet him. The closing scene shows the wounded man, now a captain, seated in an easy chair with his wounded foot propped on a stool. Three officers enter and present him with a medal for his bravery. To them he tells the story of his dream, takes the medal, which has been pinned on his breast, and puts it on his little girl. Length, 675 feet.

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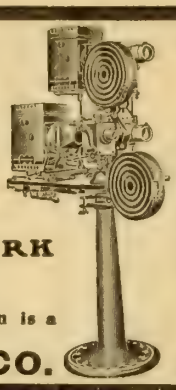

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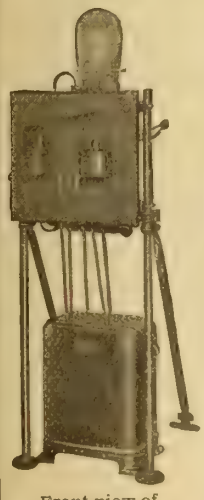

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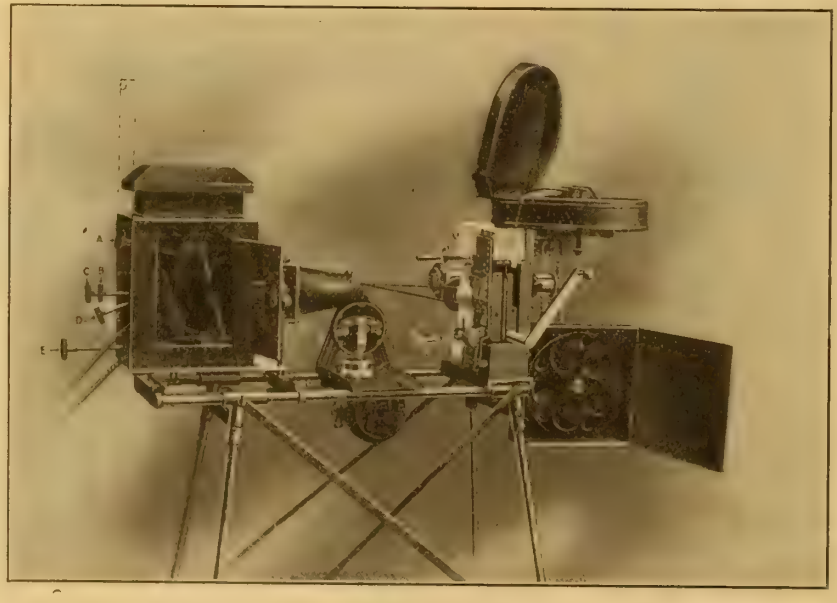

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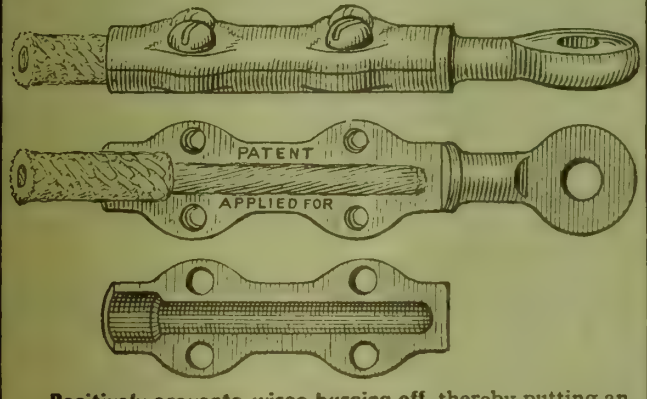

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"THE WOLF HUNT"

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TRADE MARK TRADE MARK

RELEASED JANUARY 18, 1909

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Length 626 Feet

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Length 583 Feet

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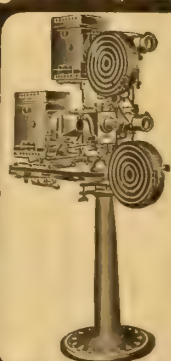

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Moving Picture World

With Which is Incorporated

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125 East 23d Street (Beach Building), New York.

Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display); 3 cents per word, cash with order.

Paris Representative:
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Western Office:
913-915 Schiller Building, Chicago, Ill.
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Vol. 4 JANUARY 16 No. 3

Editorial.

This week we present to our readers a complete account of important changes that have just occurred in the moving picture field. Wherever possible we have relied upon officially issued documents to tell the story, which we think they do, clearly and fully. Our own editorial articles are carefully considered comments on the situation and they are published with but one aim, viz., that of promoting, as far as lies in our power, the welfare of the industry. They embody opinions formed after consultations with the leading members of the trade and may be accepted as reflecting the views of level-headed men in the business as well as our own deductions.

* * *

The air having been cleared by the events of the past week, it falls to us to make some sort of forecast as to the probable effects on the industry of the changes that are in progress. Assuredly we are not pessimistic. Time, we are convinced, will justify us in the belief that what has happened will be of universal benefit; a healthy stimulus after the long night of watching and waiting. The darkest hour is just before the dawn and the rays of sunlight now point to a long and bright day in the history of moving pictures. For some time languishing in public esteem, the motion picture and the whole trade is in rapid process of rehabilitation. This having been brought about, the field, we think, will be found lucrative, promising and wide. There is room in it for all who are desirable; but none for the undesirable. A loyal observance of business contracts and dealings will do much to promote success and we counsel moderation and fair dealing in all transactions.

* * *

Listen to all advice, sift down the promises made by the factors who compete for your business and act on your own judgment. Freedom and liberty are dear to the heart of every American citizen, so is any business proposition that touches his pocket-book. Sign no contract unless you intend to live up to it and feel that you will be benefited by so doing.

THE COMBINE AND ITS POLICY.

Our last week's editorial on this subject was written and published before the meetings of the Film Service Association took place on January 9-10, but so accurately did we forecast the inevitable trend of events resulting from the formation of the Motion Picture Patents Company that it might just as well have been written after the meeting as before. The action taken by the manufacturers and the policy of the Picture Patents Company, as clearly set forth in the various documents which they circulated at the meetings of the renters, confirms our avowed conviction that the whole scheme is a carefully considered step to safeguard and elevate the moving picture industry as a whole.

The necessity for some decisive means of placing the business on a sound footing has long been obvious. During the past three or four years it has been dragged down to a level which made self-respecting persons blush to have their names connected therewith, while the odium attached to the name "nickelodeon" became such that any person of refinement looked around to see if likely to be recognized by anyone before entering the doors. Many men who had built up a business in the manufacture or handling of films apologized for their business in their social life and felt a reluctance in bringing their sons into connection with the people who were responsible for the moral decrepitude of the business and its threatened extinction as a money-making proposition.

Historical Notes.

The general dissatisfaction with conditions first resulted in a meeting of manufacturers in New York on November 9, 1907, at the call of I. W. Ullman, a renter and a representative of foreign manufacturers. The meeting resulted in a call for a general conference at Pittsburg on November 16, at which all the American and most of the foreign manufacturers were present or represented, together with the film renters. This conference was the nucleus of the United Film Service Protective Association, which adopted the following set of resolutions as their platform:

1. The renting interests enrolled as members to purchase film only from the association of manufacturers and importers.
2. No duplicating of film.
3. The elimination of sub-renting. (A sub-renter was defined as one who, for the purpose of profit, secures film from a renter and re-rents it.)
4. No film to be sold second hand.
5. Retiring of film purchased after it has been rented for a period to be decided; the returning of this used film to the manufacturers.

Another meeting was held at Chicago, on December 14, 1907, at which the platform was ratified and officers elected and a committee appointed to draft a set of by-laws. The rotten plank in the platform of the association and the cause of its collapse and of much acrimonious discussion and expensive litigation was the lack of unanimity among the manufacturers, based on rival patent claims. This led to the dropping of the terms "United" and "Protective" from the title and the formation of the Film Service Association at a meeting held in Buffalo on February 8, 1908. At this meeting the renters forming the F. S. A. signed allegiance to eight manufacturers licensed under the Edison patents, a rental schedule was adopted and really earnest effort was made to reform the business. The avowed motive of the eight manufacturers at this meeting was that the "combination of interests was ninety-nine parts commercial and one part legal, the legal aspect being only a stepping-

stone to accomplish the prime object of placing the business on a substantial footing for the ultimate benefit of all concerned." It was but a short step in advance, but perhaps all that could have been accomplished at that time.

The American Mutoscope and Biograph Company, feeling secure in their own patents, licensed four importers and headed the opposition, to which movement George Kleine, an important and aggressive factor, gave the name of "Independents." The dog-eat-dog policy of the competing factions developed a condition worse than before, notably in the competition between the film renters, and resulted in a call for another meeting in New York on July 11. The manufacturers met here in secret session and formulated a plan to unite the opposing interests, the Edison and Biograph companies having each become satisfied by this time of the strength of the other's claims to patent rights. A company known as the Motion Picture Patents Company was formed to acquire the rights to the Edison patents, the Biograph patents, and such other important patents as were considered to have an important bearing on the taking and projecting machines in general use or which were considered to have commercial value. Under these patents licenses have been granted to seven American and the representatives of three foreign manufacturers, the combined output of which was considered to be sufficient to supply the demand. Others may yet be licensed. This sums up the situation to the present stage of the game.

The Film Service Association.

The position of the Patents Company, in enabling the manufacturers to regulate the use of their output, opened the way to reforms which was not within the power of the Film Service Association and that body was formally disbanded at the second annual meeting in New York on January 9. Having summed up the history of the F. S. A., the various evolutions of which were only steps in the shaping of the destiny of the moving picture business, the story of their final meeting can be told in a very few words. Simultaneously with the opening of the convention, there was presented to the members a printed document drawn up by the Motion Picture Patents Company (which we reproduce in full on another page), the effect of which was to render the further existence of the F. S. A. as a responsible factor in the situation quite superfluous. Instead of disbanding, however, the Association was re-formed into a social body, with a new board of officers, and it will in future, we presume, take a benevolent interest in the progress of the moving picture industry. In that respect it may have its uses. It would be foolish to imagine that it can have any real influence in vital matters and we think, therefore, that it would be prudent on the part of its officers and members to accept the situation with good grace, and if they "do nothing in particular" to make a point of "doing it very well." For all practical purposes the F. S. A. is dead and if it accomplished little on the lines of the platform adopted at its organization, it did one praiseworthy act by willing, on its deathbed, $500 to the Red Cross Society for the sufferers in the recent earthquake calamity.

The Situation.

What, then, is the situation now? Briefly, it is this. Between now and the 20th of the present month the film renter is required to sign an agreement with the Motion Picture Patents Company which virtually converts him into a selling agency of that company, or rather of its licensees, on terms which clearly define his obligations and privileges. It seems to us, and we think that it will be apparent to every reader of well balanced mind, that this is a commonsense development of the Motion Picture Patents policy. There are parts of the agreement the renter is expected to sign which are open to criticism or objection—notably the clause which provides for the termination of the agency at the abrupt notice of two weeks. But, on the whole, we think that the somewhat drastic nature of the document is more apparent than real to any business-like renter whose one desire is to deal equitably and honestly by the manufacturers and his competitors. Those who sign the document with the intention of living up to its obligations, have nothing to fear. (One prominent renter remarked that he would sign it without reading it, he had such confidence in the integrity of its originators.) Those who sign and expect to treat its obligations like they did the by-laws of the F. S. A.—Well!—*Culpam paena permit comes!*

The Renter and the Exhibitor.

The situation, moreover, is an interdependent one, for it brings the renter and the manufacturer into close and indissoluble touch at all parts of the business and it does exactly the same with the renter and the exhibitor, who in future will be obliged to play the game together, instead of separately. This desirable result is to be brought about by imposing a license fee on the machine used by the exhibitor, while the renter must report the nature of the exhibitor's business and other details to the licensor. Licensed exhibitors in return will be alone permitted to use the films of the licensed manufacturers and their interests will be further protected by the M. P. P. Co., who will consult with an exhibitor before licensing a competitor in a locality that would make the opposition ruinous to both.

Control By the Manufacturers.

So, for the first time in the history of the motion picture industry, we have a serious and drastic attempt to place the business upon a sure and profitable footing. We do not think the wisdom of man could have devised a more effective scheme, a scheme, moreover, which, as we pointed out last week, is perfectly legitimate in conception and execution. Our readers will remember that we suggested a somewhat similar scheme for the safety of the business some four or five months ago, but we did not dream that it was so soon and so more effectively to be realized. Let both documents, which we reproduce elsewhere, be carefully studied and it must be plain that the control of the industry is to be placed by a stroke of the pen in the hands of those most entitled to control it, viz., the manufacturers.

Some Advantages.

Among the renters it is almost unanimously conceded that anyone who decides not to sign the agreement will act with imprudence if he desires to continue in the business at a profit. We have not space to enlarge on the merits of each separate condition in the license, but under Par. 13 the exhibitor is assured of a constant supply of new subjects from a licensed renter. Par. 15 protects the small renter and rules against loosely conducted branch offices. Par. 9 provides for the much-needed elimination of worn-out films, and the period of use—seven months—has been said by several renters to be more than necessary.

So it is evident that no hardship is entailed, and we think that the effect of concentrating the control of the film business in the hands of the M. P. P. Co. and its

licensees cannot be otherwise than beneficial. It will bring about a state of affairs parallel to that which has proved so successful in the photographic and phonographic trades. Here great corporations have acquired controlling powers and have appointed protected agents who are making money by rigidly conforming to the conditions of sale. Mr. Alfred Weiss, of this city, is one of the renters who was quick to see the advantages of the proposed regulations. He also conducts a successful wholesale phonograph business and says that his success is solely due to his acting loyally to the National Phonograph Company, who have loyally stood by him. There are other film renters in the phonograph business who will readily appreciate the parallel features in the agreements when they consider with what profit the phonograph business is now handled since distributing centers were localized, selling prices restricted and release dates arranged for new records. There is no reason to suppose that the M. P. P. Co. and its licensees will act towards the renters in any other spirit and we strongly advise all to sign the proffered agreement by the time stipulated, January 20th. Some of the renters, on first reading the document, demurred at "signing away their liberty," but they seem to have reasoned themselves to a better frame of mind and wisely accepted the inevitable.

In conclusion, the exhibitor has in many cases resented being brought into line and renters are having a hard time to explain the object of the license fee. What is $2 per week in return for the assurance of a steady supply of desirable subjects and a protection which amounts to a monopoly in a lucrative business? The wise will not hestitate to sign the agreement, and if all act in a similar manner the present chaotic condition of the business will speedily change for the better.

We have reviewed the situation since the first agitations for reform methods. Next week there will be some minor aspects of the matter that will receive notice. Meanwhile the position of the M. P. P. Co. and its licensees is so convincing that there is nothing for the renter and exhibitor to do but fall in line. The sooner that is done the better for all concerned, not overlooking that most important factor, the public, whose nickels and dimes have built up and will continue to sustain the motion picture industry.

THE POSITION OF THE INDEPENDENTS.

It was obvious that the recent unification of the patent interests of the moving picture industry and the consequent effects upon those engaged in it, would provoke some sort of counter combination amongst those who were excluded, automatically or otherwise, from the combine, and we are pleased to note that the "independents" promptly took action in the matter. Pleased for two reasons. First, because competition is the soul of business; second, because opposition will be welcomed by contributory licensees of the Motion Picture Patents Company, who, they told us, would have been disappointed if no counter move had been made.

The Independent body, we are informed, includes the Film Import and Trading Company; the Great Northern Company; the Cameraphone Company, and others. There is mention of a non-infringing camera which is to be placed on the market, backed up by considerable capital, and the name of a very large concern indeed is mentioned as being interested in the matter. At least one of the independent companies named has a very fine plant for the making of pictures, and can draw upon a full independent supply of negative and positive film.

The situation, therefore, on the independent side is full of interest and its development will be watched closely. We may dismiss as mere rumor the talk about the vulnerability of the Motion Picture Company's patents and the threat of wholesale infringements. That sort of thing can hardly advantage the independent cause, which has our best wishes for its commercial success. As we said a week ago, the new combine is in so sense a monopoly or trust; it has not cornered all the available sources of supply and it certainly cannot prevent the exercise of inventive ingenuity. In those circumstances the Independents must feel themselves quite unhampered in their future policy. "The world is all before them where to choose."

It is open to them to bid directly for the support of the renter and the exhibitor by means analogous to those adopted by the M. P. P. Co.; or to promote the establishment of independent theaters, or to cut prices (not a policy to be encouraged); to excel in quality of goods; or to make the competition a mere matter of competitive capitalization. Then there are the foreign markets to draw upon. These factors show that the Independents are not at all out of the contest, if the latter is vigorously conducted on up-to-date business methods.

We will do our duty impartially in the matter of keeping our readers in touch with events as they occur.

Second Annual Meeting of the Film Service Association

The annual meeting of the Film Service Association was held at the Hotel Imperial, New York City, on Saturday, January 9, 1909. Mr. James B. Clark, the President, called the meeting to order, and it was ascertained that over one hundred memberships were present or represented by proxy. The report of the Treasurer showed that the Association had a cash balance on hand January 8, 1909, of $17,519.18.

Report of Special Committee.

The meeting then listened to the report of the Special Committee, Messrs. Robert Lieber, Harry Davis, A. J. Gillligham, Mr. Wurzer and Carl Laemmle, which had conferred with the officers of the Motion Picture Patents Company regarding the conditions contained in the new license agreements. This committee was appointed at the informal meeting of the Association held on Friday, January 8, 1909, at which the new features in the license agreements were very thoroughly explained and discussed. Messrs. Lieber and Gilligham both spoke for the committee, and advised the meeting that the new conditions were in the main satisfactory, and that the Patents Company's license should prove desirable to all members who wished to build up the business upon legitimate lines. They also said they had assurances from the Patents Company and the manufacturers that led them to believe that no exchange dealing fairly under the new agreements would suffer. They announced that the Patents Company would arrange to collect directly from the exhibitors the royalties due the company from exhibitors, for the licenses covering the projecting machines.

Mr. Macdonald, who had been employed by the Executive Committee of the Association during the past year to perform the duties of Secretary for the Committee, announced to the meeting that he had been appointed General Manager of the Motion Picture Patents Company, and that his duties as such would begin on Monday, January 11, 1909. He asked to be relieved from the duties of Secretary as soon as new officers were elected.

The meeting then proceeded to the election of officers, and as a result of the voting the following officers for the year 1909 were chosen: President, William H. Swanson, Chicago, Ill.; Vice-President, Carl Laemmle, Chicago, Ill.; Secretary, Herbert Miles, New York City; Treasurer, Robert Lieber, Indianapolis, Ind.; Executive Committee, A. J. Gilligham, Grand Rapids, Mich.; William Fox, New York City; William F. Steiner, New York City.

WM. H. SWANSON
President of the Film Service Association

Change in the Association Rules.

After the new officers took charge of the meeting it was determined by the Association that the old by-laws, rules and regulations be set aside and that the Association hereafter be conducted more as a general social and business men's association, with nominal dues of $25.00 per year, payable $12.50 semi-annually in advance. This decision was reached principally because of the fact that the Patents Company does not purpose to deal exclusively with the Association, but has licensed other exchanges than those in the Association. While the Company will give every consideration to the ideas and wishes of the Association members as expressed by their executive officers it will also give the same consideration to the individual opinions expressed by exchanges dealing directly with the Patents Company, and will give an equal opportunity to all of its licensees whether members of the Association or not.

Distribution of Association Funds.

After the election of the new officers and just before they were installed the meeting decided, in view of the changed conditions in the Association, that the funds on deposit in the Association treasury be redistributed to the memberships in good standing. Following this, $500 was voted to the Red Cross Society of America for the Italian sufferers, and the outgoing Treasurer was also instructed, by the unanimous vote of the meeting, to hand to Mr. Macdonald, the retiring Secretary, the Association's check for $1,000, as an expression of the Association's good will.

Final Report.

The above outlines all the business transacted while the retiring officers of the Association were still in, and the above report completes the history of the Association's work up to the time when the present officers for 1909 took charge of the Association's affairs. It is left to the new officers to report to the members regarding what has occurred since they have been the representatives of the Association.

While the results have not been obtained very rapidly and there are not many examples to indicate the progress which has been made, yet the new license agreement issued by the Patents Company is nothing more nor less than a testimonial of the work of the Executive Committee during the past year. The cardinal points for which the Association has stood (which are the doing away of sub-renting, the elimination of distributing offices and the requirement that an exchange to be upon a legitimate basis must buy a considerable amount of film to be shipped direct to each office which it is operating) have been established and are now recognized in the Patents Company's new license agreement.

We have every assurance now that the Patents Company is able and proposes to enforce these restrictions for the benefit of those exchanges desiring to build up the business and become a permanent part of it. The report of the Special Committee which conferred with the representatives of the Patents Company confirms this, and we hope that the history of the coming year will bear out the hopes of your retiring board.

Respectfully submitted.

EXECUTIVE COMMITTEE OF
FILM SERVICE ASSOCIATION.

[In view of the position taken by the Patents Company it was useless for the F. S. A. to continue in existence as it had been, so the constitution and by-laws will be revised and the members will meet from time to time and swap yarns on the funny moves the pictures make. We wish the new organization success and hope that the events of the ensuing year will not be as gloomy as many of the members seem to think the shadows foretell. We do not think they will. While it has not dealt with the Film Service Association in a manner that might be called kindly, the Motion Picture Patents Company has not thus far even intimated that the renters as individuals will not receive due consideration. So far as can be learned the policy is to do everything for the advancement of the film business in all lines. Such a policy can hurt none having the interests of the business at heart.—Ed.]

Letter to the Film Renters from the Motion Picture Patents Company

To the Film Rental Exchanges:

The Motion Picture Patents Company has been incorporated for the purpose of taking over, and has acquired, the ownership of the Edison, Biograph, Armat, and Vitagraph patents, which, we are assured by counsel, cover all modern moving picture films and all existing commercial types of projecting machines. The Patents Company proposes to control the business in such a way that the honest and legitimate exchange, whether a member of the F. S. A., or not, shall be protected from the unfair and ruinous competition of the dishonest exchange. This can only be done by insisting that all exchanges who may desire protection under the above patents shall conform rigidly to the fair and reasonable rules which the company has formulated and which are embodied in a proposed license agreement herewith submitted for your consideration.

In addition to the Licensed Manufacturers whose films licensed exchanges have heretofore been permitted to handle, the Motion Picture Patents Company has licensed the American Mutoscope and Biograph Company of New York City, which has a present output of two reels a week, and Mr. George Kleine of Chicago, who will have a weekly output of two reels of Gaumont film and one reel of Urban Eclipse film, and the product of these two new licensees will be available to licensed exchanges after January 11, 1909.

All of the present licensed exchanges, except a few whose credit is very bad or who have flagrantly violated their agreements, will be invited to sign the new agreement with the Patents Company, as will the exchanges now operated by the Kleine Optical Company, and a very few of the more substantial independent exchanges.

The new agreement will be found not to materially alter the present system of handling licensed film, the principal change being that no licensed motion pictures will be permitted to be used on any projecting machine which is not licensed by the Patents Company under its patents. All projecting machines now in use will be licensed by February 1, 1909, upon the payment of a nominal fee. The Patents Company has licensed all of the present manufacturers of projecting machines of any importance, and the machines sold by these manufacturers after February 1, will bear patent plates setting forth the conditions under which these machines shall be used, these conditions being the same as

will be applied to the machines now in use. Each exhibitor will be required to pay a royalty after February 1. The total royalty for the period from February 1 to March 8, will be $10 for each exhibitor, but it is the intention to equalize this fee as soon as practicable, so that small exhibitors will not be required to pay so much, and the large exhibitors more, the average being maintained as nearly as practicable at $2 per week. Each exhibitor must make application for a machine license on a form to be furnished by the Patents Company and the application must be accompanied by the royalty fee of $10 to cover the period of the first five weeks from February 1 to March 8, 1909. Before any license is granted to an exchange by the Patents Company, the exchange must furnish a list of theaters now being supplied by it, together with certain data as to the character of each theater, its size and location, and kind of film service it takes, all as called for on the blank which will be furnished to the exchanges. These lists must be at the office of the Patents Company in New York City, by January 20, 1909, and the Patents Company will refuse to grant a license to any exchange failing to furnish such lists on that date, unless the distance of the exchange from New York City warrants lenience. After February 1, 1909, an exchange, before accepting an order for service, must ascertain whether or not the exhibitor desiring service has a license for his projecting machine and must refuse to supply licensed film to that exhibitor until he shall have obtained a license. On accepting an order for service from an exhibitor having a licensed machine the Exchange must mail to the Patents Company at its office in New York City the data in relation to the place of exhibition, etc., including the time the service is to begin, and a blank will be supplied by the Patents Company for this purpose. In a similar manner each exchange losing a customer must notify the Patents Company. Exchanges will be obliged to cease supplying with film any exhibitor whose fees are not paid. Each exchange should advise all of its exhibitors to apply immediately to the Patents Company for a license for the machines used by the exhibitors, so that the exhibitor may not be in danger of being cut off from his supply of film on February 1.

In addition to the foregoing change the following are the only material differences between the old and new agreements:

(a) Hereafter licensed motion pictures will not be sold outright but will be leased by the various licensed manufacturers and importers, so that the latter may at all times retain title and be in a position to recover possession of such pictures should they be found in the hands of exchanges or exhibitors not entitled to use them.

(b) Exchanges will be permitted to sub-lease film only for use in the United States and its territories and will not be permitted to sub-lease them for use in Canada, Mexico and other foreign countries.

(c) The same requirement for the return of motion pictures is made in the new agreement as was made in the old one, and it is intended that this clause shall be enforced and in this way prevent the exhibition of worn out and damaged pictures.

(d) Hereafter when any motion pictures are destroyed or lost it will be necessary within fourteen (14) days after such destruction or loss, for the exchange to furnish satisfactory proof to the Manufacturer or Importer from which such picture was obtained, in order that the exchange will not have to account for that film when it should be otherwise returned to the Manufacturer or Importer.

(e) Under the new agreement no distinction is made between an exchange and a branch. A license agreement will be necessary for each place of business operating as an exchange and no exchange is to establish a branch or any new place of business unless the regular license agreement is first signed for the new exchange and accepted by the Patents Company. By this means all controversy as to what constitutes a branch and who is responsible for it, will be avoided and failure to meet the requirements of the conditions of the license for one exchange will not necessarily jeopardize the license for any other exchange. Each exchange or branch will be required to purchase $2,500 worth of film per month for direct shipment to its office. This change is intended to eliminate insignificant offices which have been used heretofore simply as an outlet for worn out films.

(f) If any one wishes to open a new office, it will be necessary to apply to the Motion Picture Patents Company for a license and that company will determine whether or not the new office would be beneficial to the whole trade and will accordingly grant or refuse the license.

(g) Payments on all invoices received during each week must be made directly to, or mailed to the Manufacturer or Importer from whom the films were leased, on each Monday.

(h) No minimum schedule has been incorporated in the new agreement, although it is contemplated that such a schedule will, in the near future, be established when the exchanges have adjusted themselves to the workings of the new conditions of license. Such a schedule will be drawn after consultation with representative exchanges and will be as fair as possible to all.

(i) The signing of this new license with the Patents Company will constitute a cancellation of all the present agreements between an exchange and the Licensed Manufacturers, except so far as the return of old film is concerned.

The Patents Company reserves the right to revoke the license on fourteen (14) days' notice, and also to revoke it at once on proof of violation of any of the conditions. If the license is revoked, because of violation on the part of the exchange, all licensed motion pictures in the possession of the exchange will be returned to the Manufacturers or Importers from whom they were obtained at the end of twenty (20) days, and the exchange agrees that the Patents Company may direct the various Manufacturers and Importers to cease supplying the exchange with motion pictures.

It will be noted from the foregoing changes that the only departure from the spirit of the old agreement lies in the fact that hereafter licensed motion pictures and licensed projecting machines only can be used together. This will insure that licensed exchanges will be absolutely protected from unfair and infringing competition, since all projecting machines now in use are covered by the patents of the Patents Company, and all exhibitors, therefore, would be compelled to use only licensed film.

Established exhibitors will be protected as much as possible by the Patents Comuany, which will carefully scrutinize each application for a license from any new exhibitor. No license will be granted for a new theater in any district already well provided for.

All exchanges and exhibitors will be protected by the Patents Company under its patents, and infringers of any of these patents will be vigorously prosecuted.

MOTION PICTURE PATENTS COMPANY.
10 Fifth avenue, New York City.

January 9, 1909.

EXCHANGE LICENSE AGREEMENT WITH MOTION PICTURE PATENTS COMPANY.

Whereas, The Motion Picture Patents Company of New York City (hereinafter referred to as the "Licensor") is the owner of all the right, title and interest in and to reissued Letters Patent No. 12,192, dated January 12, 1904, granted to Thomas A. Edison, for Kinetoscope Film, and also Letters Patent Nos. 578,185, 580,749, 586,053, 588,016, 673,320, 673,992 707,934, 722,382, 744,251, 770,937, 771,280, 785,205 and 785,237 for inventions relating to motion picture projecting machines; and

Whereas, The Licensor has licensed the American Mutoscope and Biograph Company of New York City, the Edison Manufacturing Company of Orange, N. J., the Essanay Company of Chicago, the Kalem Company of New York City, George Kleine of Chicago, Lubin Manufacturing Company of Philadelphia, Pathe Freres of New York City, the Selig Polyscope Company of Chicago, and The Vitagraph Company of America, of New York City (hereinafter referred to as "Licensed Manufacturers or Importers") to manufacture or import motion pictures under the said reissued Letters Patent and to lease licensed motion pictures (hereinafter referred to as "Licensed Motion Pictures") for use on projecting machines licensed by the Licensor; and

Whereas, The undersigned (hereinafter referred to as the "Licensee") desires to obtain a license under said reissued Letters Patent No. 12,192, to lease from the Licensed Manufacturers and Importers licensed motion pictures and to sublet the said licensed motion pictures for use on projecting machines licensed by the Licensor;

Now, therefore, the parties hereto, in consideration of the covenants herein, have agreed as follows:

(1) The Licensor hereby grants to the Licensee for the term and subject to the conditions expressed in the "Conditions of License" hereinafter set forth, the license, under the said reissued Letters Patent No. 12,192, to lease licensed motion pictures from the Licensed Manufacturers and Importers and to sub-lease said license motion pictures for use

only on projecting machines licensed by the Licensor under Letters Patent owned by it.

(2) The Licensee covenants and agrees to conform with and strictly adhere to and be bound by all of the "Conditions of License," hereinafter set forth, and to and by any and all future changes in or additions thereto, and further agrees not to do or suffer any of the acts or things thereby prohibited, and that the Licensor may place and publish the Licensee's name in its removal or suspended list in the event of the termination of this agreement by the Licensor, or in case of any violation thereof, and may direct the Licensed Manufacturers and Importers not to lease licensed motion pictures to the Licensee, the Licensee hereby expressly agreeing that such Licensed Manufacturers and Importers shall have the right to cease such leasing when so directed by the Licensor; and the Licensee further agrees that the signing of this agreement constitutes a cancellation of any or all agreements for the sale of licensed motion pictures made prior to this agreement by and between the Licensee and any or all licensed manufacturers or importers, except as to any clause in said agreements relating to the return of motion picture film to the several licensed manufacturers or importers. It is further understood and agreed by the Licensee that the license hereby granted is a personal one and not transferable or assignable, and the Licensee hereby recognizes and acknowledges the validity of the said reissued Letters Patent No. 12,192.

Conditions of License.

1. From the date of this agreement the Licensee shall not buy, lease, rent, or otherwise obtain any motion pictures other than licensed motion pictures and shall dispose of any motion pictures only by the sub-leasing thereof under the conditions hereinafter set forth.

2. The ownership of each licensed motion picture leased under this agreement shall remain in the Licensed Manufacturer or importer from whom it may have been leased, the Licensee, by the payment of the leasing price acquiring only the license to sub-let such motion picture subject to the conditions of this agreement. Such license for any motion picture shall terminate upon the breach of this agreement in regard thereto, and the Licensed Manufacturer or Importer from whom it may have been leased, shall have the right to immediate possession of such motion picture, without liability for any leasing price or other sum, which the Licensee, or the person in whose possession said motion picture is found, may have paid therefor.

3. The Licensee shall not sell nor exhibit licensed motion pictures obtained from any Licensed Manufacturer or Importer, either in the United States or elsewhere, but shall only sub-let such licensed motion pictures and only for use in the United States and its territories and only to exhibitors who shall exclusively exhibit licensed motion pictures, but in no case shall the exhibitor be permitted to sell or sub-let or otherwise dispose of said licensed motion pictures.

4. The leasing price to be paid by the Licensee to the Licensed Manufacturers or Importers, or the terms of payment for or shipment of licensed motion pictures, shall in no case be less or more favorable to the Licensee than that defined in the leasing schedule embodied in this agreement, or any other substitute leasing schedule, which may be regularly adopted by the Licensor, and of which notice shall be given to the Licensee hereafter.

5. To permit the Licensee to take advantage of any standing order leasing price mentioned in such schedule, such standing order with any Licensed Manufacturer or Importer shall be for one or more prints of each and every subject regularly produced, and offered for lease by such manufacturer or importer as a standing order subject and not advertised as special by such Licensed Manufacturer or Importer; and shall remain in force for not less than fourteen (14) consecutive days. Any standing order may be canceled or reduced by the Licensee on fourteen (14) days' notice. Extra prints in addition to a standing order shall be furnished to the Licensee at the standing order leasing price.

6. The Licensee shall not sell, rent, or otherwise dispose of, either directly or indirectly, any licensed motion pictures (however the same shall have been obtained) to any persons, firms or corporations or agents thereof, who may be engaged either directly or indirectly in selling or renting motion picture films.

7. The Licensee shall not make or cause to be made, or permit others to make reproductions or so-called "dupes" of any licensed motion pictures, nor sell, rent, loan or otherwise dispose of or deal in any reproductions or "dupes" of any motion pictures.

8. The Licensee shall not deliberately remove the trade-mark or trade-name or title from any licensed motion picture, nor permit others to do so, but in case any title is made by the Licensee, the Manufacturer's name is to be placed thereon, provided that in making any title by the Licensee, the Manufacturer's trade-mark shall not be reproduced.

9. The Licensee shall return to each Licensed Manufacturer or Importer (without receiving any payment therefor, except that the said Licensed Manufacturer or Importer shall pay the transportation charges incident to the return of the same) on the first day of every month commencing seven months from the first day of the month on which this agreement is executed, an equivalent amount of positive motion picture film in running feet (not purchased or leased over twelve months before) and of the make of the said Licensed Manufacturer or Importer, equal to the amount of licensed motion pictures that was so leased during the seventh month preceding the day of each such return, with the exception, however, that where any such motion pictures are destroyed or lost in transportation or otherwise, and satisfactory proof is furnished, within fourteen (14) days after such destruction or loss, to the Licensed Manufacturer or Importer from whom such motion picture was leased, the Licensed Manufacturer or Importer shall deduct the amount so destroyed or lost from the amount to be returned.

10. The Licensee shall not sell, rent, sub-let, loan or otherwise dispose of any licensed motion pictures (however the same may have been obtained) to any person, firm or corporation in the exhibition business, who may have violated any of the terms or conditions imposed by the Licensor through any of its licensees and of which violation the present Licensee may have had notice.

11. The Licensee shall not sub-lease licensed motion pictures to any exhibitor unless a contract with said exhibitor (satisfactory in form to the Licensor) is first exacted, under which the exhibitor agrees to conform to all the conditions and stipulations of the present agreement applicable to the exhibitor; and in the case of an exhibitor who may operate more than a single place of exhibition, a similar contract shall be exacted in connection with each place so operated, and supplied with licensed motion pictures by the Licensee.

12. After February 1, 1909, the Licensee shall not sub-lease any licensed motion pictures to any exhibitor unless each motion picture projecting machine on which the licensed motion pictures are to be used by such exhibitor is regularly licensed by the Motion Picture Patents Company, and the license fees therefor have been paid; and the Licensee shall, before supplying such exhibitor with licensed motion pictures, mail to the Motion Picture Patents Company, at its office in New York City, a notice to that effect, which notice shall give the name of the exhibitor, the name and location of the place of exhibition, its seating capacity, hours of exhibition and price of admission, and the number and make of the licensed projecting machine or machines, together with the date of the commencement of the sub-leasing, all in a form approved by the Licensor. The Licensee, when properly notified by the Licensor, that the license fees of any exhibitor for any projecting machine have not been paid, and that the license for such projecting machine is terminated, shall immediately cease to supply such exhibitor with licensed motion pictures.

13. The Licensee agrees to order during each month while this agreement is in force, for shipment directly to the place of business of the Licensee in the city for which this agreement is signed, licensed motion pictures, the net leasing prices for which shall amount to at least $2,500.

14. The Licensee shall, on each Monday during the continuance of this agreement, make or mail payment to each Licensed Manufacturer and Importer for all invoices for licensed motion pictures which have been received by the Licensee during the preceding week.

15. This agreement shall extend only to the place of business for the sub-leasing of motion pictures maintained by the Licensee in the city for which this agreement is signed, and the Licensee agrees not to establish or maintain a place of business for the sub-leasing of motion pictures, or from which motion pictures are delivered to exhibitors, in any other city, unless an agreement for such other city, similar to the present agreement, is first entered into by and between the Licensee and the Licensor.

16. The Licensor agrees that before licensing any person, firm or corporation in the United States (not including its insular territorial possessions and Alaska) to lease licensed motion pictures from Licensed Manufacturers and Importers and to sub-lease such motion pictures, it will exact from each such licensee, an agreement similar in terms to the present

agreement, in order that all licensees who may do business with the Licensed Manufacturers and Importers will be placed in a position of exact equality.

19. It is understood and specifically covenanted by the Licensee, that the Licensor may terminate this agreement on fourteen (14) days' written notice to the Licensee of its intention so to do, and that if the Licensee shall fail to faithfully keep and perform the foregoing terms and conditions of lease, or any of them, or shall fail to pay the leasing price for any motion pictures supplied by any Licensed Manufacturer or Importer when due and payable, according to the terms of this agreement, the Licensor shall have the right to place the Licensee's name on an appropriate suspended list, which the Licensor may publish and distribute to its other licensees and to exhibitors and to the Licensed Manufacturers and Importers and to direct the Licensed Manufacturers and Importers not to lease licensed motion pictures to the Licensee, and the exercise of either or both of these rights by the Licensor shall not be construed as a termination of this license, and the Licensee shall also have the right in such case, upon appropriate notice to the Licensee, to immediately terminate the present license, if the Licensor shall so elect, without prejudice to the Licensor's right to sue for and recover any damages which may have been suffered by such breach or non-compliance with the terms and conditions hereof by the Licensee, such breach or non-compliance constituting an infringement of said reissued Letters Patent. It is further agreed by the Licensee that if this agreement is terminated by the Licensor for any breach of any condition hereof, the right to possession of all licensed motion pictures shall revert, twenty days after notice of such termination, to the respective Licensed Manufacturers and Importers from whom they were obtained and shall be returned to such Licensed Manufacturer at once after the expiration of that period.

20. It is understood that the terms and conditions of this license may be changed at the option of the Licensor upon fourteen (14) days' written notice to the Licensee, but no such change shall be effective and binding unless duly ratified by an officer of the Licensor.

AN INTERVIEW WITH MR. WILLIAM STEINER,

One of the Members on the New Executive Board of the F. S. A.

"Bill" Steiner has placed himself squarely and unqualifiedly upon elevating the moving picture business to a place of respectability that it has not occupied before. He says it can be done and that from its present condition of having the enmity of the ultra-law-abiding it can be elevated so that it will merit their unqualified approval. "Then," said Bill, "any man may say that he is engaged in the moving picture business without having the blush of shame mantle his cheek."

Bill has been a pretty busy man for the last few days. Between the rush of hours of work in his Imperial Moving Picture Company on Harmony Lane (as you must know that Bill is at the head of one of the busiest film bureaus in the East), and his being elected a member of the Executive Committee of the F. S. A. at their semi-annual convention last Saturday, he has been a hard man to get at, but the writer waylaid him Tuesday night at McMahon's Chop House on Sixth avenue, and between bites into a juicy porterhouse Bill said:

"When we met last Saturday we didn't know where we were at. The new turn of affairs given the situation by the Moving Picture Patents Company made some of the boys weak in the knees, and some of them are weak yet. I didn't see anything to be frightened at, however, as I felt that every man who was on the square would be treated fairly by the big combination and need give themselves no concern.

"As for myself, I am not troubling myself one iota what the fate of the gentry who have resorted to trickery dealing will be. They are coming into their reward. Who are they? Well, I don't know, but they know themselves.

"There was only one thing for every man who wished to stay in the moving picture business to do, and that was to conform to the regulations of the Patents Company.

"I am very glad that the F. S. A. has grasped the situation as it has. It means friendship with the Moving Picture Patents Company, it means continued prosperity for men who deal square, and for myself I can say that I am more than satisfied with the outcome of the F. S. A. meeting and I look now for a positive improvement in business right along the line, from this time henceforth. The watchword now is—Forward and Fair and Square."

Active Opposition to the Motion Picture Patents Company and F. S. A.

The Independent Moving Picture Men held a meeting at the Imperial Hotel and organized under the name of "The Independent Film Protective Association." There were present representatives from the independent manufacturers, importers, renters and exhibitors who represented all sections of the country. The association elected officers as follows: President, Mr. I. W. Ullman, New York, N. Y.; vice-president, Dr. Richard Ray, Kansas City, Mo.; secretary, George F. Kearney, Detroit, Mich.; treasurer, Ingvald C. Oes, New York, N. Y.

The following resolution was adopted by the association: "It is the purpose of this organization to safeguard the interests of its members and to advance the cause of the independent film movement. To take aggressive action to sustain the open market and legal action against any monopoly striving to control the moving picture business. We hereby pledge our support, both financial and otherwise, for the promotion of the objects of this organization and for the furtherance of the mutual interests of all its members."

The association has declared war on the Motion Pictures Patent Company.

LETTER SENT TO EXHIBITORS BY THE INDEPENDENT FILM PROTECTIVE ASSOCIATION.

143 East Twenty-third Street, New York, January 11, 1909.

Mr. Moving Picture Exhibitor:

Dear Sir—This letter is being sent to every exhibitor of films in the United States, and is undertaken by us on account of the unique condition in the film trade. The crisis is such as to call forth the united effort of all exhibitors of film to save themselves from the impending action of the Moving Picture Patents Company, just now started on its career of monopoly and extortion.

In organizing the Independent Film Protective Association it is our intention to make it national in scope, and owing to the limited time in which to make concerted action possible, we are taking this means in calling upon exhibitors to pledge themselves to create a fund to be used in defense and in litigations which we are about to institute.

The Motion Picture Patents Company will probably try to intimidate exhibitors by threatening injunction proceedings, and may even threaten to close your house, to force you to sign their license agreement. Should such action be taken, if we band together, the Independent Film Protective Association will be financially and legally able to resist any move they may take. Attack may come from any quarter upon a defenseless industry, but properly organized, the enemy debates long upon his strength, so in this crisis the Moving Picture Patents Company have counted not upon their legal strength, but the exhibitors' defenseless or disorganized position, which would leave them powerless to resist the demand of extortion. We call upon you to recognize your position and take active hand in complete organization of the industry. We wish further to point out that Europe produces four-fifths of the entire film output of the world, hence you cannot believe that you are at the mercy of the Trust, unless you by inactivity permit them to crush you.

A thinking man can see, and seeing, understand, the drift of a provisor that the names, seating capacity, etc., of each and every exhibitor be registered with the Trust heads, coupled with the further condition that THEY LICENSE YOU; REVOKABLE AT THEIR DISCRETION.

Stop, think and be sure that the hour for united action is at hand and our call for support is opportune and necessary for your salvation.

If you wish to join with us in the formation of a fund with which to resist the despotic action of the new Trust, mail your check at once to our Treasurer. Yours respectfully,

INDEPENDENT FILM PROTECTIVE ASSOCIATION.

GREAT NORTHERN ENJOINS BIOGRAPH COMPANY.

Pending the hearing of a suit for damages which has been instituted against the American Mutoscope and Biograph Company by the Great Northern Film Company, one of their licensees, a temporary injunction has been granted, restraining the Biograph Company from "joining in any contract, agreement or combination to which it is a party which will directly or indirectly violate the terms of the agreement" which the Biograph Company made with them when granting a license to sell under the Biograph patents.

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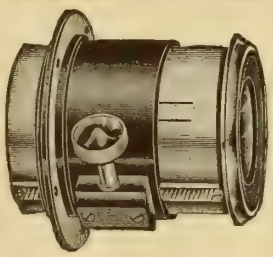

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THE NEW F. S. A. AND THE OLD

(By An Observer)

Well, did you hear anything drop? Saturday, January 9, was the day it was expected to fall. Did you hear it? Sure, you did. With a dull, sickening thud the Film Service Association fell from its high pinnacle of usefulness almost to the depths of oblivion. It is still in evidence, but officially dead, so far as official recognition by the manufacturers is concerned. As a social organization it still survives. What a change in the short period of twelve months! As the mind reverts to that gladsome gathering at Buffalo, N. Y., in December, 1907, we can almost hear the "He's a jolly good fellow" and the merry ripple of the glad-hand water. What a remarkable scene that was! Producer and dealer hand in hand, yea! arm in arm, at the festive board, swearing eternal friendship and unswerving fidelity to a common cause. At last the "main guys" of the bulwarks of the moving picture business had come together and adopted a plan whereby both manufacturer and renter could and would derive from the business what they were entitled to. The former was to receive a fair price for products and the latter a reasonable price for rental. There was to be no more cutting of sales or rental prices and no independent concerns were to be allowed to do anything that might tend to weaken that platform.

There were a good many loyal renters in the Film Service Association. Many of them lost thousands of dollars through their loyalty, but were appeased by the intimations of some who pretended to be wise and the assurances of many who thought they were wise. Loyalty was to reap its reward at the next annual gathering. Many film renters traveled hundreds, and some thousands, of miles to attend the meeting of January 9; and for what? To see the Film Service Association receive a blow in the solar plexus from which it will not recover. Outside of the pleasure some may have derived from the visit to the metropolis, the journey to the convention was a dead loss of time and money. Some of the members traveled from one ocean to the other only to learn that the Moving Picture Patents Company would not give recognition to the Film Service Association as an organization. No distinction was made. The men who had been loyal for a year were shown no more consideration than the others.

Many of the F. S. A. members were disposed to give vent to their injured feelings. All of them have returned to their homes chagrined. The most philosophical of them have reasoned that after all the result is only a repetition of history. With the Motion Picture Patents Company it is a cold, unrelenting business proposition. Having purchased all the patents that are supposed to affect the production and projection of moving pictures in this country, and having absorbed the opposition or competition represented by the so-called Independents, the Patents Company now feels that it is in a position to take care of all conditions and emergencies itself, and without the aid of the F. S. A. or any other organization. True, many renters deserve some recognition for their fidelity to the manufacturers when they were feeling their way to the position they now hold, but that is only a matter of sentiment. In these days sentiment is a bore in business circles.

Sufficient time has not elapsed since the F. S. A. passed out of its sphere of usefulness as a mainstay to the operations of the film manufacturers to enable one to picture the situation as it really exists to-day. All indications point to the withholding of definite information by the Patents Company for a week or so. Just before the F. S. A. convention was held, rumors that several film renters would find it impossible to deal with the Patents Company were plentiful. No announcement of that kind came from the manufacturers, neither during the period of the convention, nor after.

One opinion that seems to have the most sponsors is that all who have been the F. S. A. and all that come in from the independent columns will have an opportunity to lease all the films they can make use of if they pay their bills promptly and use the films in accordance with the terms of the lease. Several very prominent and well-informed men in connection with the film business have stated they believe very few, if any, renters will be cut off; that when the new contracts are ready all who want to sign them will be allowed to do so. It will practically be an open market. The only string to the situation will be a surveillance of the signers. If any of them break their contracts by failing to meet their obligations promptly, or by doing anything that may be inimicable to the interests of the lessor, they will be deprived of their lease. It would seem that the Patents Company maintains

a position similar to that which the landlord bears to a tenant. The lease will be based upon certain conditions. If the lessee violates any of them the lessor will have the privilege and power to terminate the lease without consulting or dealing with any intervening committee or organization.

One feature that was relished by the film renters was the failure of the Patents Company to raise the prices of films. They remain as they have been since the first of last September. This is a sweet morsel of satisfaction to many of the renters. Had the prices of films been raised there is not the slightest doubt that a number of renters would have been forced out of business by the first of next March. With the sharp competition in the rental business many of the exchange men frequently find it a hard task to pay promptly for their films even at existing prices.

But it seems there is room for argument on any phase of the film question that can be brought up. When the effects of an increase in the price of films were referred to the other evening, several exchange men declared they would welcome such an increase if it would put some of the exchanges out of business, because it would lead to cheap exhibitors going out of business or make them pay more for service. Others argued that this theory sounded very nice, but it is as feasible as that of the F. S. A. when it was formed. At that time the members of that organization were to gather in all the exhibitors of the country because none could do without association films. Before the F. S. A. was three months old members were crying about the independents taking their customers, and to offset this many of them commenced to handle both association and independent films. If any exchanges should be put out of business by the prices of films going up, it is dollars to doughnuts that the exhibitors they abandoned would be taken care of by some of the survivors

The following quotation is very applicable to the present state of affairs:

"Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves. Ye shall know them by their fruits. Do men gather grapes of thorns, or figs of thistles? Even so every good tree bringeth forth good fruit; but a corrupt tree bringeth forth evil fruit. A good tree cannot bring forth evil fruit, neither can a corrupt tree bring forth good fruit. . . . Wherefore by their fruits ye shall know them."—St. Matthew, vii., 15-20.

NOTES OF THE TRADE.

One of the headliners at the American Theater (vaudeville) this week was Savarin and his company, presenting in pantomime a strong play of tragic nature. We were impressed with the possibilities of this company if in front of the moving picture camera, and have since learned that the Vitagraph Company has secured their services. The Vitagraph Company are to be congratulated on their enterprise and we look forward to see a series of films showing the consummate art of the foreign mimic actor satisfactorily presented to American audiences by an American producer.

The Great Northern Film Company releases this week three short subjects, one finely colored fairy tale and two scenic films, that are also of educational interest. We have before remarked on the photographic quality of this company's productions, and these three are up to the standard.

LECTURETTES.

221 East 53d street. New York, January 14, 1909.

The Moving Picture World:

Dear Sirs—Owing to the rapidly increasing demand for short lecture sets, we have gone into the lecturette RENTING field on a large scale and are now prepared to furnish the moving picture trade with lecture sets on a large variety of subjects; each set is accompanied by a carefully prepared explanatory reading which can be read off by any employee of the theater, so that it is not necessary for the manager to go to any extra expense (aside of the rental for the slides) to put this extra attraction on his program. Yours very truly,

NOVELTY SLIDE EXCHANGE.

LANTERN SLIDE COMPANY INCORPORATED.

A corporative charter was granted last week at the State Department in Albany to Henry B. Ingram Company. The charter asked for was for the manufacture of lantern slides, photographic products, the publishing of sheet music and books, pamphlets, the dealing in, exporting and importing of music, musical instruments, manufacture, dealing in and sale of magic lanterns, stereopticons and other projection machinery, microscopes and lenses and the transaction of other allied business. The company is also licensed to operate projection machinery of all kinds, furnish operators, etc.

The incorporators are: Henry B. Ingram, Raymond Moore and Walter R. Lewis. The offices and factory are at 42 West Twenty-eighth street, New York, where for two years Mr. Ingram has conducted the lantern slide business. The company is capitalized for $25,000.

Beware! Mr. Manager

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2 changes,	shipped	two	at a time,	1000	feet	each	$ 6.00
4 "	"	two	"	"	"	.	10.00
6 "	"	three	"	"	"	.	14.00
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Film Import Trading Co., New York.

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Kansas City, Mo.

GEO. F. KEARNEY, Secretary.
Detroit, Mich.

INGWALD C. OES, Treasurer.
Great Northern Film Co., New York.

INDEPENDENT FILM PROTECTIVE ASSOCIATION

143 East Twenty-Third Street

NEW YORK, January 11, 1909.

MR. MOVING PICTURE EXHIBITOR.

Dear Sir: This letter is being sent to every exhibitor of films in the United States, and is undertaken by us on account of the unique condition in the film trade. The crisis is such as to call forth the united effort of all exhibitors of film to save themselves from the impending action of the Moving Picture Patents Co., just now started on its career of monopoly and extortion.

In organizing the Independent Film Protective Association it is our intention to make it national in scope, and owing to the limited time in which to make concerted action possible, we are taking this means in calling upon exhibitors to pledge themselves to create a fund to be used in defense and in litigations which we are about to institute.

The Motion Picture Patents Co. will probably try to intimidate exhibitors by threatening injunction proceedings, and may even threaten to close your house, to force you to sign their license agreement. Should such action be taken, if we band together, the Independent Film Protective Association will be financially and legally able to resist any move they may take. Attack may come from any quarter upon a defenseless industry, but properly organized, the enemy debates long upon his strength, so in this crisis the Moving Picture Patents Co. have counted not upon their legal strength, but the exhibitors' defenseless or disorganized position, which would leave them powerless to resist the demand of extortion. We call upon you to recognize your position and take active hand in complete organization of the industry. We wish further to point out that Europe produces four-fifths of the entire film output of the world, hence you cannot believe that you are at the mercy of the Trust, unless you by inactivity permit them to crush you.

A thinking man can see, and seeing, understand, the drift of a provisor that the names, seating capacity, etc., of each and every exhibitor be registered with the Trust heads, coupled with the further condition that **THEY LICENSE YOU; REVOKABLE AT THEIR DISCRETION.**

Stop, think and be sure that the hour for united action is at hand and our call for support is opportune and necessary for your salvation.

Enclosed are copies of the contracts and announcements made to the film exchanges by the Trust (these copies furnished by courtesy of Moving Picture News), read them carefully in order that you may grasp [illegible]

If you wish to join with us in the formation of a fund with which to resist the despotic

Independent Film P

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Formally and regularly

New York City, January 11th, 1909. Each and every

FOR PARTICULARS AND INFORM

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ET, NEW YORK CITY

rganized at Hotel Imperial,
exhibitor in the land is invited to join the organization
ATION ADDRESS HEADQUARTERS

If you wish to join with us in the formation of a fund with which to resist the despotic action of the new Trust, sign the blank form appended below and mail same with your check at once to our treasurer.

Yours respectfully,

INDEPENDENT FILM PROTECTIVE ASSOCIATION.

We I hereby make application for membership in the

INDEPENDENT FILM PROTECTIVE ASSOCIATION

and enclose herewith Five Dollars ($5.00) for membership fee. We agree to pay the annual dues of the Association amounting to $25.00, payable $2.00 monthly and $3.00 on the twelfth month.

Signed.....

Address.....

Name of Theatre.....

Forward this blank and make checks payable to Independent Film Protective Association, Treasurer, 7 East 14th Street, New York City

Mr. Address

Name of leading attorney in your city

The New Kind of Film Service!

To Manager:

Dear Sir:

Would you like to have an EXCLUSIVE film service in your locality, with all NEW SUBJECTS and pictures you or your competitor NEVER had? Subjects that neither the Independent or Association have, and all NEW GOODS?

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Unique Film and Construction Company

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Comments on Film Subjects.

"In Old Arizona," one of the most ambitious films that we have seen, is a production of which the Selig Polyscope Company may well be proud. As a spectacle it embodies the results of a vast amount of stage work, and the story it unfolds is clear, dramatic, and exhilarating, with never a moment in it that is not tense, without being morbid. It looks on the screen like a photographic realization of a story by Fennimore Cooper or Mayne Reed. To a happy Arizona homestead comes a message to a girl staying there that she must hasten home. "Home" lies across the desert, across which she is escorted. In camp, a rejected Mexican suitor turns the horses adrift, and the little band of persons in charge of the girl is thus at the mercy of a horde of Apache Indians. Finally, after many thrilling adventures, in which the rifle plays a conspicuous part, rescue is effected by United States soldiers, a carrier pigeon conveying a message from the party in peril, and a splendid piece of drama ends happily. Great expense must have been gone to in staging the crowds of performers, and for horse hire, uniforms and so forth; but the result has justified the outlay, for the Selig Company has scored a distinct success with "In Old Arizona." Its reception by the audience on the occasion when we saw it was unmistakably enthusiastic.

"The Two Orphans of the G. A. R."—We note with pleasure that Lubin is making a serious effort to improve his work. As we wish to encourage Mr. Lubin in his attempt to elevate the moving picture to a higher standard, we will say that this is a very creditable production, which, on account of its military character, pleased the audience. Mr. Lubin is on the right road. We would like to see the same disposition on the part of other manufacturers.

"A Soldier's Heroism," a full reel subject released a few days ago by the Film Import and Trading Company, is a notable example of the magnificent and expensive staging that is now being resorted to by many producers. The Cines Company (Italian) are to be congratulated on the scenic effects and the realistic action, but enough titles are not used to make the story clear, and the film should be accompanied with a lecture.

"Spanish Blood."—While the action and staging of this film is all that could be desired and the tinting enhances its attractiveness as a picture, one wonders if the makers really intend to convey the impression that the Spanish are a race of jealous men and women and are always plotting violence. Surely there must be something in Spanish life far more attractive than this, and something that will depict that life quite as accurately as this film does.

"The Duel Under Richelieu."—Perhaps as a glimpse of the manners and customs in Richelieu's day this film can be condoned, but there are too many unpleasant details connected with it. A wholesale duel is not quite the mental pabulum which is desired by present-day Americans. The execution is much too bald. The audience sees the stroke of the axe and then the severed head is held up for them to see. All the time the wife or sweetheart is writhing in the clutches of the soldiers in the foreground. It is too bloodthirsty and nerve-racking to allow it to run. If the riot of bloodshed is to begin all over again in the films, the censor had better get busy.

"Ted and His Little Sister."—One of those pleasant little children's stories which go far to relieve the strain caused by the sight of some of the murderous films. This is a particularly well acted and well photographed film and deserves a long run.

"Love Finds a Way."—A splendidly acted and staged picture. Technically it would be difficult to improve it. The work is all of that type which appeals alike to the artistic sense and to the pure love for pictures. Besides, it tells an interesting story, which is, perhaps, a feature worth commending. Not all do that. Another point in its favor: While one man is captured and bound to a table for a time he is released and arrives at the church too late for his wedding; but no one is killed, and even the disappointed lover seems to accept the situation good-humoredly after he discovers that it is too late to mend matters.

"The Honor of Thieves."—A story of drawing Cupid into a scheme to rob a pawnbroker. The scheme succeeds, only the girl develops unexpected bravery and holds the robbers at bay, compelling one to telephone for the police. The action is good and the story is good enough, only it borders upon that type of film which arouses adverse public opinion.

"Held by Bandits."—A blood-and-thunder dime novel story which is interesting, but can do no possible good. It is well acted and well staged, but had better be suppressed. If it runs it should be changed so that Fiametta, who acts the part of a heroine, is allowed to live. It is too bad to kill her along with half a dozen bandits or brigands, or whatever else them may be. Let her live. She deserves it.

"Two Great Griefs."—Possibly this film would appeal to a French audience, but it doesn't go here. To assume that a man can forget his wife in a week and a woman her husband in so short a time is a little too much for Americans. It may do in France. It misses being either funny or serious here. Better forget it.

"Napoleon and the English Sailor."—Not very well acted, though the staging is good. The figures move as though they were made of wood, excepting in one or two scenes, where they go well enough. The conception of the film is a good one, but the development of the idea is not satisfactory excepting in a few scenes.

"Mabel's Beau in Trouble"—When a man allows himself to be tied up in a bundle of straw and tumbled around, finally being set on fire and forced to flee to the water to put himself out, all for a girl, he must be in bad shape mentally. The film develops some funny and interesting situations and is really funny in spots.

"The Peer's Fancy."—This film is not quite clear. It is one of those love stories where the father, or someone else, objects, and the result is the death of the girl, but just what the by-play beteween means is not clear. The film should be made clear so it could be understood.

"Legend of the Stars."—A most beautiful film so far as the sentiment expressed is concerned. The scene where the little girl gives away her doll because she is blind and will be unable to ever see it again never fails to bring tears, and again when she awakes after the angel has placed the stars on her eyes and joyously announces that she can see, the audience cries again. This film deserves a long run.

"The Tyrant's Dream."—This film ought to be shown daily to the domestic tyrant who forces his family into subjection through his irritability or plain ugliness. It is well staged and well acted and the lesson taught is well worth repeating.

"The Police Band."—Perhaps the idea developed in this that music will charm away lawbreakers could be adopted with success where other means have failed. It is funny and there is no element in the fun which is foolish.

"Military Prison."—If France treats her imprisoned soldiers the way this film pictures it is time a little humanity was injected into their system. It is the most inhuman representation ever seen on a film. No doubt the actors did their parts well. The scenes are too realistic for comfort, but the question remains whether the representation is correct. One would suppose that the French Government would seek to suppress a film of that character, whether it is true or false.

"The Tenderfoot."—A Western story which is told with a good deal of vigor and in the main is correct. Most newcomers are treated practically as the one here represented, but not all are such sickly looking dudes. The staging and action are excellent. The bucking horse is particularly strong and is accurately reproduced.

"Poetry of the Sea."—One of the most beautiful and impressive films shown this season. Anyone who loves the sea could look at this picture for hours without tiring. The film runs smooth and the appearance of the waves is extremely natural. Such films ought to be more common. They have an educative value which cannot be estimated.

"The Old School Master."—A pathetic story strongly told. The character of the school master is well acted and the little boy who tells a wrong story and afterwards repents and tells the truth is well carried out. The staging and acting are alike good and the film runs smoothly and is excellent technically. It deserves a long run.

"The Poet and the Maid at the Mill."—A comic which is actually humorous. The caricature of the poet is excellent and the way the maid fools him is rich. The running and knocking over things is not quite what it should be, yet even the destruction of property in this instance is funny.

"A Little Hero."—One of those pathetic pictures which appeal to the very heart of humanity. The little boy must lose his mother, but he is adopted by a kindly family and repays their kindness by saving their daughter from a burning building. The action is excellent and the little hero is

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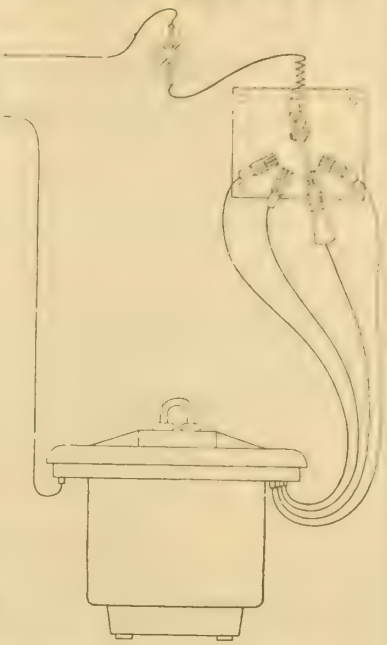

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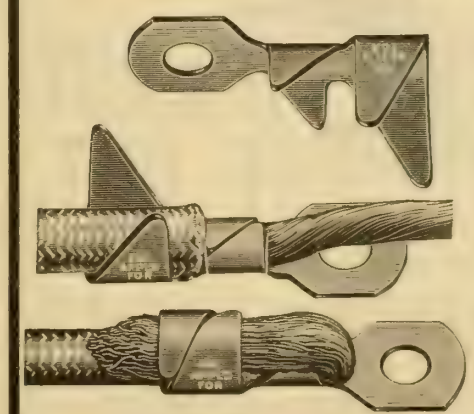

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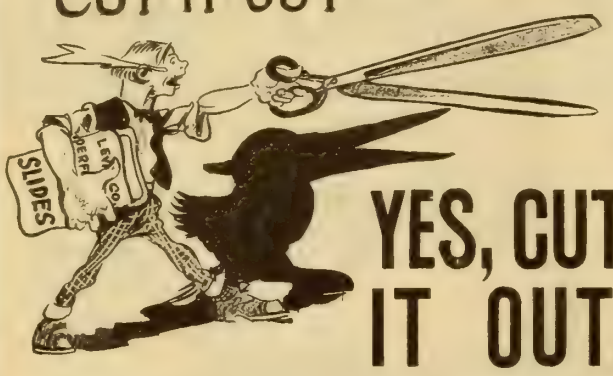

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very lovable. The picture of the burning house is excellent. It is so realistic one can almost hear the flames crackle.

"Gamekeeper's Bride."—A good love story, which, while it appears for a time rather black, is after all a good story. The ending is all that could be desired. Hence it does not deserve much criticism. No one is killed and the old marquis is rescued before he gets up to his knees in the water.

"Braving Death to Save a Child."—A love story with a good ending, which is spiced with the discharge of a governess and other exciting adventures. The scene of the rescue from the rising tide is good. In fact, the water sweeps over the rock upon which the child stands so viciously at times that the audience catches its breath. The rescue is accomplished, however, and everything is made right afterward.

"Bobby Has a Pipe Dream."—The story of what might happen to a policeman if he went to the play and then indulged in something afterward. The hallucinations were certainly spicy enough to suit the most blase policeman who ever tramped a beat. The action is good and the technical quality of the film is also satisfactory.

"The Burglar in a Basket."—The burglar, introduced in a basket, succeeds in opening the safe, only to find himself confronted with a man and many more appear from different doors about the room. The meaning of the picture is not quite clear. If it is a representation of clever detective work it is well. But no one can discover from the appearance of the film just what it means.

"Nick Carter."—An illustration of the wonderful powers of dime novel Nick Carter in tracing criminals and securing the release of a prisoner. It is a good story, has plenty of action and is well worth seeing. At the same time it is too improbable to be considered.

Weekly Comments on the Shows.

BY OUR OWN CRITIC.

Visiting Keith's Bijou Dream, on East Fourteenth street, the other night, I was struck by the evident good standing and apparent prosperity of the audience. There were no loafers or down-and-outs killing time or going to sleep. No, my fellow visitors had come to see the show and evidently enjoyed and appreciated it. No theater in the city could have desired a better class audience. Surely if the patronage of such people is to be had for the effort the future of motion pictures is not in doubt. I was fortunate in seeing a series of delicately colored lantern slides of Messina and other parts of Italy recently visited by earthquakes. A lecturer gave a good talk on the subject and the turn was evidently liked by the audience. As I have said the slides were delicately colored, the tints applied with the skill of an artist and not slobbed on as in the case of many of the song slides seen. A set of the latter kind were also shown accompanied by a song about love and kisses and all sorts of sentimental piffle. There is much room for improvement in the pictorial quality of the song slide. When I say pictorial quality I do not expect to be understood by the average song slide maker but they may be induced to put on their thinking caps. If the theater managers were careful in presenting to an intelligent audience only such slides as showed evidence of artistic talent we should move.

There is a good pianist at the Bijou Dream and other instruments are used for effects, but I think that a small orchestra of at least four pieces would be a great attraction. The photographic quality of the films shown was just good enough to prove that they could have been better. There is a wrong impression that anything is good enough for a moving picture audience. No. The public at large may not know much about the technicalities of photography or the niceties of dramatic construction but they intuitively appreciate what is good although they cannot tell why it pleases. It is therefore suicidal to give the public anything but the best. There are a great many rungs to climb yet on the ladder that leads to perfection.

Although not impressed with the quality of the pictures there was no dismal or lugubrious subject shown and I came away favorably impressed. The story of the boy who leaves home to work in a large city, has a high old time, goes to the bad and returns home to find his mother dead and repents to his sister, is a trite one, of course, but the subject is always a popular one with a mixed audience. And there was no unhappy ending. Two other subjects were "The Professor's Love Tonic" and "The Actor and the Baby Carriage," both comedy. The audience seemed to enjoy the humor. On the whole the programme was bright and attractive but subject to improvement on the lines pointed out.

THE CAMERAPHONE.

The Cameraphone in operation at the Theater Unique during the past week has attracted a great deal of attention. It has been perhaps the most striking feature of an excellent program. As an illustration of the possibilities of the talking picture machine it is especially interesting. But it is no criticism to say that it is not entirely adjusted in all its workings yet. Perhaps in the near future it will be properly adjusted and the text and the pictures will coincide so closely that the action of the pictures will be in perfect consonance with the words. Three selections were rendered. The first was the well-known coon song, "I Guess I'm Bad," posed by Miss Stella Mayhew. Of course the pictures were good, but the deep metallic voice of the concealed phonograph detracted somewhat from the illusion. It was not a woman's voice that spoke. This could be obviated to some extent by having a woman sing the song when the records are made. The words and the movement of the lips were not in accord, excepting occasionally, though there was little reason to criticise the action.

The next one was a scene in a Turkish bath house, and here neither action nor words were in accord any of the time. The action did not matter so much, since a good deal of it could have been anywhere; and where the action was essential not much was said.

The third selection was the ambitious drama of the "Corsican Brothers," and here the work was much better than in the lighter pieces. The deliberate action required was conducive to consonance between the words and the movement of the speakers and there was less facing of the audience when the characters were speaking, which permitted more illusion regarding the speeches. On the whole there was nothing to be desired in the production. The voices of the characters are notably heavy, anyhow, and that helped the phonograph materially in reproducing the text. On the whole, this ambitious third number was a success.

All three held the close attention of the large audiences every day and they opened up the possibilities of this instrument as soon as it has been perfected. The speaking picture will soon be as common as the moving picture now, and the pleasure of those who see and hear will be increased proportionately. One might add, however, that as soon as the talking picture is an accomplished fact upon a basis which will admit of wide distribution and use, film manufacturers will be forced to change their subjects and cast them upon an entirely different plane. It would be impossible to reproduce a considerable proportion of the pictures offered now if the speaking text was included in the exhibition.

THE WEEK'S FILMS.

In general the films of the past week have been good, though in one or two instances there has been a return to the blood-and-thunder type of a few weeks ago. This is to be deprecated just now when public attention is riveted upon the moving picture business, ready to take offense at anything which seems inimical to the public good. It would be well for manufacturers to eliminate this type for the present. On the other hand it would be well if managers would not accept such films for use.

There have been no notable films during the week. "The Legend of the Stars," while not particularly ambitious, was one of the most touching which have been produced recently. "All Is Fair in Love and War" is a good film which deserves a long run and a number of record films have been shown which were above the ordinary. But the work has been, as a whole, of the ordinary type, without special effort to make it notable.

Nevertheless, it has pleased the audiences and perhaps the effect has not been quite as good as it is when there are one or two ambitious attempts that are weak in some particular.

VAUDEVILLE ACTS.

In most theaters the acts were exceptionally good. In some of the leading houses they were the best seen this season. It is apparent that managers are adopting the right course in this respect and are gradually improving the quality of the acts in their theaters.

Vaudeville helps only so far as it is attractive and it can't be attractive unless it is good. Consequently it is better to run pictures alone than it is to introduce vaudeville which does not appeal by its attractiveness.

With such acts as have been put on during the past two weeks no one can find fault and they are commended to managers who want to obtain drawing numbers at their respective places.

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NOTES OF THE TRADE.

Wichita, Kan.—A new theater is to be constructed south of the Crawford by the Klaw & Erlanger theatrical corporation.

Ada, Ohio.—Harry Vestal has bought out his partner George Holman's interest in the moving picture amusement palace.

Cincinnati, Ohio.—Mr. I. Martin was granted a permit to erect a moving picture theater in McMilian street at a cost of $20,000.

Portsmouth, Va.—The Pastime Theater will hereafter be under the management of the Duquesne Amusement Supply Company, Inc.

New Orleans, La.—A new theater, known as the Victor, opened its doors to the public at 1012 Canal street. Mr. Victor A. Perez is owner.

Bridgeport, Conn.—A new theater, which will be the most elaborate in the city, will be established in the bowling alley building on John street.

Youngstown, Ohio.—The Edison moving picture show on Central square has changed hands. It is now under the proprietorship of Joseph Wess.

St. John, N. B., Canada.—The Cedar Theater in Union Hall has changed hands. The old proprietors, Jordan & Giggey, have sold to unknown parties.

Danbury, Conn.—The Godfrey building, corner of Main and Crosby streets, is being fitted up by E. G. Godfrey as a modern moving picture theater.

Albany, N. Y.—After weeks of hustling, bustling preparation, the doors of the Majestic Theater opened for business, under the management of Emil Dieches.

Lexington, Ky.—The Majestic Amusement Company filed articles of incorporation with County Clerk T. Lewis, incorporating with a capital stock of $5,000.

Newark, N. J., is to have another moving picture theater, which will soon be erected in Market street. Mr. Charles Sheerer is the promoter of the new enterprise.

Marquette, Mich.—A new moving picture theater, known as the Theatorium, will open in the Voelker building, on Cleveland avenue, under the management of C. A. Crinnian.

Richmond, Va.—Two moving picture theaters have recently opened in Richmond—the "Theato," situated at Fifth and Broad streets, and the "Rex," at Seventh and Broad streets.

Philadelphia, Pa.—E. W. Detwiller has a contract to alter the property at 1219 Market street into a moving picture house for the Unique Amusement Company, at an estimated cost of $15,000.

Hot Springs, Ark.—The Grand Opera House has opened its doors for business. Its policy is to give its patrons first-class moving pictures. The Cameraphone talking picture machine will also be installed.

Atlanta, Ga., is to have one of the finest moving picture theaters in the United States. The seating capacity is about 600. O. D. Posey, owner of the popular Elite Theater, 36 Peachtree street, is the promoter of the enterprise.

Napa, Cal.—The James H. Goodman Company has commenced the erection upon their lot on Main street of an elegant theater 80 by 100 feet in size, and which Miss Alva G. Fisher, who now conducts the Hayes Theater, will conduct as a moving picture show.

Eugene, Ore.—The Aloha Nickelodeon will open up on Willamette street on or about the 12th of January. The front is of a shell effect, containing 245 lights; seating capacity 300. It will be without any exception the most beautiful theater of its kind in the State of Oregon. Mr. R. M. Walker, the manager, is well versed in the business, and there is no doubt of a big success.

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Stories of the Films.

BIOGRAPH COMPANY.

MR. JONES HAS A CARD PARTY.—"When the cat's away the mice will play," so also when wifey is nonest the sportive hubby will break out all the more eagerly from his long restraint, and there will be some doings. Mr. Jones, since his last escapade, had made strenuous efforts to amend the reputation he had gained in the eyes of the ladies of the Temperance League. But, Oh! the ordeal, for such it was, was telling on him, and his pent-up spirits were threatening ebullition, when at last the chance comes. The league arranges to attend a three-days' convention out of town, and when Mrs. Jones departs, Jones sends a note to Smith, telling him to bring the gang, and they would have a "Prayer Meeting," enjoining him not to forget the "fixings." Well, the gang are not long in putting in an appearance, for they feel that every minute's delay is a chunk lost from a golden opportunity for fun. Of "fixing" there is much, and it isn't long before they are in the "Wild Indian" stage of inebriety. During this time the feminine nemesis of Rum, the League, has arrived at the station just in time to see the train pull out. Madder than wet hens, they decide to pass the night with Mrs. Jones—"Oh, horror! Oh, horror! a couple of times." Does not your sympathetic heart go out to poor unsuspecting Jones, who in the meantime has gotten into a glorious condition, and the gang dress him in one of his wife's gowns, paint his face, carry him to the bedroom and throw him into bed, covering him up with the bedclothes. At this moment the prohibition party are seen approaching the house. The men hide as best they can the "fixings," and are sitting reading books entitled "Down with Rum" when the ladies enter. They of course are delighted at this sight, and the absence of Jones is explained by a faked note calling him to attend a sick friend—noble Jones. The ladies go to the bedroom to remove their wraps, and their intrusion arouses Jones, who, not recognizing them, makes a dash for them, at which they all rush wildly into the drawing room, screaming that there is a madman in the bedroom. The men then rush in and while pretending to annihilate the imagined maniac they tidy up Jones and slip him through the window, that he may go around and enter the front door. The fright attending this episode has somewhat sobered him and everything would have been well had not Mrs. J. got a whiff of his breath. Even this would have passed, but Sister Anderson spies the bottles—Well, it's all off. It looks bad for Jones until the gang step forward and claim all the blame, as Jones was not even present. Here Jones makes the bluff and exclaims majestically, "Madam, nimium de crede colori!" or, in other words, "Trust not to appearances," and the bluff goes. Length, 583 feet.

THE FASCINATING MRS. FRANCIS.—Love's a capricious power and in this subject an example is shown that love is the embodiment of positive contradiction. Like dynamite it directs its force against the strongest point of resistance. At a musical Mrs. Francis is the star, and her singing not only elects encomiastic terms from those present, but incurs the violent love of the son of the host, a callow youth. The father beseeches Mrs. Francis to dissipate this madness in his son, which she is most willing to do. To this end she endeavors to make herself obnoxious in his eyes, by pretending intoxication and abandon, all with apparently little effect, which inen treasure tokens Mrs. Francis, and when they force a new allegiance on him and he transfers his allegiance to her, she comes to realize that she herself really loves the boy, and her act amounts to self immolation. Length, 417 feet.

THE CRIMINAL HYPNOTIST.—Little did old Dr. Mesmer, the venerable Viennese physician, dream of the scope of his wonderful discovery, its labors being incited chiefly by his therapeutical attainments. While the science was known and practiced longer ago than history, the power was ascribed to demoniacal possession or else cabalistic puissance. From Mesmer's time on much has been done through the tireless efforts of the various societies of physical research, until that which was once veiled with the heavy cloud of mystery is now treated with nonchalance. Like many other scientific discoveries, the power of suggestion has its abuses, and is often the tool of a contemptible villain, as this story will show. To a reception there is invited a celebrated professor of hypnotism, and during the evening he obliges with an exhibition of his wonderful powers. Several of the guests are put under the influence and made to perform most ridiculous antics, to their embarrassment upon reviving. The daughter of the host is the last to be subjected to the professor's power, and she proves to be such a good subject that the professor at once resolves to make her his unconscious agent in a dastardly plot he at once evolves. Opportunity serves him most graciously, for he meets the lady on the street and hypnotizing her, suggests she return to her home and rob her father's desk of a large sum of money. The scheme seems to work, but it is an acknowledged fact that a person of good morals cannot be made to commit a crime, by hypnotism, and so

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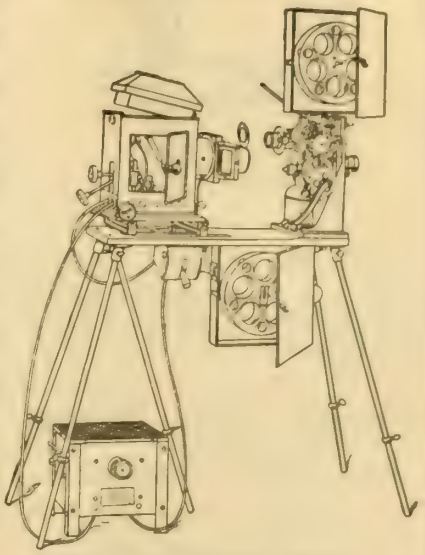

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NEW SUBJECTS:

Shipment, January 1[illegible], 1909
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No. 6414 Code, VENGARIAIS
App. Length 1000 feet

Shipment, January 22, 1909
A BURGLAR CUPID
Comedy
No. 6415 Code, VENGARIAN
App. Length 850 feet

NEXT WEEK'S SUBJECTS:

Shipment, January 26, 1909
A ROMANCE OF OLD MADRID
Dramatic
No. 6416 Code, VENGATIVA
App. Length 900 feet

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A MODEST YOUNG MAN
Comedy
No. 6417 Code, VENGATIVOS
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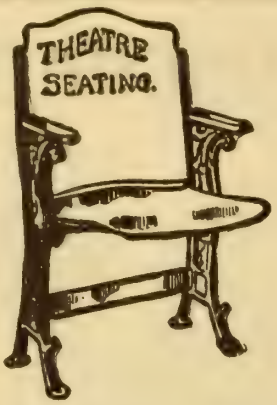

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although the girl goes to the house, and even opens the drawer in which the money is placed, she returns without it. On her way back she is followed by her sweetheart, who assails the professor, but is worsted, gagged and bound. Back the professor sends the girl, he following, and at the home she somnambulistically leads him to the desk. He takes the money and leaves her under his hypnotic power. In this condition her father finds her, and failing to arouse her, calls the family physician, who at once suggests a celebrated mind specialist. He is hurriedly called, and using his powers of suggestion on her she is induced to retrace her steps, followed by her father and the doctors. Meanwhile the professor has arrived at his rooms and is hastily packing his effects preparatory to skipping; when the girl and her father, followed by the doctors and a couple of policemen, enter. The professor is overpowered, and made to resuscitate the girl, and taken into custody by the policemen. Length 626 feet.

THOSE BOYS!—"Boys will be boys," that's a sure thing, and while the action of this Biograph subject is in part thrilling and impish, it is simply a motion picture reflex of what two mischievous boys would do. Papa brings home a revolver and cartridges, as protection against tramps, the house being in the suburbs. The two boys are on the lawn with a target and bow and arrow, when mother calls them into the house for their lessons. The three girls of the family steal up to the garret to peruse the love letters of their parents hidden away in an old trunk. The boys find the pistol, and loading it with cartridges sneak up to the outer garret, place their target against the thin board partition and are about to indulge in a little target practice which would have resulted in the death of one or more of the girls, when mother, who has missed the pistol, also the boys, bursts in and seizes the gun and thereby prevents an apparent casualty. Length, 342 feet.

EDISON MFG. CO.

PAGAN AND CHRISTIAN.—Synopsis of scenes: Two schools of thought have ever dominated the world—the Epicurean, addicted to pleasure, and the Ascetic, given to severe self-denial and austerity.

The contrast between the two is forcibly brought out in this picture, wherein we see the restless, pleasure-loving pagans vainly seeking happiness, and the austere Christians, who, indifferent to the world's temptations and pleasures, find "A peace that passeth understanding."

The influence of the little "God of Love" is felt by both schools. Livia, a pagan Egyptian dancing girl, arouses the dormant passion (thought to be subdued) of Caius, a Christian hermit, who sees her in a festal procession during a visit to Thebes. Neither prayers, fasting nor penance can efface her alluring and bewitching image from his memory. The red blood in his veins cries aloud for her, his eyes demand another sight of her charms, and he decides to see her again. To appease his conscience, he determines to undertake her conversion.

With the aid of a friendly, pleasure-loving nobleman, the meeting is arranged. Caius, attired in costly raiment (pursuant to his friend's suggestion), his Ascetic perfections heightened by their aid, meets Livia, whose imaginaton is fired and the "Little God's" conquest is complete. She forsakes the pagan worship of Venus, destroys her idols, dons a simple garb and together they seek the desert.

But conscience will not down, and they reluctantly part. She enters a nunnery; he seeks his hermit's cell, where visions still pursue him, in one of which he sees her dying, calling for him. Hastening away, he arrives at her side in time to hear her breathe her gratitude and love, and expire in his arms. Approximate length, 1,000 feet.

A BURGLAR CUPID.—Synopsis of scenes: Artie, very much in love with Gladys, makes but little headway in his wooing, owing to his nervousness and a desire to be very gallant.

Calling to escort Gladys to a ball, he rouses her wrath when he attempts an untimely embrace and steps on her skirt.

"Mike the Terror" and his pal, "Barney the Bike," select the home of Gladys for action, and make preparations accordingly, including the imprisonment of the fat butler.

After the ball Artie and Gladys have supper at a fashionable cafe, where poor Artie adds to his blunders by upsetting the soup on Galdy's ball dress.

Arrived home the moonlight flooding the apartment suggests romance to Artie, and he gets busy, to the discomfort of "Mike."

Mike finally tires of the mushy performance and, to hasten matters, steps forth, and, under cover of his gun, forces Galdys to bestow the long-sought kiss.

Artie is so delighted that he insists on Mike accepting his valuables and money, and further presents him with his fur coat and gloves.

"Mike" and "Barney" make a safe get-away and hasten home to divide the spoils and enjoy the fruits of their success in love matters. Approximate length, 850 feet.

ESSANAY FILM MFG. CO.

THE OLD CURIOSITY SHOP.—In the famous characters of English fiction, none are more widely known than those of Quilp, Dick Swiveller, the Marchioness, Grandfather Trent, and little Nell. They are perhaps the most satisfying in the Dickens gallery of famous portraiture.

The first scene of our film shows an old-fashioned London street of the Dickens period. Little Nell is sent on an errand by her grandfather and loses her way. Dick Swiveller takes her home.

Scene 2 shows a corner of the Old Curiosity Shop. Kit Nibbles, a friend of little Nell, is discovered waiting anxiously for her. Swiveller enters with Nell. Kit is overjoyed at her safe return. Nell invites Swiveller into the house. He declines, and surrenders her to Kit, who bows and bashfully takes Nell into the house.

Scene 3 gives us the interior of the Old Curiosity Shop. Nell enters, followed by Kit. She immediately takes charge of the household affairs. She orders Kit to bring in wood, then sets tea table. Grandfather Trent enters. Nell goes to him and is greeted tenderly, showing deep affection between the old man and child. Kit returns with wood and starts to go out again for more, bumping into Fred Trent, a dissolute brother of little Nell. Fred Trent demands money of the grandfather and is refused. He leaves, vowing that he will get it. Grandfather Trent writes a letter to Quilp and again sends Nell on the errand. Reluctantly she goes, whereupon grandfather takes out a deck of cards and plays imaginary game, indicating his passion for gambling.

Scene 4 takes us to the law office of Sampson Brass, and tells of the conspiracy to marry Nell to Swiveller.

Scenes that follow show how Quilp secures a mortgage on Grandfather Trent's Old Curiosity Shop, how they are sold out of their home, wander into the field, and at last are rescued by a kind-hearted farmer. Then how the Brasses and Fred Trent are arrested through the help of Swiveller, who marries the Marchioness. Length, 1,000

KALEM COMPANY.

THE GIRL AT THE OLD MILL.—Knowing the great popularity of pastoral plays, such as "'Way Down East" and "Shore Acres," we have had our dramatists and photographers prepare a drama of intense heart interest, a drama from the pen of one of the leading playwrights of the country. The theme can be told in one word, "Love." A beautiful young girl, the daughter of a country miller, has pledged her troth to a young millwright who is in her father's employ. All would have been well had not a handsome young city chap come that way. He makes himself agreeable to the girl and with the usual result—the girl forgets her first love and gives her whole heart to the city man. But, alas, it is only a moment's fancy with him. He soon tires of the little country girl and when she learns of his perfidy she attempts to commit suicide by jumping into the mill pond. Of course she is rescued by her first lover and all ends happily.

Scene I.—The girl and the boy.
Scene II.—The kiss at the mill race.
Scene III.—A city chap on the scene.
Scene IV.—Promises are easy.
Scene V.—First love is forgotten.
Scene VI.—The city chap is neglectful.
Scene VII.—The city chap says "Good-bye."
Scene VIII.—The city chap's perfidy.
Scene IX.—First love is best after all.

KLEINE OPTICAL CO.

MARRIED TWICE (Gaumont).—This is a dramatic production of exceptional merit and has a strong pathetic conclusion.

An unfortunate finds himself unable to provide for his family, as he is unable to secure work, and therefore agrees to enter the army for his country at a certain allowance. This he secures and presents to his wife, and then goes out upon his mission. Soon after he has left word comes back that the ship on which he sailed was lost at sea with all on board. The widow mourns the loss of her husband sincerely, and for a long time tries as best she can to maintain a livelihood for herself and infant left her. Fortune, however, smiles kindly upon her, as in the course of time she meets with a man similarly afflicted and to whom is left the charge of a little girl. She reluctantly accepts the latter's proposal, but once having accepted, she endeavors to meet her obligations as best she can. All goes along very nicely until it develops that the sailor was rescued, and after many hardships succeeds in returning to his home. Here he fails to find his family at the home left, and the intelligence reaches him that they are occupying more spacious quarters. He seeks them out and finds his wife comfortably located in spacious apartments. His joy at homecoming is of but short duration, as the situation confronting him fills his heart with dismay. With deepest regret he leaves the place, to enter a cold and unsympathetic world and continue life as mere existence. The photographic quality is exceptionally good and the dramatization is perfect. Length, 790 feet.

CHAMPION SUFFRAGIST (Gaumont).—This subject portrays in a very ludicrous manner the esca-

pades of a gentleman who is possessed of an exceptionally strong conviction that woman, in general, must not work, and he carries this out very conscientiously in all instances excepting his own home, where he proves to be a very stern and unrelentless master. Length, 277 feet.

TROUBLED ARTISTS (Urban Eclipse).—This is a comedy of merit and depicts in a very grotesque manner the difficulties experienced by a number of artists who go out into rural districts to seek suitable subjects.

The production throughout is of merit and will not fail to meet with the approval of the most fastidious. Length, 507 feet.

A HOT REMEDY (Gaumont). The principal subject of this story is a man in ill health. To relieve his ailment he applies a remedy in the form of a poultice, and this generates such enormous heat that the temperature in his immediate proximity is raised by many degrees. The result is that during a cold spell he proves to be a very desirable companion, and pedestrians, police, and others take advantage of his presence at all times.

Many very ludicrous incidents occur, but the climax is reached when our patient enters an establishment in which are housed a number of volatile substances. The excessive heat causes spontaneous combustion and a conflagration of no small size ensues, but the fire department is ultimately successful in extinguishing the flames, and unearthing the cause, which then proves to be the remedy applied. Length, 500 feet.

THE PERSEVERING INSURANCE AGENT (Gaumont).—A comedy depicting in a very vivid manner the "sticktoitiveness" which is bound to bring success. A number of very ludicrous incidents are portrayed in this subject. Details are perfect throughout and photographic quality is unquestionable. Length, 464 feet.

PATHE FRERES.

THE SERGEANT'S STRIPES.—This powerful little drama, as acted by a company of clever artists, shows us a group of officers outside of the station, where the wife of one of the men sits with her family and chats while she is engaged in caring for her little ones. After the men depart, a poor old tramp comes along, and in her goodness of heart she gives him some food, which he carries away with him. Presently the woman goes for a walk with her children, and as she is passing along the road she discovers the same old fellow in distress, for he has been attacked by another tramp, who took the food from him and left him helpless by the roadside. The woman calls to the police, and they set out in search of the culprit. They find him in a field, devouring the stolen provisions, and when they are about to place him under arrest he seizes a sickle and strikes one of the officers (the husband of the aforesaid woman), cutting his arm badly. They take him to the lock-up, and as they are passing through the yard where the woman is at work, she recognizes the fellow as an old sweetheart of hers, who strayed from the beaten path of life. He does not recognize her, however, but it grieves her beyond measure to see him in trouble, and knowing that she was the one who caused his arrest, she makes up her mind to free him.

That night, when her husband is asleep, she takes out a box and reads over some of her old love letters, and as memories are awakened her heart becomes softened; so taking a file from her husband's tool chest and some money from her purse, she steals out of the house and goes to the place where the unfortunate is locked up. Through a little hole in the door she drops the file and the money, and returns to the side of her injured husband without being seen. The fellow forces the lock and makes his escape, leaving the file on the ground near the door.

In the morning, when the watchman makes his round, they discover that their prisoner has flown, and among the officers who hasten to the place is the woman's husband, who recognizes the file. He goes to his wife, and when he accuses her she makes a clean breast of the affair; and knowing that she did no wrong, hands him a revolver to shoot her if he thinks that she is guilty. She also shows him the old letter, and at this juncture some officers enter and present the husband with honorary stripes for his bravery, and when they are gone he takes his wife in his arms and assures her that he has implicit confidence in her fidelity. Length, 735 feet.

BEGINNING OF THE SERPENTINE DANCE.—In this beautifully colored picture we see a dancing master in his studio playing the violin and giving instructions to a number of beautiful maidens. They go through a minuet, and suddenly their costumes change before our very eyes, seemingly without the aid of human hands. A fellow enters, and is very much interested in the dancing lesson, but casts a spell over the group, and instantly we see them disappear into space. The visitor is then transformed into Mephistopheles and takes the dancing teacher into a large laboratory, where stands a large caldron and into which he pours some sort of fluid from a number of bottles. Stirring up the mixture, flames soon begin to shoot out, and with them a long piece of marvellously colored silk. When the cloth is shaken out a beautiful girl in flowing silk robe steps forth and dances the serpentine. As she trips around, other girls appear, and all group in a magnificent ensemble. The light effects are wonderful as they swing their draperies and gracefully go through many different figures. Finally they all disappear into a burst of flame. Length, 410 feet.

BUFFIN WINS FIRST PRIZE.—A jolly young fellow, while picking rags, finds a lottery ticket in some refuse, and, buying a paper, reads that it contains the number calling for first prize. He hastens to the office and presents the ticket, and in return receives a large sum of money and starts off in high glee. He finds it rather hard to keep the pace alone, and as the jackass which was attached to the cart at the time of the find is his only companion, he comes in for his share of the good time which so much money brings. In the first instance he must be made presentable; so the fellow takes him to a bootblack and has his hoofs polished up, after which they visit an ice cream booth, where the beast is feasted on cream, eating it out of Buffin's hat. Next he tries to enter a cafe with his dumb companion, but is promptly ejected; so he goes to a baker's and buys a lot of delicacies which he gives his pal to feast on. He then goes to a millioner's and purchases a beautiful Parisian creation, which he ties on the head of the beast, making him appear quite up to date. Finally, arriving home, he takes the animal into his room and spends a long time arranging his toilet, spraying him with costly perfumes and making him look vastly attractive. Length, 505 feet.

BOBBY'S SKETCHES.—This very amusing and unique picture shows us some clever sketches drawn by little Bobby when left alone in his nursery. He sketches some landscapes, then on another paper he makes some grotesque figures, which he cuts out and places on the original drawing. The figures come to life, an dthey are an amusing lot of puppets as they pass across the scene, cutting up all sorts of capers under the guidance of Bobby, who directs the little manikins in their many amusing tricks. Length, 174 feet.

SELIG POLYSCOPE CO.

LOVE AND LAW.—Our story opens at the home of Jackson Burns, a well-to-do farmer in Iowa. Burns has a pretty daughter, Mable, who is teaching school in a nearby village. John Deane, a stalwart son of the soil, works for farmer Burns, and is in love with Mable. Mable, though in love with John, is loth to lose her freedom, and not averse to listening to the honeyed words of other admirers. Among them is a certain lawyer and judge by the name of Todd. As our picture opens the buxom wife of Farmer Burns comes from the house with Mable and proceeds to ring the welcome dinner bell. Mable and her sweetheart, John, engage in conversation, which is interrupted by the coming of John's rival, who drives up to purchase a horse from the farmer. John is sent for the horse, and the deal is soon consummated. A wandering gypsy, whose companions are in camp a few miles from town, has also tried to secure the horse, but his bartering methods are not looked upon favorably by the farmer. So the cash buyer gets the horse, the gypsy leaves vowing vengeance. The next day as pretty Mable is leaving for home after dismissing school, little Bill, a favorite pupil, brings her a note from the lawyer asking her to wait after school. Mable, not caring to miss a chat with her admirer, returns to the gate to wait for Mr. Todd. But John also arrives expecting the privilege of a stroll home with his sweetheart. Mable prefers a ride with the lawyer, who at this juncture drives up with his sweli trap, so John is given Mable's books and lunch basket, with instructions to tell mother, "I'll be home by supper time."

And as he stands jealous and disconsolate by the school house gate, Gypsy Jack, who has witnessed the little comedy, saunters on and taunts John. "So the young lady she prefer the lawyer, eh?" John turns from the gypsy in disgust, and away. A handkerchief with his initials hangs carelessly from his pocket. The gypsy sees his opportunity, and, sneaking behind the unsuspecting boy, deftly extracts the handkerchief. His cunning brain has on the spur of the moment conceived a plan of securing the horse, and laying its theft on Mable's lover, while he makes good his escape, and but for little Bill, Mable's pupil, he might have succeeded.

The Village Green.—Supper is over, and the youngsters are at play. Hide and seek is the game. Little Bill hides behind an ash barrel near the lawyer's stable door. And while his companions are busy at play he is witness to a scene that fills him with wonder; he sees the gypsy go in the stable and lead out a horse. "I'll go home and tell mamma." But mamma thinks it not probable that the gypsy would steal the horse at that hour in the evening, and puts little Bill to bed, with a lesson on the merit of minding one's business. Had little Bill been in the stable and seen the actions of Gypsy Jack as he coolly takes John Deane's handkerchief from his pocket and drops it carelessly in the horse's stall, he might have convinced his mother and saved his teacher and her lover a lot of trouble. John, discouraged over Mable's receiving the attentions of the lawyer,

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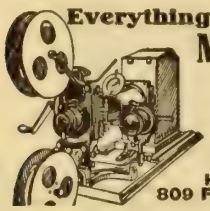
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determines to leave. He writes her a note to this effect, and strikes out for a new situation. But pretty Mable's eyes have been opened to the meaning of the lawyer's intentions, and she is horrified the next morning when she learns in the village that her lover is under arrest, having been caught red-handed with Lawyer Todd's stolen horse in his possession. She goes to the jail, filled with repentance, and convinced in her own mind of John's innocence, determined to hear the story from his own lips. The sheriff has known her since babyhood and readily grants her an interview. John explains to her what we have already witnessed; how he in passing the gypsies' camp had recognized the horse his employer had sold the day before, and how he had, after securing the horse, cowed the gypsy crowd, at the point of a revolver, and how as he was returning with the animal he was placed under arrest. His handkerchief had been found in the empty stall, and how he was found with the missing horse in his possession.

Mable decides to visit that camp. She rides up to little Bill's home, remembering that he had told her about a visit to the gypsies some days before. She can scarcely believe her good luck when she hears little Bill's story about what he saw while playing hide and seek. She asks Bill's mother to allow him to accompany her, and, being a pioneer's daughter, she decides to take the law in her own hands and return with the evidence to clear her accused lover, who is to have a hearing before the village justice that very day.

Love's Stratagem.—She is riding a pet horse, one she has taught to walk lame and shake hands, little dreaming that one day she will be able to put one of Pinto's accomplishments to a serious purpose. Arriving near the camp, she takes up her station in a clump of trees, and instructs little Bill to find the guilty man and tell him a lady is waiting near, whose horse has picked up a stone, and won't he come and remove it for her. Gypsy Jack, unsuspecting, falls into the trap. He sees the limping horse approach, and kneels to examine the hoof, when he is startled by the lady's quiet voice ordering him to utter a word at his peril. He jumps to his feet to look into the muzzle of a six-shooter leveled at him. "Throw up your hands and walk ten feet ahead." Gypsy Jack decides to obey. His entire camp is just around the bend in the road, but the six-shooter is much nearer. Imagine the surprise of the village court, spectators, lawyers, judges and all, when the strange procession files in—little Bill, then the gypsy and his captor. Little Bill tells his story, the gypsy confesses, and Lawyer Todd, thoroughly disgusted at the turn of affairs, leaves the room in high dudgeon, while John takes Mable in his arms, to the great delight of little Bill. "Hurrah! Teacher's going to marry. There won't be any more school."

VITAGRAPH COMPANY.

THE HEROINE OF THE FORGE.—A wealthy young man, dressed for riding, comes down the steps accompanied by his mother. He kisses her good-bye, mounts and rides away. From another home an athletic looking girl, dressed in hunting costume and carrying a gun, bids her mother good-bye and starts away. On a lonely road in the woods two highwaymen are seen waiting for a victim. They conceal themselves as a horseman, our young man of the opening scene, comes down the road. He is set upon by the two men, but he puts them off and rides away. The men fire upon him and wound him; still he clings to his horse, the assailants starting in pursuit. In another part of the woods the athletic girl comes to view. She hears a noise, steps aside and waits. As the horse with a wounded young man comes abreast of her, she springs out, grabs the bridle and assists the young man to dismount. While binding his wound the two highwaymen come up and renew their attack. She knocks them down with her fist, picks up her gun and chases them away. She and the young man proceed on foot and presently come upon an auto, which, fortunately, contains the young man's mother. She thanks the young lady profusely, takes her boy in the auto and rides away. From glances cast by the young couple it is evident that it is "love at first sight." The next scene shows the interior of the blacksmith shop, the blacksmith (our heroine) and her helper are at work at the anvil. After finishing, she leaves the shop, going through to her living rooms. Her mother enters with a letter just received from the mother of the young man, in which she expresses thanks and promises to call in person. Almost immediately afterward the writer of the letter appears, and although their stations in life are widely separated, the poorer woman is made to feel perfectly at ease. The young girl has returned to the shop and shortly after our hero appears to have his horse shod. He is astonished to find in the "smithy" the young girl who so nobly saved his life. They are engaged in earnest conversation as the two mothers come upon the scene. The young man tells of his love and as the mothers give consent the lovers fondly embrace. Length, 315 feet.

THE BRIDE OF TABAIVA.—Tabaiva, an Indian brave, is in love with White Doe, an Indian maiden, daughter of the chief of a tribe hostile to that of Tabaiva. Tabaiva rides into the woods to meet White Doe, and after telling of his love, she in turn confesses hers. On hearing this, he asks her to go with him to the wigwams of his father. To this she cannot agree. While they are conversing, White Doe's father, Frowning Elk, breaks through the bushes and with the aid of his followers, makes Tabaiva prisoner. He is taken to Frowning Elk's camp, where he is accused of being a spy and is condemned to death. White Doe, hearing of this, pleads for him, cuts his bonds and is clasped in his arms. Frowning Elk is furious, his daughter is taken from Tabaiva, while he himself stabs Tabaiva. As her lover falls, White Doe drops to her knees beside him, raises him up while he curses the tribe of Frowning Elk. White Doe also hurls a defiant curse on her father's tribe and, cutting her wrist, lets her blood drop into that of Tabaiva, saying, "His blood is mingled with mine. I am the bride of Tabaiva." Four warriors then advance and take Tabaiva's body off, White Doe following unseen. The body is taken into the woods, where his horse is grazing, and placed across the saddle. White Doe, running up, orders the warriors away, and springing into the saddle, gallops off rapidly. She finally reaches the camp of Tabaiva's tribesmen, dismounts, and to Tabaiva's father she tells of his capture, murder and how she mingled her blood with his. She urges the old chief to vengeance. The braves are universal in support of her words. The old man agrees, and White Doe volunteers to lead them. They steal quietly to Frowning Elk's camp, where the latter is taken captive. At a signal from White Doe the people of Frowning Elk's camp are awakened and slaughtered by Tabaiva's tribesmen. Frowning Elk, having been made to witness the destruction of his tribe, is taken to Tabaiva's camp and placed on trial. As a punishment for his crime, Frowning Elk is sentenced to death. The lifeless body of Tabaiva is brought before the condemned man. White Doe puts a knife in the dead hand, and holding it there with her arm, plunges it into her father's heart. She then falls beside him in hysterics. Suddenly she rises, a maniac, first accusing her father of Tabaiva's death, then Tabaiva of the death of her father. Suddenly seeing the knife, her lost reason returns momentarily, then she falls over dead. Length, 380 feet.

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Dec. 11—The Reckoning (Dramatic).....462 ft.
Dec. 15—The Test of Friendship (Dr.).....775 ft.
Dec. 18—An Awful Moment (Dr.).....737 ft.
Dec. 22—The Christmas Burglars (Dramatic).....679 ft.
Dec. 25—Mr. Jones at the Ball (Comedy).....503 ft.
Dec. 29—The Helping Hand (Pathetic).....841 ft.
Jan. 1—One Touch of Nature (Pathetic).....724 ft.
Jan. 11—The onor of Thieves (Dramatic).....681 ft.
Jan. 11—Love Finds a Way (Comedy-drama).....319 ft.
Jan. 14—A Rural Elopement (Dramatic).....546 ft.
Jan —The Sacrifice (Comedy).....438 ft.
Jan. 18—The Criminal Hypnotist (Dramatic).....626 ft.
Jan. 18—Those Boys! (Comedy).....342 ft.
Jan. 21—Mr. Jones Has a Card Party (Comedy)....583 ft.
Jan. 21—The Fascinating Mrs. Francis (Comedy)....417 ft.

EDISON MANUFACTURING COMPANY.

Dec. 1—Lord Feathertop (Dramatic).....900 ft.
Dec. 4—Miss Sherlock Holmes (Dramatic).....600 ft.
Dec. 4—The Old Maid's Temperance Club (Comedy) .....300 ft.
Dec. 9—The Tale the Ticker Told (Dramatic)....900 ft.
Dec. 11—The Angel Child (Comedy) .....900 ft.
Dec. 15—Cocoa Industry, Trinidad, B. W. I. (Industrial) .....850 ft.
Dec. 18—The Street Waif's Christmas (Serio-Comic).900 ft.
Dec. 22—An Unexpected Santa Class.....900 ft.
Dec. 25—Turning Over a New Leaf (Comedy).....900 ft.
Dec. 22—An Unexpected Santa Claus (Co.).....900 ft.
Dec. 25—Turning Over a New Leaf (Co.).....900 ft.
Dec. 29—The Lost New Year's Dinner (Comedy)....900 ft.
Jan. 1—A Persistent Suitor (Comedy).....900 ft.
Jan. 5—Under Northern Skies (Dramatic).....900 ft.
Jan. 8—The Worm Will Turn (Comedy).....900 ft.
Jan. 12—Where Is My Wandering Boy To-night? (Dramatic) .....900 ft.
Jan. 15—Drawing the Color Line (Comedy).....900 ft.
Jan. 19—Pagan and Christian (Dramatic).....1000 ft.
Jan. 22—A Burglar Cupid (Comedy).....850 ft.
Jan. 26—A Romance of Old Madrid (Dramatic).....900 ft.
Jan. 29—A Modest Young Man (Comedy).....900 ft.

ESSANAY FILM MFG. COMPANY.

Dec. 2—The Somnambulist (Dramatic).....825 ft.
Dec. 2—The Obstinate Tooth (Comedy).....165 ft.
Dec. 9—Christmas Carol .....1000 ft.
Dec. 16—The Installment Collector (Comedy).....550 ft.
Dec. 16—A Battle Royal (Comedy).....396 ft.
Dec. 23—Bill Jones' New Year Resolutions (Co.)....600 ft.
Dec. 23—Who Is Smoking that Rope? (Co.).....400 ft.
Dec. 30—In Golden Days (Dramatic).....1000 ft.
Jan. 6—The Haunted Lounge (Comedy).....370 ft.
Jan. 6—The Neighbors' Kids (Comedy).....550 ft.
Jan. 20—Old Curiosity Shop (Scenic).....1000 ft.

KALEM COMPANY.

Dec. 4—For Love of Country (Historic Drama)....895 ft.
Dec. 11—Maggie, the Dock Rat (Drama).....825 ft.
Dec. 18—The Molly Maguires (Dramatic).....880 ft.
Dec. 25—Red Cloud (Dr.).....880 ft.
Jan. 1—The Trial of the White Man (Dramatic)..975 ft.
Jan. 8—A Florida Feud (Dramatic)..... ft.
Jan. 15—The Sponge Fishers of Cuba (Educational).965 ft.
Jan. 22—The Girl At the Old Mill (Dramatic).....

S. LUBIN.

Dec. 3—Hobo's Dream (Comic).....675 ft.
Dec. 3—Lady Barbers (Comedy).....275 ft.
Dec. 7—The Lighthouse Keeper's Daughter (Dramatic) .....900 ft.
Dec. 10—Dick's Aunt (Comedy).....430 ft.
Dec. 10—Charlie's Ma-in-Law (Comedy).....305 ft.
Dec. 21—Christmas Eve at Sunset (Dramatic).....1000 ft.
Dec. 24—Restored by Repentance (Dramatic).....865 ft.
Dec. 31—The House at the Bridge (Dramatic).....590 ft.
Dec. 31—The Forgotten Watch (Comedy).....285 ft.
Dec. 28—A New Year (Pathetic).....565 ft.
Dec. 28—A New Year's Gift (Comedy).....330 ft.
Jan. 4—A Bitter Lesson (Dramatic).....515 ft.
Jan. 4—The Old Maid's Dream (Comedy).....390 ft.
Jan. 7—Two Orphans of the G. A. R. (Dramatic).650 ft.
Jan. 7—Leo's Air Rifle (Comedy).....320 ft.
Jan. 11—When Lips Are Sealed (Dramatic).....825 ft.
Jan. 14—Troubles of a Stranded Actor (Comedy)..620 ft.
Jan. 14—How Happy Jack Got His Meal (Comedy).175 ft.

PATHE FRERES.

Dec. 18—The Smuggler's Daughter (Dramatic).....636 ft.
Dec. 18—The Bee and the Rose (Comic).....344 ft.
Dec. 19—Some Dangerous Members of Bostock's Menagerie (Educational) .....420 ft.
Dec. 19—Electric Hotel (Comedy).....476 ft.
Dec. 21—The Faun (Dr.).....442 ft.
Dec. 21—Faithful Little Doggy (Co.).....285 ft.
Dec. 21—Too Much Snuff (Co.).....246 ft.
Dec. 23—Antique Wardrobe (Co.).....640 ft.
Dec. 23—An Awkward Habit (Co.).....331 ft.
Dec. 25—The Gallant Guardsman (Dr.).....571 ft.
Dec. 25—Silhouettes (Magical) .....341 ft.
Dec. 26—Bill Wants to Marry a Toe Dancer (Dr.)..462 ft.
Dec. 26—Water Sports (Educational).....436 ft.
Dec. 28—St. Moritz (Educational).....623 ft.
Dec. 28—Mr. Soaker at the Seaside (Comedy)..... 278 ft.
Dec. 30—The Ragtag's Ball (Comedy).....544 ft.
Dec. 30—The Sicilian's Revenge (Tragic)..... .387 ft.
Jan. 1—Anonymous Letter (Dramatic)..... .420 ft.
Jan 1—Strasburg (Educational) .....462 ft.
Jan 2—Collection of Stamps (Magical).....508 ft.
Jan. 2—Persistent Suitor (Comedy).....394 ft.
Jan. 4 Two Very Unlucky Thieves (Comedy).....159 ft.
Jan. 4—Mysterious Correspondent (Comedy).....536 ft.
Jan. 6 School Children's Strike (Comedy).....380 ft.
Jan. 6—A Lovely Lass (Dramatic).....581 ft.
Jan. 8—The Wooden-Headed Veteran (Comedy)..502 ft.
Jan. 8—A Drunkard's Dream (Dramatic).....410 ft.
Jan. 9—Ted and His Little Sister (Pathetic)....538 ft.
Jan. 9 Burning of Stamboul, Constantinople, ...367 ft.
Jan. 11—Duel Under Richelieu (Historic Drama)...718 ft.
Jan. 11—Spanish Blood (Drama).....278 ft.
Jan. 13 Prehistoric Lid (Comedy).....371 ft.
Jan. 13—Stilt Walking (Comedy).....348 ft.
Jan. 13—A Nervy Thief (Comedy).....282 ft.
Jan. 15 Paper Cock-a-Doodles (Magical).....377 ft.
Jan. 15 It's Only the Painter (Comedy).....525 ft.
Jan. 16—Mr. Pynhead Out for a Good Time (Comedy) .....492 ft.
Jan. 16—The Hunchback (Dramatic).....433 ft.
Jan. 18—The Sergeant's Stripes (Dramatic).....735 ft.
Jan. 18—A Pretty Little Milliner (Comedy).....164 ft.
Jan. 20—Wonderful Eggs (Magical).....328 ft.
Jan. 20—The Stepmother (Dramatic).....649 ft.
Jan. 22 Beginning of the Serpentine Dance (M)....410 ft.
Jan 22—Butlin Wins First Prize (Comedy).....505 ft.
Jan. 23—A Fish Story (Comedy).....400 ft.
Jan. 23—Lady Cabby's Romance (Comedy).....410 ft.
Jan. 23—Bobby's Sketches (Comedy).....174 ft.

SELIG POLYSCOPE COMPANY.

Dec. 3—A Dual Life (Melodrama).....500 ft.
Dec. 3—The Football Fiend (Comedy).....485 ft.
Dec. 10—The Queen of the Arena (Comedy).....980 ft.
Dec. 17—A Montana Schoolmarm (Dr.).....950 ft.
Dec. 24—The Duke's Motto (Dr.).....1000 ft.
Drama) .....1000 ft.
Jan. 7—The Tenderfoot (Comedy).....416 ft.
Jan. 7—The Tyrant's Dream (Comedy).....420 ft.
Jan. 7—Schooldays (Comedy) .....164 ft.
Jan. 14—In Old Arizona (Dramatic).....1000 ft.
Jan. 21—Love and Law (Dramatic).....

VITAGRAPH COMPANY.

Dec. 19—Weary's Christmas Dinner (Co.).....395 ft.
Dec. 22—The Merchant of Venice (Dramatic).....980 ft.
Dec. 26—The Flower Girl of Paris (Dramatic).....680 ft.
Dec. 26—The Hazers (Dramatic).....360 ft.
Dec. 29—Monkey Land (Serio-Comic).....330 ft.
Dec. 29—A Dream of Wealth (Dramatic).....612 ft.
Jan. 2—Cure for Bashfulness (Comedy).....520 ft.
Jan. 2—A Sister's Love (Dramatic).....435 ft.
Jan. 5—The Bride of Lammermoor (Tragic).....540 ft.
Jan. 5—The Painting (Pathetic).....430 ft.
Jan. 9—A Telepathic Warning (Dramatic).....675 ft.
Jan. 9—He Went to See the Devil Play (Comedy).295 ft.
Jan. 12—The Heroine of the Forge (Dramatic)....315 ft.
Jan. 12—The Castaways (Dramatic).....630 ft.
Jan. 16—The Two Sons (Dramatic).....587 ft.
Jan. 16—The Bride of Tabaiva (Dramatic).....380 ft.

KLEINE OPTICAL COMPANY.

Dec. 28-Jan. 2—The Devil's Sale (Comedy).....410 ft.
Dec. 28-Jan. 2—Acrobatic Toys (Comic).....294 ft.
Dec. 28-Jan 2—A Heavy Headpiece (Comedy).....264 ft.
Dec. 28-Jan. 2—Not Guilty (Dramatic).....807 ft.
Dec. 28-Jan. 2—Bobby Has a Pipe Dream (Comedy).410 ft.
Dec. 31—In the Shenandoah Valley (Historic
Jan. 11-16—The Bewitched Breton (Comedy).....52 ft.
Converted (Pathetic) .....884 ft.
Visions of a Goldsmith (Dramatic).....347 ft.
A Gypsy's Jealousy (Dramatic).....644 ft.
Jan. 18-23—Married Twice (Dramatic).....790 ft.
Jan. 18-23—Champion Suffragist (Comedy)..... 277 ft.
Jan. 18-23—Troubled Artists (Comedy).....507 ft.
Jan. 18-23 A Hot Remedy (Comedy).....500 ft.
Jan. 18-23—The Persevering Insurance Agent (C)....464 ft.

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Dec. 2—A Sinner .....495 ft.
Dec. 2—Dummies on the Spree.....302 ft.
Dec. 9—Sherlock Holmes .....1140 ft.
Dec. 16—Changing of Souls (Comedy).....475 ft.
Dec. 16—The Spring Lock (Comic).....351 ft.
Dec. 23—Hercules the Athlete (Dr.).....500 ft.
Dec. 23—Count Zeppelin's Aerostat (Ind.).....279 ft.
Dec. 30—The Quack (Comic).....360 ft.
Dec. 30—The Queen's Love (P.).....580 ft.
Jan. 6—Mafia (Dramatic) .....720 ft.
Jan. 6—On Guard at the Powder Magazine (Dramatic) .....500 ft.
Jan. 13—Raffles' Escapes From Prison (Comedy)....700 ft.
Jan. 20 The Stepmother (Dramatic).....850 ft.
Jan. 20—Jim Smith (Comedy).....312 ft.
Jan. 20—Life in Russia (Educational).....330 ft.
Jan. 27—The Gnomes (Comedy).....450 ft.
Jan. 27 Desert Life (Comedy).....380 ft.
Jan. —Balloon Races (Scenic).....290 ft.

FILM IMPORT AND TRADING COMPANY.

Dec. 2—Every Age Has Its Troubles (Comedy)....
Dec. 19—Misdeeds of a Tragical Past (Dramatic)..
Dec. 21—My Laundress Inherits (Eclair)..... ——
Dec. 21—Misdeeds of a Tragical Part (Eclair).... ——
Jan. 2—Corsican's Revenge (Dramatic)..... ft.
Jan. 9—Soldier's Heroism (Pathetic).... ..... ft.
Jan. 16—Holy Fires .....
Jan. 16—Porcelain of Good Quality.....

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Childhood.
Come Kiss Yo' Mammy Good-night.
Daddy's Little Tomboy Girl.
Down in Jungle Town.
Everybody Loves Me But the One I Love.
Germany.
Hoo! Hoo! Ain't You Coming Out To-Night?
Hurrah! for Uncle Sam.
I'm Tying the Leaves So They Won't Come Down.
I'm Afraid to Come Home in the Dark.
In Monkey Land.
It's Only Me in My Nightie.
I Don't Want the Morning to Come.
I Will Always Love You, Sweetheart.
I Lost My Heart When I Saw Your Eyes.
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The Holy Light.
That's Why I Never Married.
Why Doesn't Santa Claus Go Next Door?
The Holy Light.
You'll Be Sorry Some Day.
Smiling Star.
There Never Was a Girl Like You.
Playing School.
Dear Heart.
Don't Go Away.
Take Me Out to the End of the Pier.
You Will Have to Sing an Irish Song.
You'll Do the Same Thing Over for the Old Red, White and Blue.
We're Growing Old Together.
No One Knows.
Rainbow.
When Night Falls, Dear.
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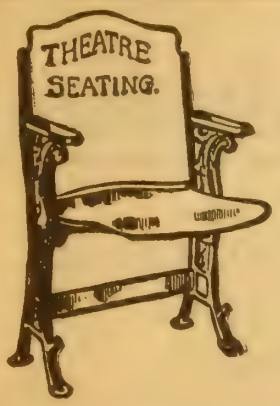

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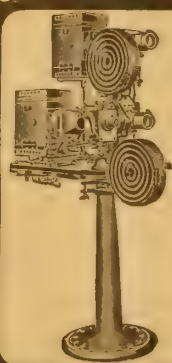

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Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

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Vol. 4 JANUARY 23 **No. 4**

Editorial.

The Conditions of License.

In the two weeks that the document has been before the trade, the "Conditions of License" of the Motion Picture Patents Company have been freely discussed and criticised. This was only to be expected. The *coup de etat* that becomes the *fait accompli* does not, as a rule, satisfy everybody. Something of the kind has happened in the present case. The new licensing conditions have, on the whole, been drawn up on well reasoned and equitable business lines, but some of them are considered by many impartial persons so arbitrary and drastic that they certainly jar. Take, for instance, clause 19, which specifies that the licensor may terminate the agreement to license on fourteen days' written notice to the licensee of its intention to do so!

The clause, or that part of it to which we are referring, is, it will be observed, permissive. Now it is reasonable to suppose that the company would not turn away business by putting it in operation without good and sufficient cause; but what of the position of the renter in the matter? It is not an enviable one. He might work up a large business, the tenure of which is determinable by a fortnight's notice at the discretion of a possibly irresponsible person. Thus, the sword is always suspended over the head of the renter. Not a reassuring state of affairs to an ordinary business man.

Of course, it can be argued that so long as a renter behaves himself he need have nothing to fear under clause 19. An obvious retort to this argument is that in business matters nothing should be left to chance. The position of a concern which may be extinguished at fourteen days' notice, is clearly one of great uncertainty. Three, or six months, we submit, would be more reasonable length of notice and would remove all cause of dissatisfaction with this section of the clause. Fourteen days' notice is too short a term for any well-intentioned man of business.

On the other hand, it is too long a notice for a rogue to clear out of a business he disgraces. It must be admitted that the rogue and the rascal have long borne too prominent a part in the moving picture industry, and we are in sympathy with the Motion Picture Patents Company, the Independent Film Protective Association or any other agency which is trying to purge an honorable trade of these disgraceful elements. Several well meaning renters have pointed out that the rogue can do much harm to the legitimate business man even on the two weeks' notice.

The position of the renter under clause 19 therefore may seem to be somewhat unsatisfactory, but we learn that over 75 per cent. of the renters have already signed the agreement, which proves that they are not afraid of the outcome.

* * *

Disaffection also exists in the ranks of the exhibitors, with whom, however, we find it difficult to fully sympathise because the hardship of which they complain is more imaginary than real. They are required to pay a license fee of $2 per week on the projecting machine, which is not a large or fatal sum to any business worth the name. Some exhibitors have been heard to utter all sorts of objections against paying this weekly license fee, in return for which they are said to be practically guaranteed territorial protection in what amounts to a money-making monopoly. Meetings of exhibitors have been held at which resolutions were adopted to run only such old films as were in the market until a sufficient independent supply could be assured or until the licensed manufacturers suffered such loss that pressure would be brought to bear on the Picture Patents Company to waive the machine license fee. At these discussions the point has been raised that the validity of these patent claims has not been sustained, and until this had been established (which many claim to be impossible) they will defy any one to interfere with their rights to use as they may see fit, the machines that they have already bought and paid for.

* * *

We have been at some pains to gather expressions of opinion from responsible sources as to the validity of these patents and the position and the policy of the Motion Picture Patents Company. Our information confirms our previously expressed opinion that the power invested in the Patents Company will be exercised for the general good of all concerned, from the manufacturers to the public. We are also convinced that their patent holdings cover all available practical machines. The Armat patent has already been adjudicated. The fact must not be overlooked that George Kleine, formerly the most aggressive of the independents, is now a licensee of the Motion Picture Patents Company, as is also the Biograph Company, whose productions led the former independent ranks. Besides the patents cited in their first announcement, the Motion Picture Patents Company have acquired many others of importance and their position must be recognized as indeed formidable if not impregnable. Regarding their policy, it is but reasonable to infer that this was satisfactorly defined to the former independent leaders before they decided to affiliate. The publicly declared policy of the Motion Picture Patents Company and its licensees is to "place the business on a substantial footing for the benefit of all concerned." The patent aspect presented the simplest and the most effective means of accomplishing this end and it may be assumed that the promoters of the combination will take firm steps to accomplish their purpose. It is also reasonable to suppose that they will be upheld by any court of justice if they can show that their policy *is* for the "benefit of all concerned" and that those who may suffer are not victims of oppression or injustice. No one with a grain of sense will listen to the twaddle that the combination under the Motion Picture Patents Company is a direct violation of the Sherman Anti-Trust Law. We may rest assured that

all the steps that have been taken are perfectly legal. Some of them may be regarded as injudicial, if not prejudicial to the interests of the combination. The situation could have been better controlled from the start if other interests had been invited to participate in the "benefit of all concerned" movement. But those on the inside are not giving out information as to why and where the line was drawn.

It has been officially stated that opposition was expected and competition welcomed. This has arisen, and the more vigorous the competition on clean lines, the better for the business. The Patents Company and their licensees disclaim any idea of trying to create a monopoly and merely claim the right to regulate the distribution of their own products as they may decide to be best from a business point of view. The opposition have the same opportunity and if they are wise in their own interests they will profit largely from the position of the enemy and adopt some of the same tactics.

THE HUMAN VOICE AS A FACTOR IN THE MOVING PICTURE SHOW.

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

Most of our knowledge and a good deal of our pleasure and entertainment is imparted to us by eye and ear. All public amusements appeal to eye and ear alone. It is indeed impossible to move mankind through the drama, to instruct it with knowledge, without the aid of both these senses, and as a rule no entertainment or amusement is complete or truly pleasing without these channels to the soul combined. There are, of course, exceptions. It is possible to enjoy music without seeing the musicians (sometimes this is the only way of enjoying it), and a man may listen to the solemn and inspiring strains of an organ without looking to see whence the sound is coming. Likewise a pantomime may be enjoyed without a sound of any kind. As a rule, however, the burden of absorption soon becomes too heavy and tiresome for the one sense alone; the eye demands to be satisfied as well as the ear, and the ear becomes eager to share its burden with the eye.

In some vague and wandering way this fact was felt from the very beginning of the moving picture, and numerous have been the attempts to supply sound, and especially the sound of the human voice. Our poor and patient English tongue has been subjected to cruel and unusual punishment in an effort to find names for both the inarticulate and the articulate sound in the moving picture show. At one time a craze for effects infected the electric theaters and instruments were devised to imitate common sounds. There was a little success and much failure, and there is to this day, and there always will be. Then came "cameraphones," "synchronizers" and "talking pictures," produced by men and women hiding behind the screen and endeavoring to "make the pictures talk." Not one of these devices has solved the problem: What is the proper function of the human voice in the moving picture show? The trouble in all cases was the inability to produce a perfect illusion. Illusion is pleasing only when it is without a flaw. The ventriloquist with his dummies upon his knee pleases and amuses the audience with his illusion, though of course everybody knows that the sounds and voices are produced by himself and that the dummies are nothing but painted pieces of wood and rags. As soon as the illusion is broken the thing becomes tiresome in the extreme. Even, however, where the illusion is perfect, a little of it goes a good ways. It is very much the same with all the vaunted devices, summed up in the fitting name of "talking pictures." In the first place, the illusion is hardly ever perfect, and even where it is nearly perfect it cannot hold the attention long, for the whole business is unnatural, and nothing that is unnatural will ever last long, though persistent and reckless puffing may give some of these contrivances a fleeting vogue.

The effort to make the human voice count in the moving picture show has not, however, been confined to the "talking pictures." The more common way is the so-called illustrated song. No doubt there are many very fine illustrated songs, and there are actually some good and clever singers, strange as this must sound to the average visitor of the moving picture theater. There is, however, a recurring sameness, a sad monotony about the moving picture song and singer, which begins to afflict people more and more and which makes even the exhibitor tired, a thing not easy to accomplish. It needs no long argument to show that the illustrated song does not supply the proper function of the human voice in the moving picture show.

It may be that the voice best suited to the moving picture is the voice that runs with the picture, not with the individual figures in a silly attempt to imitate their very words, but the voice that runs with the story, that explains the figures and the plot and that brings out by its sound and its language the beauties that appear but darkly or not at all until the ear helps the eye. Take any dramatic or historic picture; in fact, almost any picture, barring the magic and comic subjects. Stand among the audience and what do you observe? As the story progresses, and even at its very beginning, those gifted with a little imagination and the power of speech will begin to comment, to talk more or less excitedly and try to explain and tell their friends or neighbors. This current of mental electricity will run up and down, wild, irregular, uncontrollable. The gifted lecturer will gather up and harness this current of expressed thought. He has seen the picture before, and convincing his audience from the very start that he has the subject well in hand all these errant sparks will fly toward him, the buzz and idle comment will cease, and he finds himself without an effort the spokesman for the particular crowd of human beings that make up his audience. What all feel and but a few attempt to express even imperfectly, the lecturer, if he is worthy of the name, will tell with ease and grace in words that come to him as naturally as iron obeys the law which draws it to the magnet. All at once the human voice has found its proper mission: the darkened house and the dumb show cease to be a strain to the overworked eye, and as the ear shares the burden the amusement becomes doubly attractive and the period of exhaustion or disgust is deferred. No longer any need on the part of the audience to make loud guesses and supply the voice themselves; the entertainment is complete and the patron feels that he has seen a different kind of moving picture.

This is felt and appreciated by the well-known Parisian art critic, Cellatier, who in a recent issue of the "Temps" speaks of the picture, "The Assassination of the Duke of Guise," and who after praising the acting and staging of the piece goes on to say: " . . . But after I had sat there a while and looked at the pictures I felt a great longing to hear the human voice. If this sort of entertainment is ever to stop being a toy and is to become a permanent institution in the amusement world it needs the assistance in some shape or other of the human voice."

CONDENSED INTERVIEWS WITH RENTERS AND EXHIBITORS AND OBSERVATIONS BY OUR MAN ABOUT TOWN.

The dust that filled the atmosphere when the bomb thrown by the Motion Picture Patents Company exploded in the Film Service Association hall of unity and peace has settled down, and it is possible to now see coming events with more distinctness than on January 9. But there is still a haziness about and above existing conditions that keeps many in anxious expectations as to the ultimate effect of what has happened and what is liable to happen.

After dividing the funds in hand and declaring the F. S. A. a thing of the past, followed by the formation of a new association on a social basis, the film renters wended their way homeward. A few tarried a day or two to see if they could get some insight as to just how matters stood. The harvest of information they gleaned was not a fruitful one. The Patents Company remained dumb as an oyster. There was but one answer for all: "We are not prepared to make definite announcements at present. Between now and February 1 official statements will be made through the regular channels. Everything contemplated is believed to be for the best interests of the motion picture business as a whole." All of which is reassuring, if not wholly satisfactory.

Some Renters Are Worried.

A restless spirit has brought a number of film exchange owners back to New York during the past few days. These return trips were occasioned by reports that the Patents Company had about decided to refrain from doing business with certain exchanges that held membership in F. S. A. Several Western exchanges and two or three located in New York City are said to be on the slate for decapitation. It would not be fair to give the names at this time. There is too much likelihood of a change of heart in connection with some of them. Some Independent exchanges are also slated. Their chances for securing an ultimate decision in their favor do not appear to be as good as some of the former F. S. A. exchanges. It appears that the ground upon which these exchanges would be excluded are vaguely defined as "undesirability." This term is used in a general manner and no one has been found to attempt a definite interpretation of it. No definite decision on these cases is expected before next week.

The Renters Are Signing the Agreement.

The general trend of opinion seems to favor the Motion Picture Patents Company. Each day seems to add to the strength of its position and win additional endorsements of its policies. General Manager McDonald, who previous to January 9 was national secretary of the F. S. A., is one of the busiest men of the times. He is working night and day rounding affairs into shape. He is proving himself a great worker and an almost inaudible talker. A newspaper man cannot get near him. "Nothing official to say at present," is the best he will give.

Shrewd Exhibitors See the Advantages of the Machine License.

The interest of the film exchanges in the situation as it exists at present is no greater than that of the exhibitors, who want to know all about the royalty business. They are all satisfied to agree not to use any machines, or run upon them any films, not licensed by the Patents Company, but they do not all look with favor upon the proposition requiring them to pay a royalty upon the machines. Some exhibitors have openly declared that they will not pay royalties upon machines which they purchased and paid for before the Patents Company went into existence. This is a point that would be a good one if it were not for this declaration on the part of the Patents Company, "and the machines sold by these manufacturers after February 1 will bear patent plates setting forth the conditions under which these machines shall be used, these conditions being the same as will be applied to the machines now in use." The idea appears to be that the royalty is **not paid on the machines,** but **for the privilege** of having the machine licensed by the new company, without which the films controlled by that company **cannot be leased.** It is not a question of **ownership,** but of **license.** It is not likely that this point which some of the exhibitors have raised will prove a formidable one. When the alternative of paying a nominal royalty fee or having the film service cut off is presented, there will undoubtedly be a general falling into line.

Some question has been raised as to the object of exacting this royalty, and it has been answered in an unofficial way to the effect that the Patents Company will have direct supervision of the inspection of all places of exhibition to see that the licensees are not evading their contracts. This will necessarily entail considerable expense, as the licenses will cover every city and town in the United States, and the royalties will help defray these expenses.

Exchange Men See Wisdom in the Movement.

The feeling among the film exchange men on the whole seems to be very favorable towards the Patents Company. They express the belief that it will prove the **best move towards the building up of the moving picture business of any yet made.** All are more or less at sea at present regarding future operations. The bringing of additional reels of film within reach they look upon as the filling of a long-felt want. Many of them are readjusting their routine with a view to placing their orders for films in a manner that will best suit their purposes. It will be the middle of February before affairs assume anything like definite shape. By that time the fate of exchanges now in the balance will be decided, and the favored exchanges will be in a better position to see what, if any, increase of business is coming to them through the dropping of exchanges and the privilege of taking as customers exhibitors who have heretofore been identified with the Independents. Many former F. S. A. exchange men declare they have many warm friends among the latter who have been anxiously awaiting the change that has taken place.

Unlicensed Manufacturers and Renters Will Benefit If They Follow Similar Tactics.

One of the developments of the past week was a movement on the part of a New York concern representing foreign manufacturers that were left out by the Patents Company. A manifesto has been issued declaring that the Independents are still in existence and prepared to meet the requirements of all exhibitors. Assurances are given that all its customers will be protected and to this if added an announcement that a suit for damages will be instituted against one of the former Independents that went into the Patents Company. Aside from this nothing has developed to indicate that there is trouble in store for the latter, and among the conservatives the manifesto referred to is not looked up as a very weighty one.

All Old Agreements to be Cancelled.

When asked the other day how existing contracts with film exchanges were to be disposed of, a manufacturer said that is one of the easiest problems. Last December the manufacturers, exercising an option under the contract entered into last March, gave sixty days' notice that they would alter the contract so as to permit them to terminate it on ten days' notice. The sixty days will expire on February 1 next, and the manufacturers will then have the option of giving ten days' notice of termination. That will end the direct relations between manufacturers and exchanges. The latter will then have direct contracts with the Motion Picture Patents Company and the film manufacturers will become practically the distributing agents for the company. By that time the exhibitors will have signed direct contracts with the company and no exchange will be permitted to lease films to an exhibitor who cannot show a license secured from the Patents headquarters.

OLIVER.

GREAT NORTHERN FILM CO. vs. BIOGRAPH.

The application to continue the injunction of Ingvald C. Oes, manager of the Great Northern Films against Biograph Company was denied by Judge Gerard on the 20th.

The American Mutoscope and Biograph Company filed affidavits setting forth that they had not discriminated against Great Northern Films, and did not intend to do so. The suit for damages will be continued, however, and in the meantime, Great Northern Films will be sold as usual.

THE INDEPENDENT FILM SERVICE ASSOCIATION.

During the past week we have ascertained that there have been several more or less informal meetings of this newly formed Association, and that the movement on the part of the exhibitors to refuse payment of the Picture Patents Company's license is growing. One of the officers of the Association has left for Europe to arrange for the shipment to this country of a large supply of film subjects to be used in independent houses. Six reels a week are already available.

The Chicago Film Exchange, presumably acting on its own behalf, has issued a letter to exhibitors in the course of which it states:

"It is our duty to warn you against the danger of signing the proposed machine license agreement, and we urge you to give very careful consideration of the following:

"1st. The proposed agreement is intended to bind you hand and foot; it absolutely takes away your independence.

"2nd. It imposes a tax on you from $100 to $500 or more yearly, for the privilege of using your machine, for which you have already paid full price.

"3rd. Every dollar of profit you make and even your whole business could be taken from you, if you should sign.

"4th. You will not only have to pay more for film service eventually, but you will have to use licensed film exclusively, and take any film that is offered to you at any price asked.

"5th. If you sign, you acknowledge the alleged patents and forfeit all future rights to secure legal protection against any further royalties or taxes which may be imposed upon you—and there is no limit to what you may have to pay for film."

Precise information as to the responses of exhibitors to this and other circulars is not yet available; but a definite factor in the situation is the action of the Pictures Patents Company in themselves addressing the exhibitor direct. We believe that a very large number of renters' licenses have this week been applied for; and that the proportion of exhibitors also applying for licenses is also great. There is possibly another section of the exhibitors that may elect to be guided by this advice, which has been circulated amongst them:

Such action as they have taken, together with an unlimited film supply; a strong combination of independent manufacturers; some valuable camera and projector patents, with the power of granting licenses; and the backing of large capital, should place the Independents in a very powerful position indeed for opening up a field quite as large and lucrative as that controlled by the Picture Patents Company. The situation, therefore, promises healthy competition in the near future.

THE OPINION OF AN INDEPENDENT.

Running into Mr. Geo. F. Bauerdorf, of the Film Import and Trading Co., on the street, we asked him what the Independents were doing and what was his opinion in regard to the policy of the two factions. His reply was:

"You would be surprised to know how strong the Independents really are. Their policy is right. For the best interest of the trade in general it is necessary to have an open market and films sold to every one the same as clothing or bread or any other commodity is. I do not believe that any movement to control the business will ever be accomplished, unless it is done in a straightforward way."

"Don't you think that the Motion Picture Patents Company are proceeding in a straightforward way to accomplish this end?"

"I do not believe that this can be done by the Patents Company, as the best interests of the manufacturer are not the best interests of the renter or exhibitor. In fact, their interests are not identical but opposed. The only movement on foot at present that has at heart the best interest of the manufacturer, the importer, the renter and the exhibitor is that of the Independent Film Protective Association. The object of this Association is to maintain an open market and prevent any body of men from monopolizing the business."

"Then you think that there is a monopoly in sight?"

"There is no doubt that if the Motion Picture Patents Company were given the support of the trade that they would shortly monopolize the business as in the case of the American Tobacco Co. with the tobacco business; and other lines of business that have come into the control of large corporations. Therefore I wish to urge every renter and exhibitor, whether or not licensed by the Patents Company, to subscribe to the Independent Film Protective Association and keep competition in the field."

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

There was a packed house at the Dewey when I went there the other evening; people of the working class on their way home from their employment, stolidly determined, it seemed to me, to enjoy the show, which is a bright and pleasant one. Opponents of the moving picture theater should visit the Dewey. They would then learn that the moving picture has made a public of its own, which is very loyal, and determined in its loyalty in spite of the denunciations of "superior" persons and the jealousy of Broadway. Why not? When the entertainment is cheap and clean, whilst your Great White Way show is so often costly and risqué.

I soon realized that the Dewey audience appreciates humor and lightness of subject. An old Pathe colored trick film, "The Wonderful Eggs," showing what funny animals and persons can be produced from eggs was well received; but respectful silence greeted the same manufacturers' "Step-mother," in which a widower marries a second time, only to discover that his new wife is the victim of blackmailers who threaten to tell her No. 2 that her No. 1 is also alive. No. 1 isn't; there is only a baby which is conveniently assumed into the ex-widower's family, a characteristically French arrangement that "brings down the curtain." There was a graveyard scene in this cleverly photographed film which, in my opinion, bordered on the maudlin. "The Vagabond," another Pathe, appeared somewhat obscure in construction, the audience (and I) thought; but no such doubt attached to the "Merry Widow Waltz" in which a fantastically dressed man dances and plays his way through the world to the music of this fearsome tune; drives people dancing mad and finally sends the very furniture of his room careering about that apartment. Here the Dewey audience laughed and applauded vigorously. The long film of seashore life, love and adventure, "The Dumb Hero," which culminates in the rescue of a girl by a dog, was also very much appreciated. It is full of movement, change and excitement, shows good photography and is evidently a suitable subject for a miscellaneous audience.

The vaudeville turns at this house were fairly good, but the young lady who sang the music to the highly colored slides which illustrated the usual love ballad, either can't, won't, or didn't sing just as nicely as I should like to hear her. But perhaps I am a grouchy critic; and, frankly, I don't like colored lantern slides unless they are as well done as the Sicilian pictures I saw at the Bijou Dream last week. (I believe Williams, Brown & Earle sell these slides.) The Dewey audience, however, seemed to like the polychromatic gems that were shown them; and they heartily joined in the chorus of the song. A girl sitting at the back of me threw all her soul into that chorus—bless her!—and I enjoyed the way in which **she** enjoyed her ten cents' worth.

The Dewey is evidently a resort of the popular "family" kind. The programme I saw was, perhaps, rather too French, and might have been a little more varied. By the way, I wonder how Pathes make an uneducated French loafer write a letter in good English. Tell me, gentlemen of the rooster, please? The "good old" Dewey has its own following of patrons which it will probably keep to the end of the chapter.

THE MOVING PICTURE PATENTS COMPANY AND EXHIBITORS.

We reproduce on another page the Patents Company's communication to the exhibitors of the United States, informing them of the manner in which they may apply for exhibition licenses. Practically all exhibitors now doing business will be given opportunity to apply for license, but all applications will be carefully considered by the Patents Company before issuing the license with a view to eliminate from the business undesirable and unfit houses and managers. It is proposed to regulate this branch of the business along the same line as the rental exchanges, the object being to elevate the entire tone of the moving picture field.

Moving Pictures in Mexico.—A British Consular report says that little difficulty is found in Tampico (Mexico) in renting rooms and halls for motion picture machines. Two motion picture shows are now being operated in Tampico, and while patronized to some extent, cannot be said to return more than a fair profit. The report points out that great care should be taken before engaging in this new enterprise.

Russell & Co. Photo.

BANQUET TENDERED TO THE OFFICERS OF THE FILM SERVICE ASSOCIATION AND FRIENDS, BY S. LUBIN AND WM. T. ROCK, AT THE HOTEL IMPERIAL, NEW YORK, JANUARY 10th.

THE S. P. C. V.

The Society for the Prevention of Cheap Vaudeville is gaining recruits every day among exhibitors. In place of a lot of ungraduated amateurs, good talent is coming to be recognized as the only attraction worth securing, the quantity of vaudeville is diminishing, its quality improving. The cheap vaudevillians, it is true, are making a last stand in those places that stand lowest in the moving picture scale, but the epidemic of 2-for-5 artists, which some time ago swept over the electric theaters, has been effectually checked. The importance of this gain to the moving picture business cannot be overestimated, and the Moving Picture World is entitled to some little share of the credit.

In connection with this subject I am moved to offer a word or two of friendly counsel to exhibitors generally. The great bugbear of most exhibitors is the ever dreaded spectre of competition. The frightful spread of eleventh class vaudeville was largely due to this fact. Let me illustrate. Jones is the owner of a prosperous electric theater. He pays a good rental for his film service, attends carefully and personally to the conduct of the place, and has in time built up a valuable regular patronage. Now comes Miller, envious of the quiet, steady profits of Jones, and, taking a bold plunge into the business that to him seems a little gold mine, he opens a competition house. There is a blare of trumpets and noisy advertising, and if the old place wisely steered clear of worthless vaudeville the newcomer thinks it an excellent thing to beat his rival with this new feature. Some "artists," who thus far have only been seen at private entertainments, where their audiences consisted of charitable and sympathetic friends, are without pity let loose upon the unsuspecting public. At this juncture the blasting winds of the North begin to caress the toes of Jones, and presently we see him sally forth in search of vaudeville. Thus the evil spreads. I say "evil" advisedly, for Jones in 99 out of 100 cases is absolutely wrong in supposing that any danger threatens from his rival's "vaudeville." Some nickels will be diverted, people will be tempted to take a peep at anything new; there would be no demands for freaks and museums for curios if it were otherwise. Soon, however, the newcomer, if he offers nothing better than Jones, will be playing to one-fifteenth of his capacity, while the few, who have for a night or two patronized the rival, return to Jones more loyal to his place than ever before. The "vaudevillians" are in due time discharged, but they are now resolved to show again, for never in their lives had they earned $2.50 so easily.

It has been urged by some kind souls that many of these "artists" are deserving of encouragement, because their earnings help in the support of indigent relatives. This sort of argument is not proof against the test of logic, for reduced to its real meaning it simply implies that these "artists" need the money. That need is so common that they ought to have no special privilege by reason of it, but from my observations even this wretched excuse does not hold good in most cases. I have seen "sister teams" singing between reels who had enough personal property on their fingers to frighten the wolf from the door for many a month. Even as they "sang" and "danced" I could plainly hear the voice of Destiny calling to them from the wings, "Come back to Dennett's," "Brown the wheats, 13." I saw another team of "Rubes," a man and a woman. Restraining the homicidal impulses that surged through me, I sat through their entire act. The man was constantly wiping his nose in a

manner which he evidently thought was very funny; aged jokes were disinterred from their graves, and the thing wound up with a song. When the torture had come to an end the oldest rainstorm pictures followed. The person running this amusement shop remarked complacently to a critic of the pictures: "Well, we ain't strong on dem pictures, but look at our vodeville." A large jolt is rapidly approaching in the direction of this purveyor of pleasure.

When in these days you hear a dull, sickening thud breaking the monotony of the whirr and buzz of machine and carbons, it is most likely to be caused by the hasty dropping of the cheap vaudeville artist—and may the good work never slacken. W. STEPHEN BUSH.

[We heartily endorse the sentiments of our contributor. Our own personal observations and correspondence with exhibitors throughout the country convince us that vaudeville is not needed to bolster up a moving picture show if it is rightly conducted. Vaudeville of the kind alluded to by Mr. Bush, and of which we have seen a surfeit in connection with the pictures, has done more than some people may believe to drag down the name of the picture theater. True, the world owes those would-be Thespians a living, and they would fare better if they retired from the glare and glamor of the footlights to earn their living in some calling for which they are by nature and education better adapted. We have been taken to task for discouraging vaudeville acts (of a kind) and of discouraging "lecturers" (also of a kind). But we have nothing but charitable motives in doing so, as the public will inevitably rebel against being buncoed and the individual who attempts to do that which he is not fitted for will always come to grief. The day is close at hand when the show proprietor will be protected against "fool" competition. When good pictures are obtainable and popular with the public, the folly of 5 and 10 cent houses in trying to hire $2.50 acts to fool the public that they are running a vaudeville theater will be ridiculous. We are not sure if they would not be liable to the charge of obtaining money under false pretenses.—Ed.]

THE PICTURES OF THE BURNS-JOHNSON FIGHT.

Mr. John Krone, the well-known Chicago business man, familiarly called "Doc," is said to have secured, for exclusive use in the United States, eighteen sets of moving pictures of the Johnson-Burns fight for the heavyweight championship of the world, which took place at Sydney, Australia, December 26, 1908. Mr. Krone has been in England, managing Frank Gotch, champion wrestler of the world, and also exhibiting the motion pictures of the Gotch-Hackenschmidt wrestling match held in Chicago April 3, 1908, and the Nelson-Gans fight pictures taken under Krone's direction in Colma, Cal., September 9, 1908. Mr. Krone will return to the United States some time in February, and will open offices in Suite 816, Ashland Block, Chicago, Ill.

CAMERAPHONE EXPERIMENTS.

The Cameraphone experiments have been continued this week with varying success, depending upon the character of the subject. Where the figures do not face the audience too much the work of the instrument is all that could be asked, but where one can see the lips move the words and motions do not always correspond. In one selection this week a portion of the act was a dance. The movement of the figures and the music did not always go together, though in the main the work was quite satisfactory.

As a rule, however, the most successful selections are those where the movement of the figures and the spoken words are deliberate. They seem to give time for the phonograph to catch up, as one might say.

The success so far demonstrates beyond question that the speaking and moving picture is coming shortly. It will require some modification and some improvement, but it is here, and needs only a little smoothing and polishing to be successful.

Some one will have to improve the phonograph to mellow the voice and get rid of the harsh, metallic ring. The writer knows of a phonograph in a home, for example, which has a reproducer that yields a tone as mellow and soft almost as the human voice. It is not the original reproducer, however, but was put in by the owner, who made experiments for years before he succeeded in softening the tone. It demonstrates that improvements will come, and every one made will improve the talking pictures.

Meantime it would seem as though the present talking pictures would be a strong drawing card for any manager. Audiences like novelty, and this is most certainly a novelty worth considering by any manager. For a week or so it ought to be a winner in any location, or even on the road.

THE PRICE OF FILMS IN ENGLAND.

Rumors have been afloat in the trade for some time past regarding the intention, says the Kinematograph Weekly, with which certain film manufacturers were credited of reducing the price of their films to threepence per foot at the beginning of the year, and we are able to announce this week that the reduction will become an accomplished fact as regards the products of at least four firms as from January 1.

We stated a week or two ago that a number of firms opposed to any reduction in price had come to an informal arrangement to maintain the 4d. per foot net, and evidence of this agreement is to be found in the fact that the larger number of houses in the trade will not make any alteration in price.

We are officially informed that the Warwick Trading Company, the Gaumont Company, R. W. Paul and the Hepworth Manufacturing Company will make the reduction. The latter inform us that although the majority of their subjects will be sold at 3d. per foot they reserve the right to charge special subjects at the old rate, and we understand a similar reservation is made by the other three firms.

The result of inquiries throughout the trade enables us to state that the Chas. Urban Trading Company, Ltd.; Williamson, Dressler & Co., Ltd., the Nordisk Films Company, the Vitagraph Company of America, Messrs. Walter Tyler, Ltd., the Clarendon Film Company, Messrs. Cricks & Martin, are all in favor of the maintenance of the present price. The majority make the clear statement that they will not "cut" under any conditions.

MOVING PICTURES IN NATURAL COLORS.

Another Impracticable Process.

[The following paragraph is going the rounds of our scientific and motion picture contemporaries, as well as the ordinary newspapers. We take the opportunity of stating that the process, though plausible, is impracticable.—Ed. M. P. W.]

A novel system has recently been invented by a Roman painter, Signor Barricelli, for the cinematographic reproduction of animated scenes in their natural colors. The coloring of the films is obtained by means of the three-color process, but in a novel way. Instead of coloring the film itself, the inventor reaches his result by a rapid presentation of images, each of which is colored in one of the three fundamental colors (red, yellow, blue). By virtue of the well-known phenomenon of visual persistence, these images will give the impression of a complete three-color image.

In order to reproduce a given scene in its natural colors it is sufficient to photograph the object three times through properly colored screens, each of which will allow only the light rays of a given color to pass. Thus three analytical color negatives are obtained. The corresponding positives printed from these negatives in black and white must be projected in rapid succession on a white wall, each through the same color screen used in obtaining the negative. The eye will then perceive a multi-colored image, provided the rate of succession be such that the individual impressions due to the various colors on the retina may superpose themselves one on another. The length of the photographic film, as well as the speed of succession, should, accordingly be three times as great as in an ordinary cinematograph. The system adopted by Barricelli for insuring the succession of the various color screens in front of the objective, both during the taking of the views and during projection, is of remarkable simplicity. A glass disk divided into three colored sectors, according to the fundamental colors, red, yellow, blue, is rotated in front of the objective so as to change the screen at each move of the cinematograph shutter.

KEEP THEM WARM.

During the cold snap of the early part of the week some of the New York theaters were too cold for comfort. The tendency was to reduce the attendance. It would be better to keep them comfortable, even at the cost of a little extra trouble and some extra heat. The attendance will be larger and patrons will be more comfortable. There is little pleasure in going to an entertainment only to be half frozen before one can get out. It is safe to assume that one will not go back after one refrigerating experience.

Notes and Comments.

Relative to Sunday shows, the Hudson Country Association has laid plans to carry a vigorous campaign down at Trenton this Winter in an effort to secure a favorable legislation. The legislative committee has recently had conference with local assemblymen who will represent the liberal interests in the present house, and has laid these claims before them.

In a letter from a Pennsylvania exhibitor he says that the demand for Selig's "Arizona" was such that he had to get it again from his rental house and featured it for three days. This confirms our opinion that the present system of daily or tri-weekly change is absurd, as it does not give one-tenth of the public an opportunity to see many fine films. Neither is it an incentive to the manufacturer to excel in a production as was the case in the film mentioned.

The election of officers of The Henry B. Ingram Company, Inc., manufacturers and dealers in lantern slides and projection apparatus, took place at the office of Percy L. Klock, the company's attorney, 145 Broadway, last Monday. Henry B. Ingram was elected president and treasurer, Raymon Moore vice-president, and Walter R. Lewis secretary. Henry B. Ingram, Raymon Moore and Walter R. Lewis were elected directors.

George K. Spoor, who is reputed to be the first man to project a moving picture exhibition west of New York City, is a busy man in the film business of the West, being at the head of the National Film Renting Company, the Kinodrome Theater Service, and the Essanay Film Manufacturing Company. The theater service and rental business has increased to such an extent that a new company (the George K. Spoor Company, incorporated) has been formed to take over both interests and concentrate the business under one roof, but divided into two departments. Their large purchases of new films and great facilities should place this concern in a position to give the exhibitor ideal service. This concentration of the different departments of his business will enable Mr. Spoor to give more of his time to the interests of the Essanay Film Manufacturing Company, of which company he is also president.

The Kalem Company are now on the right track in combining educational features with dramatic interest in their productions. Their next issue, "The Octoroon," portrays the turpentine industry in the timber regions of the South, and interwoven therewith is a drama that reflects the life and customs of that section. This class of subjects should appeal to any mixed audience.

S. Hudson Chapman, of Philadelphia, Pa., a noted lecturer and writer who presented a course of lectures last Spring on Southern Italy and Sicily, landed at Naples on January 15th, on the way to the earthquake zone. Mr. Chapman is equipped with three cameras and a motion picture camera to get views for his lectures this season and also for the Red Cross Society, who have given him permission to enter all camps, hospitals and refugee stations. He expects to return in the latter part of February.

Knickerbocker Circuit.—Arrangements have been made with Mr. Charles Brandon, formerly connected with the Crescent Stock Company in capacity of stage director, to take charge of the vaudeville productions that are to be made by the Knickerbocker Circuit. It is the idea of the interests behind the circuit to make some of its own productions, and which will be sent over its circuit. Three houses have been added to the Knickerbocker time, and judging from the present outlook a twenty-week circuit will be completed shortly.

C. M. Purdy, who has been connected with more than one local film rental house, is now established at No. 300 East Twenty-third street, where he has built up a good connection in film rental and supplies. Mr. Purdy realizes that long credits, false promises and inattention has been the ruin of many reputations in the business of film renting and is building up his business on just the reverse of those lines.

B. R. Craycroft, the popular manager of the Laemmle Film Service in Evansville, Ind., sends us a copy of a neatly printed booklet entitled "Laemmle's Instantaneous Service." There are several half-tone illustrations of the various departments and a connected line of talk leads up to a convincing argument that should appeal to the exhibitor. It is a clever little advertising dodge; but then all of Laemmle's advertisements are cleverly written.

NOTES OF THE TRADE.

Neligh, Neb., is to have another moving picture theater.

Peoria, Ill, is to have a third moving picture show, which will open in the Mystic Opera House.

Bridgeton, N. J.—A new moving picture theater will open on North Laurel street within a short period.

Hot Springs, Ark.—The Grand Opera House will open for the season as a first-class moving picture theater.

Milwaukee, Wis.—The North Side Turn Hall is being remodeled for the home of a moving picture theater.

Peoria, Ill.—Will Faucott has purchased the Dreamland Moving Picture Theater on North Main street from C. E. Dutro.

Seymour, Ind.—Mr. Rhodes has purchased the "Nickelo" moving picture theater from David M. Stewart, who was former proprietor.

New York City.—Plans have been filed for remodeling the building at 21 Suffolk street for a moving picture theater, to be owned by Louis Phillips.

Utica, N. Y.—P. Karl, A. & P. Fennis and F. P. Moyer have leased the building at 33 Lafayette street, and will open it as a moving picture theater.

Canton, Ill.—The moving picture theater on Main avenue has not been running for a week on account of the suspension of the electric lighting system.

San Francisco, Cal.—Turner & Dahnken will erect another moving picture theater. They have leased the property on Market street between Fifth and Sixth.

Greenwich, Conn.—The Olympia candy store in the Bocker Building on Greenwich avenue is being remodeled for a moving picture theater for Hearn & Hume.

Chicago, Ill.—The Charles Amusement Company was incorporated for $1,000 to conduct moving picture theaters. The incorporators are: W. R. Scates, C. W. Taylor and P. F. La Vernway.

Philadelphia, Pa.—Two more big moving picture houses are to be added to the amusement industries in Philadelphia. Work has been begun on the remodeling of the Penny Arcade at Nos. 1219-21-23 Market street, into a moving picture house, for the Unique Amusement Company. The building, when completed, will provide for an auditorium 40 by 170 feet, containing a seating capacity of 800. The improvements will cost $15,000. Work has also been started on a similar building at Nos. 606 to 612 South street, for the Philip Sternberg Company, to cost $8,500. The plans provide for a one-story structure, 40 by 120 feet, containing a seating capacity of 500.

Hot Springs, Ark.—The old Grand Opera House, Hot Springs, Ark., has been leased by Frank Head, manager of the Auditorium Theater, and after being renovated and some minor alterations being made, was opened Monday, January 4, as a moving picture house, and though a little remote from the central portion of the city, has been packed at every performance. The house, which seats 900, has introduced the cameraphone talking pictures as well as the silent, and two vaudeville turns and illustrated songs are given. Three shows are given daily, and films are changed weekly.

Savannah, Ga.—Last Sunday the Bandy Bros. turned over the Criterion and Superba Theater to the Mayor of Savannah for the benefit of the earthquake sufferers. More than a hundred dollars was cleared, as there was no expense attached to it. This is the first time in the history of Savannah that a moving picture house has been opened on Sunday.

The Arcade has closed. There will be no more Arcade, the name having been changed last week to the "Grand." The work on the interior is almost complete, and all that is left to be done is to have the front put in. When finished the "Grand" will have the honor of being the only theater running vaudeville and moving pictures carrying a stock company in Savannah. The stock company is headed by Mr. Arthur Lucas and E. H. Kingman. Mr. Kingman will have full charge as manager.

The Criterion will give another free show Sunday for the benefit of the earthquake sufferers. It is probable that Savannah will grant the Bandy Bros. privilege to keep open on Sunday, though nothing has been said of it yet. The Bandys have become quite popular in Savannah, and more people saw the moving pictures and vaudeville last week than ever before.

To the Exhibitors of Moving Pictures

MOTION PICTURE PATENTS COMPANY.

The Motion Picture Patents Company has acquired the Edison, Biograph, Armat and Vitagraph Patents, which patents, we are assured by counsel, cover all modern moving picture films and all existing commercial types of projecting machines. The Patents Company has licensed the following Manufacturers and Importers whose present output is 18 reels per week:

American Mutoscope & Biograph Company,
Edison Manufacturing Company,
Essanay Film Manufacturing Company,
Kalem Company,
George Kleine,
Lubin Manufacturing Co.,
Pathe Freres,
Selig Polyscope Co.,
Vitagraph Company of America.

All moving picture films not manufactured or imported by the above licensees are infringements of our patents, and any exchange or theater handling such infringing films, is liable to suit for injunction and damages.

The leading Manufacturers and Importers of projecting machines have also been licensed under our patents, and their machines will be sold hereafter subject to the condition that they shall be used only with licensed film. A list of the manufacturers of licensed machines will be furnished upon request.

LICENSED EXCHANGES.

The following Exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed film:

Actograph Company, 50 Union Square, New York City.
Actograph Company, Troy, N. Y.
Alamo Film Exchange, 405 Main street, Dallas, Tex.
Alamo Film Exchange, 304 Conroy Building, San Antonio, Tex.
American Film Exchange, 645 Wabash Building, Pittsburg, Pa.
American Film Service, 125 Monroe street, Chicago, Ill.
American Film Service, 158 North Main street, Memphis, Tenn.
American Vitagraph Company, 116 Nassau street, New York, N. Y.
George Breck, 70 Turk street, San Francisco, Cal.
Buffalo Film Exchange, 13½ Genesee street, Buffalo, N. Y.
C. A. Calehuff, Fourth and Green streets, Philadelphia, Pa.
Calumet Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline & Co., 59 Dearborn street, Chicago, Ill.
Eugene Cline, 268 South State street, Salt Lake City, Utah.
Clune Film Exchange, 727 South Main street, Los Angeles, Cal.
Colorado Film Exchange Company, 320 Charles Building, Denver, Colo.
Columbia Film Exchange, 414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co., Gayety Theater Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co., Crawford Theater, El Paso, Tex.
O. T. Crawford Film Exchange Co., Hopkins Theater, Louisville, Ky.
O. T. Crawford Film Exchange Co., Shubert Theater, New Orleans, La.
Harry Davis, 347 Fifth avenue, Pittsburg, Pa.
Harry Davis, Buffalo, N. Y.
Harry Davis, 1311 Market street, Philadelphia, Pa.
Denver Film Exchange, 713 Lincoln avenue, Denver, Colo.
Dixie Film Company, 620 Commercial place, New Orleans, La.
Duquesne Amusement Supply Co., 104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co., 235 Monticello Arcade Building, Norfolk, Va
Edison Display Co., 1116 Third avenue, Seattle, Wash.
Edison Display Co., 165½ Fourth street, Portland, Ore.
Electric Theater Supply Co., 47 North Tenth street, Philadelphia, Pa.
Greater New York Film Rental Co., 24 Union Square, New York City.
C. J. Hite Company, Monadnock Block, Chicago, Ill.
Howard Moving Picture Co., 564 Washington street, Boston, Mass.
Imperial Film Exchange, 44 West Twenty-eighth street, New York City.
Imperial Film Exchange, 299 River street, Troy, N. Y.
Imperial Film Exchange, 803 Ninth street, N. W., Washington, D. C.
Imported Film & Supply Co., 708 Union street, New Orleans, La.
Kent Film Service, 218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company, 2008½ Third avenue, Birmingham, Ala.
Kleine Optical Company, 657 Washington street, Boston, Mass.
Kleine Optical Company, 52 State street, Chicago, Ill.
Kleine Optical Company, 302 Boston Building, Denver, Colo.
Kleine Optical Company, 229 Commercial Building, Des Moines, Ia.
Kleine Optical Company, 214 Traction Building, Indianapolis, Ind.
Kleine Optical Co. of California, 369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company, 662 Sixth avenue, New York, N. Y.
Kleine Optical Company, 309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri, 523 Commercial Bldg., St. Louis, Mo.
Lake Shore Film & Supply Co., 314 Superior avenue, N. E., Cleveland, Ohio.
H. Lieber Co., 24 West Washington street, Indianapolis, Ind.
Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.
Lubin Film Service, 510 Paul-Gale-Greenwood Building, Norfolk, Va.
Lubin Film Service, 140 West Fifth street, Cincinnati, Ohio.
Michigan Film & Supply Co., 82 Griswold street, Detroit, Mich.
Miles Bros., Inc., 259 Sixth avenue, New York, N. Y.
Miles Bros., Inc., Washington and Dover streets, Boston, Mass.
Miles Bros., Inc., 790 Turk street, San Francisco, Cal.
Mitchell Film Exchange, 120½ Main street, Little Rock, Ark.
Monarch Film Exchange, 201 Thompson Building, Oklahoma City, Okla.
Montana Film Exchange, 41 North Main street, Butte, Mont.
Morton Film Exchange, 107 Sixth street, Portland, Ore.
Mullin Film Service, Solar Building, Watertown, N. Y.
National Film Company, 100 Griswold street, Detroit, Mich.
National Film Renting Co., Spokane, Wash.
Novelty Moving Picture Co., 418 Turk street, San Francisco, Cal.
Ohio Film Exchange, 16 East Broad street, Columbus, Ohio.
Pacific Coast Film Co., 1724 Filmore street, San Francisco, Cal.
Pearce & Scheck, 223 North Calvert street, Baltimore, Md.
Pennsylvania Film Exchange, 403 Lewis Block, Pittsburg, Pa.
People's Film Exchange, 126 University place, New York City.
Philadelphia Film Exchange, 1229 North Seventh street, Philadelphia, Pa.
Pittsburg Calcium Light & Film Co., 121 Fourth avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co., Wilkesbarre, Pa.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co., 421 Walnut street, Des Moines, Ia.
Pittsburg Calcium Light & Film Co., 60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange, 103 Randolph street, Chicago, Ill.
Southern Film Exchange, 1822 Fourth avenue, Birmingham, Ala.
Southern Film Exchange, 148 West Fifth street, Cincinnati, Ohio.
George K. Spoor & Co., 62 North Clark street, Chicago, Ill.
Standard Film Exchange, 79 Dearborn street, Chicago, Ill.
Superior Film Supply Co., 621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co., 338 Spruce street, Philadelphia, Pa.
Wm. H. Swanson & Co., 160 Lake street, Chicago, Ill.
Wm. H. Swanson Co. of Omaha, 405 Karbach Block, Omaha, Neb.
Wm. H. Swanson St. Louis Film Co., 200 North Seventh street, St. Louis, Mo.
The Talking Machine Co., 97 Main street, East, Rochester, N. Y.
Tally's Film Exchange, 554 South Broadway, Los Angeles, Cal.
Theater Film Supply Co., 202 South Tryon street, Charlotte, N. C.
Theater Film Supply Co., 2007 Second avenue, Birmingham, Ala.
Theater Film Service Co., 85 Dearborn street, Chicago, Ill.
Theater Film Service Co., 1038 Golden Gate avenue, San Francisco, Cal.
Trent & Wilson, 63 East Third street, Salt Lake City, Utah.
20th Century Optiscope Co., 59 Dearborn street, Chicago, Ill.
20th Century Optiscope Co., Shukert Building, Kansas City, Mo.
20th Century Optiscope Co., 408 Eccles Building, Ogden, Utah.
Turner & Dahnken, 1650 Ellis street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co., 709 Hennepin ave., Minneapolis, Minn.
United Film Exchange, 717 Superior avenue, N. E., Cleveland, Ohio.
U. S. Film Exchange, 132 Lake street, Chicago, Ill.
Vaudette Film Exchange Co., 103 Monroe street, Grand Rapids, Mich.
P. L. Waters, 41 East Twenty-first street, New York City.
Alfred Weiss' Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 949 Century Building, St. Louis Mo.
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.
Western Film Exchange, 201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange, Seventh street and Liberty ave., Pittsburg, Pa.
Wheelan-Loper Film Co., 339 Main street, Dallas, Tex.
Yale Film Renting Co., 622 Main street, Kansas City, Mo.

The Patents Company has by its licenses to the most important manufacturers of moving picture films and machines in the world, and to the leading rental exchanges, provided, for such exhibitors as become its licensees, the highest class of service with the largest and best selection of subjects, and in addition has made provision for the elimination of worn-out and objectionable film.

APPLICATIONS FROM EXHIBITORS.

FOR THEATERS NOW OPEN.

Every Exhibitor now in business may apply on the **enclosed blank** before February 1, 1909, for a license. It is the policy of this Company to be liberal in issuing these licenses, but for the good of the business and to conserve the interests of the better class of the exhibitors, it may be necessary to refuse some applications.

FOR NEW THEATERS.

The Patents Company will protect theaters already established as far as may be possible, and it will issue licenses to only such new places of exhibition as obtain the approval of the Patents Company before they are established. The Patents Company will approve only such locations as in its opinion will support new houses and meet a public demand.

Terms of License.

The license of the Patents Company to exhibitors covers the theater, or place of exhibition, and is issued on the following terms:

(1) At the place licensed, only motion pictures may be used which are manufactured or imported by the licensees of the Patents Company and rented from a licensed Exchange.

(2) The Exhibitor shall pay a weekly royalty to be determined by the Patents Company, graded according to the relative business of each of the licensed theaters. **For the period from February 1 to March 8, 1909, this royalty shall be $10.00 ($2.00 per week), which sum must accompany each application.** Should a license be refused, the fee accompanying the application will be returned.

(3) The license shall be at all times prominently displayed in the place of exhibition of the licensee and together with the machines used, be always open to inspection by the Patents Company.

In order that the theaters may be fully assured that the Patents Company has no desire to act arbitrarily or oppressively, it should be stated that the royalty to be collected after March 8, 1909, from the average exhibitor will be as nearly as practicable $2.00 per week, and that in the case of the smallest theaters, the royalty will be less. We feel confident that the royalties paid by exhibitors will be insignificant in comparison with the increase in their business, which will result from the co-operation of the various licensees of this Company.

PROJECTING MACHINES.

The exhibitor's license covers all machines purchased before February 1, 1909, which the Exhibitor uses in the place licensed. The Exhibitor may not use any machine purchased after February 1, 1909, unless the official license plate of the Patents Company is attached to the head of the machine.

MOTION PICTURE PATENTS COMPANY,
10 Fifth Avenue, New York.

January 22, 1909.

MOTION PICTURE PATENTS COMPANY SOON TO HAVE OFFICIAL HEADQUARTERS.

Shortly after February 1 the M. P. P. Co. will occupy a suite of offices on the sixteenth floor of No. 80 Fifth avenue. This location, at the corner of Fourteenth street, is central and convenient to exhibitors and exchange men who may have business with the company.

Meanwhile the management of the Motion Picture Patents Company desire to announce that the volume of mail from exhibitors and exchanges has been so voluminous that it has been impossible to give each one a personal reply, or even to attempt to answer those exhibitors who have already made applications for licenses. All leading questions will be found clearly answered in the circular letters to the exchanges and to the exhibitors which have been issued by the company. Any special question of importance will be answered and correspondence is invited on any point of mutual interest. Careful study of the official documents will, however, obviate much needless correspondence.

The company also desires to acknowledge the receipt of a large number of checks from exhibitors who made early application for licenses. These will be formally acknowledged as soon as the regular forms are printed and the licenses will be delivered as soon as possible. Meanwhile every established exhibitor is invited to make formal application, accompanied by the $10 initiation fee which covers the five weeks from February 1 to March 8. Should there be any good reason for rejecting any application the license fee will be returned. The grounds for refusal may be where an exhibitor openly defies the municipal laws to the detriment of the law-abiding, or where the locality will not support two or more theaters.

Each licensed exhibitor will receive his license neatly framed, by prepaid express.

Many letters of approval from exhibitors have been delayed in answer, but all will receive courteous attention as soon as the company is installed in their permanent quarters.

EXHIBITOR'S APPLICATION.

January , 1909.

Motion Picture Patents Company, 10 Fifth Avenue, New York, N. Y.

Dear Sirs:—In accordance with your announcement of January 22d, 1909, inclosed find $10 fee for license covering the following theater from February 1 to March 8, 1909:

Name of Theater.....

Address—No. .....Street.

Town or City.....State.....

Yours very truly,

.....
(Exhibitor.)

1. Sign a separate application for each theater.
2. Make remittances only by: (a) New York draft; (b) P. O. order; (c) express money order.
3. This company reserves the right to refuse this application.

Comments on Film Subjects.

"The Miner's Daughter."—A good film without a manufacturer's mark. The action and staging are good, and the story is out of the ordinary. Instead of the runaway girl marrying a man who finally turns her out-doors and she is forced to go back to her father poor and disgraced, she marries a rising artist who makes his mark in the world and she goes back, after her father is hurt, rich and with a famous husband. Whoever conceived this form of a story deserves commendation for changing the usual order of things. The film deserves a long run, since it inculcates the principle that men are usually good to their wives.

"Mister Sleepy Head."—A dream that should be placed before the eye of every man or woman who enjoys sleeping late mornings, only to be compelled to hurry through everything to get to business. It is weird and lively while it lasts.

"Tit for Tat."—In this Warwick film there is a different style of fun from what is usually shown. It is, however, a welcome relief from the old monotony and the audience testifies to its appreciation by prolonged applause.

"The Pleasant Side of a Soldier's Life."—A Pathe film in which the pranks of soldiers are illustrated with a good deal of caricature. The situations in which the recruit finds himself are amusing and the audience enjoys the horseplay.

"Pagan and Christian."—This product of the Edison Company is the most ambitious film of the week. It is designed to illustrate the power of the cross over paganism and it does this successfully. It is impossible to give a description of it which will convey any adequate conception of its beauty, the action of the various characters and the finish of the film itself. It would be a good film for churches and other religious organizations and its teachings are, perhaps, as emphatic as many sermons. The only feature of it which might be open to criticism on that score is the austerity with which it invests the Christian religion. And yet, in essence, the one who directed the preparation of this film has kept very close to the facts. This ought to be a good film for traveling companies who go through the rural districts and in small towns and villages. It holds one fascinated while it runs and at its close the entire audience breathes a deep sigh. One wants to go back and see it again; something which is not often true.

"Astrakhan Fishermen."—A record film by the Pathes which gives an excellent idea of the fisherman's life in that far-away region. The pictures of the fish themselves are interesting. The film should be a good one for a traveling company's program.

"The Two Castaways."—A story of shipwreck and adventure. The Vitagraph people have given the public a film here which tells an interesting story in a strong way and the action and staging are alike good, while the film itself runs smoothly. The story is good enough to make people watch in breathless interest for the next development and the applause is vigorous at the close. It is a film that can be commended to managers who want something interesting and strongly dramatic without a taint of suggestion.

"The Heroine of the Forge."—The Vitagraph Company has a good film here, which, though short, is strongly dramatic and attractive. The action and the staging are both good and no one is killed, though one is badly used by some marauders who are prowling about. The heroine is athletic, but lovable, and one can see why the man whom she saves and his mother both fall in love with her.

"The Girl at the Old Mill" is a fine Kalem film that was issued last week, and that should appeal to all lovers of the idyllic and the beautiful in graphic art. For it tells by means of motion photography one of those rustic sentimental comedies of which the large-hearted public never tires. The "curled darling" of the city displaces the country lad in the affections of a rustic maid, only to deceive her and drive her to attempted suicide, from which she is rescued by her earlier lover. A pretty ending to a pleasing story. What we like about this film is its uniformly good photographic quality, and the clearness with which the details of the story are told in a number of well divided scenes. The lecture gives a synopsis of the story; but it is an eloquent picture without words.

"Drawing the Color Line."—This Edison film is quite up to the usual standard of that company's pictures technically, while the subject is one that never fails to arouse much merriment in the audience. Yet an element of pathos can be found in it. The picture shows very graphically how

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merely putting a little black on a man's face changes his status.

"The Sponge Fishers of Cuba."—One of the best educational films brought out in a long time is this product of the Kalem Company. The view in Havana Harbor is particularly good, and the work of obtaining and preparing sponges is interesting when seen by means of this excellent picture. Technically the film is beyond criticism. The matter was well selected and well developed. The film should have a long run.

"When Lips Are Sealed."—An intensely dramatic film from Lubin, which holds the audience entranced until it runs its course. The story of the sealing of the girl's lips and the final denouement are both strong scenes and help to make up an extremely interesting film. The denunciation of the villain by the girl is strong enough to set one's nerves on edge. The film illustrates, too, the tyranny which is sometimes found where a good many hands are employed.

"Paper Cock-a-Doodle-Doos."—A Pathe magic film, beautifully colored and filled with interesting manipulations of the little paper "cock-a-doodles" which children make. The way they are driven about the stage and change from one point to another is extremely interesting. A little child behind us was perfectly delighted to see the little paper cock-a-doodles, which he said he had made at school, dance around like that.

"It's Only the Painter."—A comic which develops some interesting features, although we deprecate the faithlessness of wives as a theme for graphic illustration.

"Those Boys."—In this film the Biograph people have represented some of the mischief which boys will get into when left to themselves. Technically the film is good, and the action of the characters is all that could be asked.

"The Hunchback."—A story of sacrifice. The staging and the action are alike good, as are most of the Pathe films. This one is tinted enough to take away the bald black and white appearance. The only questionable feature about it is the repetition of the faithless lover. One wonders sometimes if there are no faithful ones in France. Perhaps this kind do not make a story.

"Mr. Pynhead Goes Out For a Good Time."—The Pathes have here shown a so-called gentleman who gets himself up regardless and goes out for a good time, but in this instance it consists merely in obtruding his presence upon various women whom he meets by the way. The ducking he gets at the end is richly deserved, and it can't be made too emphatic.

"The Pretty Little Milliner."—A Pathe film in which the ogling of a woman by a number of men is carried to the extreme. A dozen or so are chasing her, young and old alike. There is an interesting feature about it in her disappearance occasionally and the final discovery of three rabbits in the box where she disappeared. The movement of the box just ahead of the ardent chasers is amusing, but there is nothing particularly funny in a subject of this character.

"The Sergeant's Stripes."—A Pathe film in which the story is not quite clear. One must assume that the imprisoned man was a former lover of the soldier's wife, but there is nothing to make this plain. The scenes where she gives the prisoner the file and the money are strong, and there is a strong human touch in the discovery of the file by her husband. Then they make up and he gets his stripes for his bravery in assisting in making the capture. As a story it doesn't appeal very strongly.

"The Criminal Hypnotist."—This Biograph film shows the possibility of hynotism when misapplied. The action of the girl when under the hypnotist's influence was good, and probably she did what any subject would have done under the same circumstances. The interest lies chiefly in the suggestions.

"Going Home to Mother."—A comic which is chiefly humorous because the husband gets tossed about in a trunk, thrown upon the ground, rolled down stairs and banged about generally. Then they make up and agree to live happily ever afterward.

"Suicidal Poet."—A comic in the direction of suggestion. The would-be suicide is stopped from taking his life many times, and finally in sheer desperation throws himself in front of a span of horses, which prove to be runaways. He is given a large sum of money for stopping the team, and finally takes his life eating, when he did not intend to do it.

"The Shepherdess."—A Pathe film which is beautifully staged and acted, and the story is pathetic enough. It is the usual one of the girl who runs away with a man above her station. She is tolerated until the man dies, and then she is turned out to go back to her sheep.

VAUDEVILLE.

As a whole the vaudeville of the week did not vary much from the previous week. Not any special act stood out as exceptionally good, though at least three were above the average. It would seem that there is a gradual improvement in this regard and that the acts, as given in the different theaters, are rather better than they were, though this doesn't hold good in all instances.

Managers are evidently trying to bring all departments of their shows up to a higher standard. They are selecting the better acts in vaudeville to accomplish this and the audiences who see them appreciate the situation and are patronizing liberally the theaters which offer the best entertainment, regardless of what department it is in. Hence, it is necessary to bring all parts of the shows up to the highest possible standard of merit to hold the patronage.

THE SONGS.

No particularly striking songs have been offered during the week, though the average has been quite as good as usual. Of course much consists in the singing and not all theaters have a singer who can get the most out of the songs.

In the main the illustrations have been good; better, perhaps, than last week, though two songs were illustrated with slides that must have belonged to something else. Otherwise there is no criticism. One theater has a singer who is certain to win rapturous applause whatever he sings. Others are not so fortunate. In this particular instance it is noted that men will go to the theater and sit until they hear the song and then go out. This does not hold good elsewhere, however, though possibily it might if the conditions were favorable.

Improvement in the quality of the slides is noted and the songs are that much better. The slides can't be too good. That much is certain. And the fact that they are gradually improving indicates that those who make them appreciate this fact and do not intend to offer anything which is below the standard required by those who have made a specialty of this department of entertainment.

THE WEEK'S FILMS.

The week has been productive of a number of unusually good films. The "Pagan and Christian" of the Edison Co., the "Two Castaways" of the Vitagraph Co., and "The Fisherman's Rival" are all good films. The "Pagan and Christian" is one of the notable films of the Winter. Another good one is "The Heroine of the Forge," a Vitagraph, and "The Old Curiosity Shop" of the Essanay Co. deserves to be classed with the leaders. Selig's "Arizona" was a masterpiece; Edison's "Where Is My Wandering Boy To-night?" impressive; Kalem's "The Girl at the Old Mill" clean and attractive.

Happily, manufacturers are getting away from the too frequent murder and suicide idea and are giving the public good, clean comedy or drama. Occasional lapses are still noticed, but in the main the character of the films has changed during the past two or three months so that the old style has almost completely disappeared.

The films brought out this week are, perhaps on the average the highest quality yet produced. And it is understood that manufacturers will hold their products up to the present standard regularly hereafter. If they do this the future of the motion picture is assured.

With manufacturers exercising due restraint in the development of murderous subjects, and with the output limited to the pleasant or touching films which have been offered this week, surely no one could complain of the moving picture show. It would not incite to crime or violence of any sort under such circumstances and the entire scheme as outlined has been educational and amusing, which comprises the field of the moving picture.

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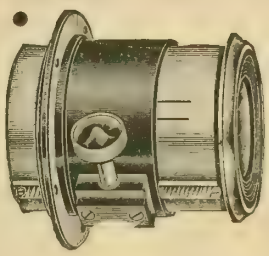

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CORRESPONDENCE.

TO THE MOVING PICTURE EXHIBITORS OF MICHIGAN, OHIO AND INDIANA.

17 Newberry Building.

Detroit, January 19, 1909.

Dear Sir:—You no doubt have heard of the crisis now pending in the moving picture industry and of the drastic action the Motion Picture Patents Company have taken to force the exhibitors into paying them a weekly royalty for the privilege of using "Trust" film.

To combat this move the Independent Film Protective Association has been formed. The Association includes all independent manufacturers, importers, renters and exhibitors, and meetings are now being arranged at convenient points throughout the United States for the exhibitors to get together and decide upon a uniform action. A meeting has been arranged at Detroit, Mich., on January 27th, for the exhibitors of Michigan, Ohio and Indiana, and you are personally requested to attend this meeting, as it is vitally important for you to know the existing condition of affairs.

The meeting will be held in the Convention Room of the Burns Hotel, and will be called to order at noon, on Wednesday, January 27th.

Please advise me by return mail if you will be able to attend this meeting, so that accommodations can be arranged for you. Arrangements have been made for attending exhibitors and a $1.00 per day rate, European plan, has been granted us by the managers of the Burns Hotel.

Awaiting your reply, I am,

Yours very truly,

GEO. F. KEARNEY.

Sec'y Independent Film Protective Association.

TO ARMS!

Philadelphia, January 20, 1909.

Brother Exhibitors:—Action and reaction are equal only in opposite directions. This is a law of philosophy and the action of the Film Combine, as I will term it, is no exception to this natural mandate. We exhibitors are once more made a mark of by the powers that be. They have set a trap for us that, if we enter it, will hold us tight so that ever after we may be squeezed at their pleasure. But they have reckoned without their host. Exhibitor, sit up and take notice. The trap is in the shape of a license to get film and rent machine to run same on. If you sign this document abide by whatever rules they see fit to impose upon you, for you have no redress thereafter. But if you don't sign it you may run your business to suit yourself. This is the advice of our attorney, who is one of the ablest of lawyers and stands ready, aye, and even anxious, to defend anyone under our jurisdiction. It is a strange coincidence and might be taken as an ill omen for the Combine. But the very city that is known as the birthplace of liberty, where our forefathers declared equal rights to all, special privileges to none, is also the birthplace of an Association that will make the Combine look like a counterfeit coin with a hole punched in it. The Philadelphia organization has been preparing for war this last year; and now in this dark hour can give courage and support to the most oppressed set of business men in this country to-day. Philadelphia is thoroughly organized and at our last regular meeting decided to make this the headquarters for the State, so that we will eventually have just as strong a State organization as we have a city. We know that every big city has done the same, and we ask that the biggest city in each State follow our example and constitute themselves headquarters for their respective States. Let them communicate with each other and the result will be we can fly the flag that Colonel John Proctor made famous—"Don't tread on me." We ask you not to be scared by this bugaboo, as it is the easiest thing we have to overcome. We have greater things that call for combination, such as State and local legislation. As a social affair you will find no end of advantage in the amount of money and trouble you can save by making your wants known on the floor, as someone will always enlighten you. The getting of funds seems to be the great trouble of some organizations, but we in four weeks enlarged our treasury immensely by a little exertion and at very little cost to ourselves. We would be glad to advise any city that needs funds or that wants to organize, of our method. Address our headquarters, 2525 Girard avenue, or through this paper.

WM. M. HAMILTON, Organizer.

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The Holy City.
The Little Old Red Schoolhouse on the Hill.
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The Old New England Homestead in the Dell.
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In Old Illinois.
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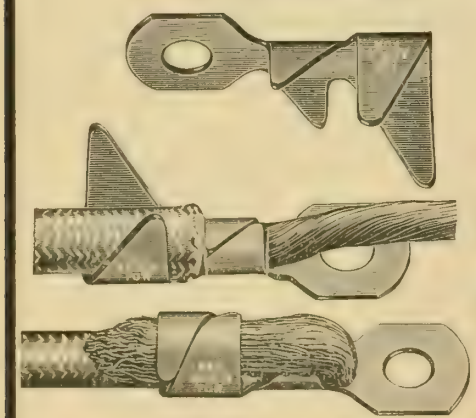

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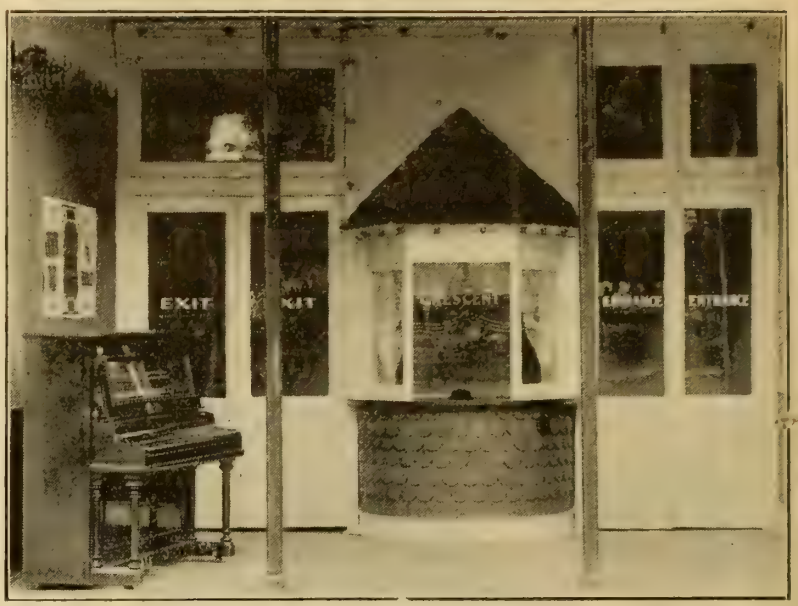

Front of Crescent Theater, Bowling Green, Ky. See No. 47a under Theaters for Sale.

Front of Crescent Theater, Vandalia, Ill. See No. 47d under Theaters for Sale.

THEATERS FOR SALE.

Among the theaters that are for sale there are few that offer such tempting terms or such good opportunities as the group numbered under 47 in our list of "Theaters for Sale" in another column. None of them are large, but all are said to be on a paying basis and if taken in hand by one man who would contract for a service of first-run films and form a little circuit it seems to us that he would realize a nice profit on his investment. We have on file details of the equipment and the business done by two of the places, but would advise that they be handled together and full particulars of the different places and the terms of sale may be obtained from Mr. B. R. Craycroft, Evansville, Ind.

Simpson's Celebrated Song Slides

The Finest Made. $5 per Set
All of the New Song Hits.

A. L. SIMPSON, 113 W. 132 St., New York City

THEATRES FOR SALE.

The following places for sale are all live and paying theaters and in each case there is special reason for selling. Further particulars will be learned by addressing the Moving Picture World and giving the key number of the place, or replying direct where address is given.

Plainfield, N. J.—First-class motion pictre theater for sale. Good business; best location; must be sold by January 26th. Reason for selling, partners do not agree. Seating capacity, 225. Population, 25,000. C. J. Woehrer, 127 West Fourth Street, Plainfield, N. J.

(54) Westerly, R. I.—Profitable theater, seating 400. Good reasons for selling. Goldstein Bros. Amusement Co., 231 Main street, Springfield, Mass.

Buffalo, N. Y.—Moving Picture Theater for sale, fully equipped, no opposition, the only one within a two-mile radius. Reason for selling, owner has other business. Theater now pays regular weekly profits. Bargain for some one. For further particulars, please address S. W. Dukat, 533 Hudson avenue, Rochester, N. Y.

(46) Fayette, Ohio.—Seats 60. Good business, low expenses and sure profits. Other business, reason for selling. H. Pawling, Fayette, Ohio.

(47) Four Paying Shows, which would make a nice circuit for some enterprising manager, can be obtained at less than invoice value and on suitable terms. They are all making money and there are special reasons for selling. The locations are:

(47a) Bowling Green, Ky.—Seats 154. One other show in town.
(47b) Petersburg, Ind.—Seats 120. No other show in town.
(47c) Rockport, Ind.—Seats 110. One other show in town.
(47d) Vandalia, Ill.—Seats 190. One other show in town.
(47e) Princeton, Ind.—Seats 112.
(47f) Henderson, Ky.—Seats 230.
(47g) Mt. Vernon, Ind.—Seats 108. No opposition.

There is no better proposition in the country at the present time than the above circuit of seven shows, all within easy traveling distance of each other. Any man who wants to go into the exhibiting business and make money from the start can secure the above theaters at a bargain. Each one is in charge of a competent manager, each one paying a profit, and full particulars and reasons for selling will be given to parties who mean business.

Full particulars in regard to this unusual proposition may be obtained from B. R. Craycroft, manager, Laemmle Film Service, Evansville, Ind., or Moving Picture World. They will be sold together or separately.

(48) Snohomish, Wash.—Established theater now paying a profit of $10 per day over all expenses. Seats 225. Interest in another State compels the owner to move. Sell at a bargain. Apply, J. D. Thompson, Box 533, Snohomish, Wash.

(49) Massillon, Ohio.—15,000 population. Established theater paying a handsome profit is for sale on account of serious illness of the proprietor. Price for complete show, elegant outfit and two Edison machines, $2,500, less than half its value. Good show town, only one other moving picture theater whose lease expires in Spring and which cannot be renewed. Further particulars from Moving Picture World, or R. C. Stueve, Massillon, Ohio.

(50) New Brunswick, N. J.—Well equipped and profitable 5-cent theater will be sold on account of other business.

(51) Lawrence, Kan.—Paying theater in college town. Seats 300, has vaudeville stage and sloping floor. Only reason for selling is sickness, owner being compelled to go to the mountains. Price, $1,100.

(52) Petoskey, Mich.—Money-making show at a bargain if sold at once. Other outside interests demand owner's time.

(53) Malden, Mass.—Theater in town of 42,000, doing fine business. Seats 200. Weekly profits over all expenses average between $60 and $120. Will sell for cash only, $1,500. Opportunity will bear strictest investigation. Owner is interested in business in another section which now demands whole attention.

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

LECTURER.—Guarantees to make good on any picture and bring increased business. Can also act as manager. Address, Lecturer, care of Moving Picture World.

SINGER AND PIANIST.—Five year's experience. Geo. A. Purrin, 182 Rockaway Avenue, Brooklyn, N. Y.

Experienced Operators.

A. L. Darier, electrician and expert operator, or manager; New York licensed. Address, 1645 71st Street, Brooklyn, N. Y.

Carl E. Capman, Red Oak, Iowa.—A-1 electrician, operator and machine repair man at liberty. Experienced in all kinds of stage electrical appliances. References.

H. Long, 132 Second Avenue, Albany, N. Y., experienced operator.

Louis Pratt, 446 First Street, Albany, N. Y.—Expert operator.

Emil L. Hadd, 513 Main Street, Fitchburg, Mass.—Experienced licensed operator and practical electrician. Three years' experience. Repairing. Sober and steady. References.

Henry J. Stephenhausen, 92 Lexington Avenue, Brooklyn, N. Y.—Experienced on Powers machine. References. Prefers State of New Jersey.

Sydney Baehr, 420 East 140th street, New York City. Experienced operator.

Young man wishes position as manager; good hustler, and has New York license; can repair all machines. Address "Manager," care of this paper.

O. N. Wilson, Jr., care of M. Ahlers, 36 Somers street, Brooklyn, N. Y. Licensed operator, with two years' city and road experience.

James Purcell, 97 Hudson avenue, Green Island, Ia. Expert operator and electrician.

Edw. Jakobowski, 600 South Seventh avenue, Reading, Pa. Operator or manager.

R. Clay Crawford, care of Kline Amusement Co., Franklin, Pa. Experienced electrician and operator.

Robert Curry, 1670 Third avenue, New York. Experienced and licensed operator.

W. F. Chinns, General Delivery, Slater, Mo. Experienced on all machines.

Ludwig Wailgum, 10 Bullfinch place, Hotel St. Lion, Boston, Mass. Experienced operator; also wiring and repairing. Have Massachusetts license.

W. A. Lee, expert operator and electrician, 706 Marietta street, Excelsior Springs, Mo. References.

PHOTOGRAPHERS, ETC.

P. W. Angelo, 602 Third avenue, New York. Experienced operator for the taking of moving pictures. References.

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We handle everything pertaining to the Moving Picture business. Highest quality Film service—Edison License—Power's and Edison Machines. Hallberg Economizers always in stock. Operators send $1.00 for our Reliable Four-in-One Test Lamp.

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Kalem Films

A STORY OF THE TURPENTINE FOREST

LENGTH 835 FEET

Release of January 29th, 1909

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Send for our weekly lecture—no charge

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Newest, latest and best. "You Select—We Ship." Lowest rental rates consistent with superior service. We also furnish thoroughly competent illustrated song vocalists, moving picture and vaudeville pianists, trap drummers, instrumentalists, dramatic lecturers, demonstrators and licensed operators.

Quick, reliable service.

Our references: Leading Film Exchanges, Song Slide Manufacturers, or "Dramatic Mirror" of New York.

Write now for Circulars and full particulars.

LEN SPENCER'S LYCEUM

4 West 28th St NEW YORK

Stories of the Films.

BIOGRAPH COMPANY.

THE WELCOME BURGLAR.—Contradictory as this may seem, yet in this Biograph subject it is shown that the advent of the housebreaker was most opportune. Alice Pierce, an innocent country girl, was the sweetheart of Ben Harris, a heartless wretch, and in the impetuosity of her trusting nature she consents to elope. It is the old story: he soon tires of her and cruelly deserts her. Poor Alice is then forced to fight her own way, as to return home she dare not. In this she succeeds so well that at her place of employment, where she fills the position of typist, she inspires in the manager a kindly interest by her modest demeanor, which feeling ripens into love culminating in their marriage. While out walking she is seen and recognized by her first husband, who turns up after being supposed dead. He has sunk into the depths of debauchery and he at once resolves to force his presence upon her. Sending a bogus telegram to her husband he decoys him away from home at night, and then makes his way to their home. Just previous to his arrival, a burglar breaks into the house, leaving the window open behind. Through this he crawls and the burglar hearing his intrusion conceals himself behind the portiers. Alice hearing a noise, goes to learn the cause and when she sees Harris is dumbfounded. He locks the door and seizes the poor frightened woman and in the struggle backs against the burglar who fires and kills him. At this moment the husband returns and finding the door locked is at once suspicious. The position of Alice is indeed compromising until an idea strikes her. She bids the burglar decamp leaving his tools behind, which escape he is glad to make, and when the husband bursts into the room she stands over the prostrate form of her former spouse, with the pistol in her hand and pretends the lifeless body is that of a burglar whom she has shot. Length, 790 feet.

THOSE AWFUL HATS.—It is often you are annoyed by the fact that it is simply impossible to see the screen of a motion picture show owing to the enormous size of some of the lady spectators' headgear. Persuasion, pleading, prayers, are all in vain, and so the Biograph set to work to invent a contrivance to remedy the evil, a demonstration of which is shown in this picture. The scene is the interior of a motion picture theater during the performance of which the ladies with the big hats are very much in evidence. From the ceiling are let down grappling tongs which clutch the offending millinery hauling it up out of sight. This is a comedy picture too funny for description, and it would make a splendid subject to start a show with instead of the customary slide. Length, 185 feet.

THE CORD OF LIFE.—Thrilling episode of a Sicilian's vengeance. It is said that life at times hangs by a single thread, but never was it more conclusively demonstrated than in this Biograph subject, showing the awful peril in which a child is placed by a facinorous Sicilian profligate, who is bent on wrecking vengeance on its father, but Providence intervenes. Antonine, a worthless, good-for-nothing scoundrel, demands money of his cousin Galora, an energetic, provident husband and father. His demands are met with a positive rebuff, and when he becomes insistent he is forcibly ejected by Galora. As he leaves the tenement he vows to get even, and lies in wait until Galora has gone out on business. Climbing to the fifth floor, on which the Galoras live, he watches his chance, which comes when Mrs. Galora goes for an instant to visit a neighbor on the same floor. Darting into the apartment and raising the window he perceives the awful result of a drop to the ground, five stories below, and so evolves a plan that is dastardly in the extreme. Taking the infant child from the cradle, and placing it in a basket he lets it out with a short rope, the end of which he secures by letting the sash down on it, so that to raise the window would precipitate the baby to destruction. Not content with this he follows Galora and would have killed him were it not for the timely arrival of a policeman, who arrests him. Here he boasts of what he did at the home, and Galora makes a mad race to save his child, who is still dangling five stories from the ground; several times Mrs. Galora has approached the window to hang out clothes, etc., but was always called away by some fortuitous happening, until Galora bursts in followed by two policemen, who have given chase, thinking him crazy. They are now in a quandary as to how to rescue the child, for to raise the window meant certain death. At last Galora suggests they let down the top sash and he is held by the feet as head down he lifts the baby from its perilous position into the room. While the subject is intensely thrilling, it is totally devoid of gruesomeness. Length, 857 feet.

EDISON MFG. CO.

A ROMANCE OF OLD MADRID.—Synopsis of scenes: The Land of Castile has ever breathed of love and romance, of music, song and dance; of gay and dashing bull fighters, and dreamy-eyed fair senoritas. Our story takes us to the province

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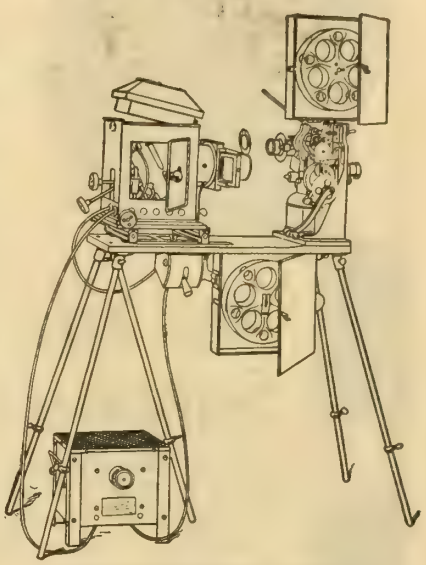
The exhibitor who uses an Edison Kinetoscope need not fear competition

To invest in an indifferent or inferior picture machine is to invite failure. The Edison Kinetoscope is unequalled for its brilliant, steady clear cut work. There is no unpleasant flicker, no wear on the films, no danger from fire and no complicated mechanisms to get out of order. The motion picture idea originated with Thomas A. Edison. He offers it in its most perfect form in his Kinetoscope. One of many decided improvements is its



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This lamp house is much larger than other types, has better radiation, takes longer carbons and, by reason of top, back and side openings, is much more accessible. A complete description of the Edison Kinetoscope, with illustrations, in booklet form sent free on request.

EDISON FILMS

The subjects for Edison Films are selected with great care and are acted out by talented people. They are never ordinary, but are always of a character that does not offend. They range from thrilling melodrama to brisk, lively comedy. They are made with unusual care by a process that insures absolutely perfect results. New films are prepared each week. If you will send us your address you will receive complete descriptions of the new films as they appear.

NEW SUBJECTS:

Shipment, January 26, 1909
A ROMANCE OF OLD MADRID
Dramatic
No. 6416 Code, VENGATIVA
App. Length 900 feet

Shipment, January 29, 1909
A MODEST YOUNG MAN
Comedy.
No. 6417 Code, VENGATIVOS
App. Length 900 feet

NEXT WEEK'S SHIPMENTS:

Shipment, February 2, 1909
THE ORIGIN OF BEETHOVEN'S MOONLIGHT SONATA. Dramatic.
No. 6418 Code, VENGEABLE
App. Length 900 feet

Shipment, February 5, 1909
ADVENTURES OF AN OLD FLIRT
Comedy
No. 6419 Code, VENGEANCE
App. Length 900 feet

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DO YOU SUPPOSE that a House of **OLDEST** standing, and now with four Completely Equipped Film Exchanges of its own, would continue to grow as we have Year after Year.

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those who from the infancy of the Film Business have been served here, were not satisfied?

And If

new customers were not continually coming to us because of the sterling qualities of our Service?

The advantages that have won their confidence might reasonably invite your preference.

YOU are sure that what you get here is **RIGHT.**

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of old Madrid, around which has sighed many a tender tale of love.

Paquita, the beautiful daughter of poor peasants, much sought after by adoring village swains, and the admiration of strolling painters, makes her first visit to the city of her dreams on a great festival day.

She attends the bull fight and in a very romantic manner meets Carlos, the famous bull fighter, who pays here undivided attention and presses his suit with all the warmth and ardor of a Spaniard.

A cloud comes o'er Paquita's dream of happiness through fear of her brother's opposition to her lover. She agrees to elope with Carlos, on the night of the Governor's grand ball, and Carlos selects a friend to make arrangements for a successful termination of his plan.

The festival days draw to a close—Paquita is the acknowledged belle everywhere. In mask and domino the friends attend the grand ball, and at its height the friend announces all ready. The lovers slip away and are married.

The helpful friend calls later to congratulate the happy pair. His astonishment is only equalled by his delight when he realizes the ruse. Approximate length, 900 feet.

A MODEST YOUNG MAN.—Synopsis of Scenes: A guileless young man, over-modest, determines to start a crusade against all sights that offend his shrinking nature. Later, his friends—including a bevy of bright young ladies—take him in hand, and his extreme sensitiveness is considerably toned down, to his great advantage.

An innocent post card, sent by an admiring friend, picturing a pretty chorus girl, grates on his delicate nerves, and he has a fit. An unexpected corset demonstration in a store window causes him to beat a blushing retreat.

The sight of a poster displaying the charms of a prominent burlesque actress, doing some high and lofty kicking, puts him in a frenzy. Around an undraped statue of a fountain in the park he places his overcoat, to the amazement of an unsentimental Irish policeman, who promptly marches him to the lockup.

On beholding a lady, in a low-neck dress, at the opera, he faints and causes a sensation. He is shocked when he visits a man of family and beholds baby in its bath; nor does he wait upon the order of his going, but abruptly leaves.

So on through a series of adventures, all of which he relates to his friends, who finally determine to cure him of his peevishness. They arrange a fitting climax that causes him to forever forswear his prudish scruples and act like a man of sense. Approximate length, 900 feet.

ESSANAY FILM MFG. CO.

"TOO MUCH DOG BISCUIT."—A slight drawing upon the elastic chambers of your imagination will help greatly in assimilating the following story, which is as true now as it ever was, still it may furnish additional proof of the power exercised over us by our domestics for weal or woe.

In the first scene of the above story we see a late riser at the table calling for his breakfast. The cook comes rushing in to take the order. We follow her to the kitchen and see her mix a batch of dog biscuit instead of the breakfast food ordered. This canine concoction is served to the unsuspecting one, who eats it. The effect is most wonderful. He growls and he bites at everything in sight, and dropping on all fours, bounds out of the room and into the kitchen. He leaves the impression of his molars on the cook's lower extremities, then out of the door and down the street he goes, gathering bark from the trees lining his way, and leaving his mark upon different spots of the anatomy of all who cross his path, until the dog catcher strikes his trail, then his finish, and we leave him in the cage of the dog catcher's wagon.

"A CURE FOR GOUT."—The first scene shows a gouty parent refusing the consent of his daughter to attend a masquerade ball, because her sweetheart was so unfortunate as to strike against a gouty foot. He orders daughter to her room, the sweetheart and companions out of the house; also orders the butler to lock the garden gate to prevent any one getting in or out.

The butler shows the young people from the room, down to the gate, locking gate after them, but love laughs at locksmiths. A ladder is secured and placed against the garden wall. The daughter escapes. Outside the garden wall sweetheart and friends rush her away to the ball. When the news reaches the father he decides to go to the ball and bring his daughter back. He starts, and between the time of his starting and return many strange and wonderful things happen; ending fortunately in mutual happiness, because of the successful outcome of a trial of "A Cure for Gout." The picture will tell you that the cure is one you should adopt if afflicted as was the father.

KALEM COMPANY

"THE OCTOROON."—"The Octoroon" is a story of life in the turpentine forests of the South today, and as the story progresses you will have a very good idea of the turpentine industry from the collection of the gum to the distillation of the "turps." Thus we are going to try to teach you something about our great country the while we are entertaining you with our dramatic story.

Our theme deals with a beautiful young octoroon, and her lover, who is the foreman of the turpentine still. The owner of the still, a man of Spanish descent, is a cruel, vindictive brute of little principle, and he, too, would be glad to win the favor of the girl. But she repulses him and in anger he attempts to wreak vengeance on her lover. But the hands at the turpentine still resolve to put an end to the cruelty of the overseer and draw lots to see who shall teach him a lesson. The lot falls to the young foreman, and he determines to settle the matter in a very unusual way. I will not tell you how, for the pictures will tell the story much better than I can.

Scene I.—A home in the Florida pines; lovers; the overseer.

Scene II.—The octoroon insulted by the overseer.

Scene III.—Gathering gum for the still; the overseer's whip.

Scene IV.—At the still; weighing the gum; the cooperage.

Scene V.—Conspiracy; the octoroon's lover draws the fatal lot.

Scene VI.—An unusual duel; the unexpected shot.

Scene VII.—The lover accused of murder; the colored boy confesses; love triumphant.

KLEINE OPTICAL CO.

TRIP ON RHODESIAN RAILWAY (Urban-Eclipse).—A scenic subject depicting in a most pleasing manner the delight of travels over a most picturesque and beautiful landscape. Length, 287 feet.

CONVERTED (Gaumont).—The story is of a young woman, who with her husband is employed by a wealthy family. Unable to resist the temptations to which she is subjected in a house of plenty and splendor, over-indulgence in liquor is the premature cause of her undoing. She is evicted from the home, leaving her husband and child behind, she goes forth into a cold and unsympathetic world to make her living. From bad to worse she travels the well beaten downward path. Her son progresses at school and is about to graduate, as is also the daughter of his father's employer. The exercises over, the child and mother come face to face at the church door. A reconciliation of the parents is effected and the mother now resolves to make a new start and merit the confidence and sympathy of a loving son and husband. Length, 884 feet.

FOR MOTHER'S SAKE (Gaumont).—A dramatic presentation. A physician called to attend the wife of a wealthy merchant finds his patient such an apt subject to his hypnotic power that he resolves to utilize this condition to a furtherance of his own ends.

He concocts a scheme by which the wife takes from her husband's desk bank-notes comprising a large value, which she delivers to the apartments of the physician.

The husband, not aware of the true conditions, accuses his wife, but the doctor's servant intercedes and the police are called. In the absence of the family the doctor makes another call upon his patient in order to make a final effort to secure more funds, when his violent attack upon the woman is resented by the latter's child, who with his father's pistol defends his mother's honor. Length, 700 feet.

FOR THEIR COUNTRY'S CAUSE (Gaumont).—An episode of love and war taken from the Franco-Prussian War.

A young Frenchman attending university at Berlin becomes infatuated with a young lady resident of that city and subsequently is endeared to the brother and entire family. The call to arms fills with dismay the hearts of all and with sincere regrets our friends separate the sweethearts, the brother entering the German army, while the student enters that of his country.

Not long after the papers announce the death of the two young men, one having shot the other in the performance of duty.

News from the front is anxiously expected, but the shock of this awful intelligence is almost too great for the respective families, who are plunged into the depths of despair over the lost. Length, 567 feet.

MESSINA AFTER THE EARTHQUAKE (Gaumont).—An accurate presentation of the awful devastation caused by nature's upheaval, taken immediately after the catastrophe. Excellent photographic detail and perspective. Length, 367 feet.

PATHE FRERES.

THE SCAR.—In this artistically colored film we see a pretty little drama of the period of Louis XIV, in which two young noblemen are in love with the charming Lady Cecile, but she shows one of them that she does not care for his attentions. In order to be near her, he makes love to her sister Lady Maude, but never misses an opportunity to let Lady Cecile know of his infatuation for her. One day when she is out strolling through the estate she is attacked by masked men who make an attempt to kidnap her, but she causes so much excitement that they let her go,

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but not until she bites one of the party on the hand, inflicting an ugly wound.

She returns to her home and tells of her encounter but there is no way of tracing the culprits, so the matter is let drop.

Shortly after the fellow proposes to her sister and is accepted, and when the time arrives for the wedding the happy family and friends gather around the table where the couple must sign the marriage certificate. The fiance removes his gloves and as he is about to sign his name Lady Cecile notices the scar on his hand which she inflicted with her teeth the day that she was attacked. She makes an outcry and confronts him with her proofs that he is the one who attacked her. He tries to deny the charges but the evidence is too strong against him, and Lady Cecile's fiance champions her cause and invites the villain to fight a duel, in which he is killed, much to the satisfaction of all. Length, 606 feet.

SAMMY CELEBRATES.—Sammy, who is one of the boys in the navy does some great celebrating when he reaches port, and when it comes time for him to report at roll call, he is very conspicuous by his absence. The police start out to find him and after a prolonged search, they come upon him in a cafe where he is having the time of his life. The officer places him under arrest, and starts off for the station, but Sammy is not overjoyed with his companion, so makes a bolt for liberty. He gives the officer a warm chase for a long distance, and finally seeing a delivery boy leave his little wagon at the curb, he takes refuge in it, thinking that he can evade the law. The officer saw him climb in so when he comes up he sits on top of the lid and gives orders to the boy to wheel the wagon to the station. On their way they stop to have a drink, and poor imprisoned Sammy tries his best to get out, but they manage to keep the lid down. Finally the pair imbibe too freely and begin to show signs of carrying a heavy load, with the result that Sammy takes advantage of their condition and makes good his escape this time, for the pair are in no condition to give chase. They make their way back to the station and when the officer reports to his superior officer the outcome of his escapade, he is himself locked up along with his generous companion. Length, 354 feet.

CALLING DAY.—A young couple go out calling and leave their servant alone in the apartment, but she is not lonesome very long for she has friends of her own to call on her. The first caller is the policeman on the beat, who comes in and after an affectionate salutation, she gives him a hearty meal. Suddenly they are disturbed by the bell ringing, and she hides the fellow in a cupboard, upon opening the door discovers it is only one of the tradesmen delivering some provisions. He stays a little too long and the poor fellow in the cupboard can't stand his cramped position any longer, so stretches out, upsetting everything on the shelves over himself. When he is released he is a terrible sight to behold. The good natured cook then takes him into the parlor where she serves him his coffee. As he is enjoying the beverage the bell rings again, and this time she hides him in the bath room, and goes to the door and is surprised to behold another one of her admirers, a soldier. She invites him in and he is not long in letting her know that he is hungry, so she gives him a good feast, after which they retire to the parlor to have a quiet little chat. They are just about seated, when they hear the people of the house returning, and she hides him also in the bath room along with the other fellow, who, profiting by the opportunity, takes a bath. He is unable to turn the water off and the tub is overflowing and flooding the room while he contentedly splashes around. When the soldier enters he splashes him with the water, which immediately starts a fight, and the two fellows clinch, one trying to throw the other into the tub. In their scuffle they upset the tub full of water and the place looks like a miniature lake. Finally they bolt through the door out into the hall where they run into the master of the house who is horrified at the state of affairs. He grabs both of them and kicks them out of the place followed by the unfortunate maid. Length, 469 feet.

NICK CARTER'S DOUBLE.—An old woman falls asleep in front of her home while watching a cage which contains a pet bird, and soon a fellow comes along who takes advantage of the situation and steals the bird. He is sure of having a fine feast on the little creature, so in his anticipation of having it ready to cook upon arriving at his home, he plucks the feathers as he goes along the street. When the old woman awakes and discovers that her pet is gone she puts up an awful wail, and goes straight to a detective whom she hires to run down the cruel culprit. The pompous sleuth takes a large magnifying glass, and accompanies the woman to her home and when he sees the feathers strewn along the street he follows the trail for some distance which eventually leads him to the door of the thief's house. He is unable to enter, so climbs up a drain pipe to the roof, and comes down through the chimney and is just in time to see the fellow devouring the bird. He attacks his man and soon has him under his power, and lugs him off to the station where the poor old woman is patiently waiting. He throws the thief on the table and proceeds to extract the bird from his stomach, which he does successfully with the aid of a saw, and returns the little pet to its mistress, and as a reward for all his trouble she presents him with a small bunch of flowers. Length, 469 feet.

SAVED BY HIS DOG.—An old beggar woman is standing in front of a beautiful mansion asking for alms when the inhabitants of the place come along. They give her a little change but not enough to satisfy her and when she tries to get more the butler orders her away and slams the door in her face.

Infuriated at the treatment the old woman leaves vowing vengeance. In the afternoon the housemaid has the baby out in the park, and while she is seated on a bench conversing with a friend the old hag steals the child out of its carriage and makes away without being seen. When the maid misses the youngster she returns and tells the grief stricken parents the sad news. They have a noble dog, and when he sees the family in tears he realizes that the baby is gone, so without being seen he steals out of the place and starts on a long run in search of the little one. His instinct leads him to the door of the hut where the old hag has the baby, and entering he sees the little one on a mattress on the floor while the old woman lies in a drunken stupor. The dog retraces his steps back to his master's home and whines and barks until he attracts attention and causes his master to realize that he is up to something. Finally the man follows the animal and he leads him to the place where upon entering he is overjoyed to find the lost baby. He takes the little one back to the distracted mother who is thankful to have her darling returned to her, and the noble dog comes in for his share of the adulation for performing such an intelligent act. Length, 512 feet.

VITAGRAPH COMPANY.

RUY BLAS.—Ruy Blas, one of Don Salluste's lackeys, falls in love with the young Queen of Spain. A woman scorned, Don Salluste refuses to marry his victim and is banished. Don Salluste plots vengeance. He disguises Ruy Blas as Don Caesar de Bezan and presents him as a kinsman of his just returned from India. The young queen falls in love with Ruy Blas. Death of Ruy Blas. Length, 900 feet.

A CASE OF SPIRITS; Or, All's Well That Ends Well.—An expressman carrying a case of champagne enters a farm yard, rests the box on the wall while he examines his book to verify the address. He takes out a bottle and takes a good long pull, then a few more, leans against the well and pushes the case of champagne into it. He runs away, and in doing so collides with the farmer's wife, who is just going for a pail of water. She jumps up, goes to the well, draws a bucketful, takes a drink from the dipper and shortly after begins to feel jolly. Her husband comes along, is very indignant at his wife's conduct and orders her into the house. Feeling warm and thirsty, he takes a drink himself and gets very jovial. He goes to another part of the yard, joins his wife and both are celebrating, taking occasional drinks of well water as a pious village gossip walks by. She gives them a lecture, then enters the house. Here an old maid member of the household is busy knitting, and to her the gossip unfolds the shameful tale of the farmer and his wife being intoxicated. The hired girl is sent for a pitcher of water. She takes a drink at the well and becomes hilarious. She finally returns with the water, doing a little dancing and kicking, much to the disgust of the gossip mongers. The old maid fills two glasses and she and her companion drain them. Then they move toward the pitcher. Both drink freely of the "tainted" water, the gossiper gets woozy, the old maid hysterical. Both begin a skirt dance in which the hired girl takes a part. While this is going on inside, the village parson calls. The hired girl opens the door, fondly embraces the minister, and after breaking loose he goes inside and finds the couple still dancing. Such conduct on the part of his church members almost paralyzes him, and he beats a hasty retreat. Coming from the house he meets the constable and excitedly tells of the awful happenings. Meanwhile the constable's donkey has been drinking from a pail standing near, gets ugly, chases the men, and in the excitement the constable falls down the well. The parson sounds an alarm, to which all hands respond, and the unfortunate man is drawn up. The expressman who dropped the case into the well now appears with the rope and grappling iron and hauls up his case with all the bottles broken. The parson marches off with the constable and expressman while the others rush for the well and go down one after the other. Length, 500 feet.

A COLONIAL ROMANCE. A lady and her lover are talking earnestly on the porch as a villainous suitor appears in the rear and watches them. The lover shortly leaves, and after watching him for a few moments the girl goes into the garden, the villain following closely. He comes upon the lady

picking flowers and urges his suit. That the conversation is distasteful to her is very evident, and the girl steps back in anger as the villain makes an insulting remark. The lover returns, learns the trouble and orders his rival away, takes his sweetheart's arm and leads her into the house. The baffled man goes to his room, where he conceives a plan to wreak vengeance. He summons a colored servant, gives him a note to deliver to an Indian chief, whose camp is nearby. The note is delivered and the answer is agreeable, for the villain starts off for the camp, where plans are perfected, after which the plotter returns to the lady's home. He invites her to take a walk, a request she at first refuses, then finally grants. Their departure has been observed by a colored servant girl, whose fear for her mistress' safety causes her to warn the father and lover. They start immediately, but too late to prevent the Indians from kidnapping the girl. She is taken to the Indian encampment and placed in a wigwam, carefully guarded. The lover and the old man secure help, and with bloodhounds strike the trail which leads them to the camp. A sentry is observed in the foreground. The lover creeps cautiously up, knocks the guard senseless, dons his togs and enters the camp. Inside the wigwam the girl is tied to a pole, the villain taunting her. As the pseudo Indian enters the villain orders him out. The lover throws off his disguise, engages the villain in combat, in which the latter is bested. The Indians, alarmed by the noise, rush to the wigwam, but planters appear and repulse them. The girl is released and embraces her lover, the father granting his blessing. Length, 468 feet.

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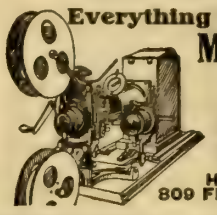

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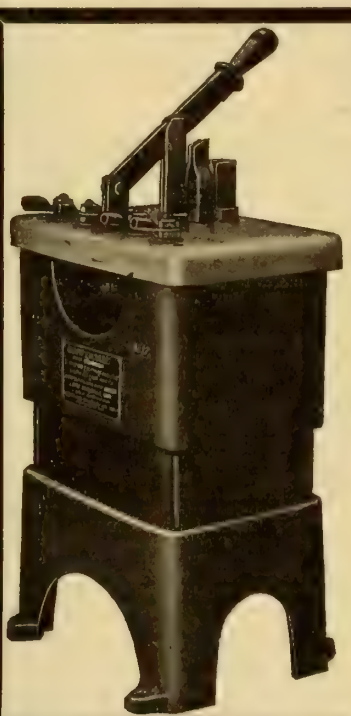

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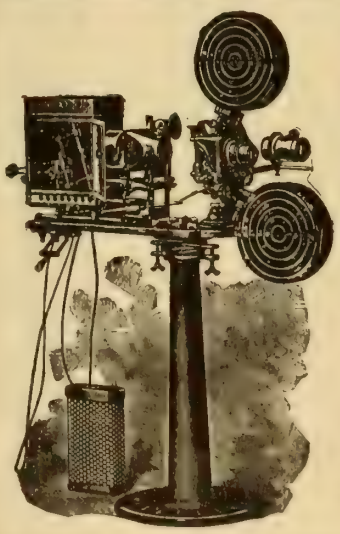

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Dec. 29—The Helping Hand (Pathetic).....841 ft.
Jan. 1—One Touch of Nature (Pathetic).....724 ft.
Jan. 11—The onor of Thieves (Dramatic).....681 ft.
Jan. 11—Love Finds a Way (Comedy-drama).....319 ft.
Jan. 14—A Rural Elopement (Dramatic).....546 ft.
Jan —The Sacrifice (Comedy).....438 ft.
Jan. 18—The Criminal Hypnotist (Dramatic).....626 ft.
Jan. 18—Those Boys! (Comedy).....342 ft.
Jan. 21—Mr. Jones Has a Card Party (Comedy).....583 ft.
Jan. 21—The Fascinating Mrs. Francis (Comedy).....417 ft.
Jan. 25—The Welcome Burglar (Dramatic).....790 ft.
Jan. 25—Those Awful Hats (Comedy).....185 ft.
Jan. 28—The Cord of Life (Dramatic).....857 ft.

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Dec. 4—Miss Sherlock Holmes (Dramatic).....600 ft.
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Dec. 11—The Angel Child (Comedy) .....900 ft.
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Dec. 18—The Street Waif's Christmas (Serio-Comic).900 ft.
Dec. 22—An Unexpected Santa Class.....900 ft.
Dec. 25—Turning Over a New Leaf (Comedy).....900 ft.
Dec. 22—An Unexpected Santa Claus (Co.).....900 ft.
Dec. 25—Turning Over a New Leaf (Co.).....900 ft.
Dec. 29—The Lost New Year's Dinner (Comedy)....900 ft.
Jan. 1—A Persistent Suitor (Comedy).....900 ft.
Jan. 5—Under Northern Skies (Dramatic).....900 ft.
Jan. 8—The Worm Will Turn (Comedy).....900 ft.
Jan. 12—Where Is My Wandering Boy To-night? (Dramatic) .....900 ft.
Jan. 15—Drawing the Color Line (Comedy).....900 ft.
Jan. 19—Pagan and Christian (Dramatic).....1000 ft.
Jan. 22—A Burglar Cupid (Comedy).....850 ft.
Jan. 26—A Romance of Old Madrid (Dramatic).....900 ft.
Jan. 29—A Modest Young Man (Comedy).....900 ft.
Feb. 2—The Origin of Beethoven's Moonlight Sonata 900 ft.
Feb. 5—Adventures of an Old Flirt (Comedy).....900 ft.

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Dec. 9—Christmas Carol .....1000 ft.
Dec. 16—The Installment Collector (Comedy).....550 ft.
Dec. 16—A Battle Royal (Comedy).....396 ft.
Dec. 23—Bill Jones' New Year Resolutions (Co.)....600 ft.
Dec. 23—Who Is Smoking that Rope? (Co.).....400 ft.
Dec. 30—In Golden Days (Dramatic).....1000 ft.
Jan. 6—The Haunted Lounge (Comedy).....370 ft.
Jan. 6—The Neighbors' Kids (Comedy).....550 ft.
Jan. 20—Old Curiosity Shop (Scenic).....1000 ft.
Jan. 27—Too Much Dog Biscuit (Comedy).....400 ft.
Jan. 27—A Cure for Gout (Comedy).....540 ft.

KALEM COMPANY.

Dec. 11—Maggie, the Dock Rat (Drama).....825 ft.
Dec. 18—The Molly Maguires (Dramatic).....880 ft.
Dec. 25—Red Cloud (Dr.).....880 ft.
Jan. 1—The Trial of the White Man (Dramatic)..975 ft.
Jan. 8—A Florida Feud (Dramatic)..... ft.
Jan. 15—The Sponge Fishers of Cuba (Educational).965 ft.
Jan. 22—The Girl At the Old Mill (Dramatic).....
Jan. 29—The Octoroon (Dramatic)..... ft.

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Dec. 7—The Lighthouse Keeper's Daughter .....900 ft.
Dec. 10—Dick's Aunt (Comedy).....430 ft.
Dec. 10—Charlie's Ma-in-Law (Comedy).....305 ft.
Dec. 21—Christmas Eve at Sunset (Dramatic).....1000 ft.
Dec. 24—Restored by Repentance (Dramatic).....865 ft.
Dec. 31—The House at the Bridge (Dramatic).....590 ft.
Dec. 31—The Forgotten Watch (Comedy).....285 ft.
Dec. 28—A New Year (Pathetic).....565 ft.
Dec. 28—A New Year's Gift (Comedy).....330 ft.
Jan. 4—A Bitter Lesson (Dramatic).....515 ft.
Jan. 4—The Old Maid's Dream (Comedy).....390 ft.
Jan. 7—Two Orphans of the G. A. R. (Dramatic).650 ft.
Jan. 7—Leo's Air Rifle (Comedy).....320 ft.
Jan. 11—When Lips Are Sealed (Dramatic).....825 ft.
Jan. 14—Troubles of a Stranded Actor (Comedy)..620 ft.
Jan. 14—How Happy Jack Got His Meal (Comedy).175 ft.
Jan. 18—Love's Sweet Melody (Dramatic).....880 ft.
Jan. 21—The Wrong Burglar (Comedy).....615 ft.
Jan. 21—The Fighting Parson (Comedy).....270 ft.

PATHE FRERES.

Dec. 23—Antique Wardrobe (Co.).....640 ft.
Dec. 23—An Awkward Habit (Co.).....331 ft.
Dec. 25—The Gallant Guardsman (Dr.).....574 ft.
Dec. 25—Silhouettes (Magical) .....371 ft.
Dec. 26—Bill Wants to Marry a Toe Dancer (Dr.)..492 ft.
Dec. 26—Water Sports (Educational).....336 ft.
Dec. 28—St. Moritz (Educational).....23 ft.
Dec. 28—Mr. Soaker at the Seaside (Comedy).....278 ft.
Dec. 30—The Ragtag's Ball (Comedy).....544 ft.
Dec. 30—The Sicilian's Revenge (Tragic).....387 ft.
Jan. 1—Anonymous Letter (Dramatic).....420 ft.
Jan 1—Strasburg (Educational) .....462 ft.
Jan. 2—Collection of Stamps (Magical).....508 ft.
Jan. 2—Persistent Suitor (Comedy).....394 ft.
Jan. 4—Two Very Unlucky Thieves (Comedy).....459 ft.
Jan. 4—Mysterious Correspondent (Comedy).....536 ft.
Jan. 6—School Children's Strike (Comedy).....380 ft.
Jan. 6—A Lovely Lass (Dramatic).....581 ft.
Jan. 8—The Wooden-Headed Veteran (Comedy)..502 ft.
Jan. 8—A Drunkard's Dream (Dramatic).....410 ft.
Jan. 9—Ted and His Little Sister (Pathetic)....538 ft.
Jan. 9—Burning of Stamboul, Constantinople, ...367 ft.
Jan. 11—Duel Under Richelieu (Historic Drama)...718 ft.
Jan. 11—Spanish Blood (Drama).....278 ft.
Jan. 13—Prehistoric Lid (Comedy).....371 ft.
Jan. 13—Stilt Walking (Comedy).....348 ft.
Jan. 13—A Nervy Thief (Comedy).....282 ft.
Jan. 15—Paper Cock-a-Doodles (Magical).....377 ft.
Jan. 15—It's Only the Painter (Comedy).....525 ft.
Jan. 16—Mr. Pynhead Out for a Good Time (Comedy) .....492 ft.
Jan. 16—The Hunchback (Dramatic).....433 ft.
Jan. 18—The Sergeant's Stripes (Dramatic).....735 ft.
Jan. 18—A Pretty Little Milliner (Comedy).....164 ft.
Jan. 20—Wonderful Eggs (Magical).....328 ft.
Jan. 20—The Stepmother (Dramatic).....649 ft.
Jan. 22—Beginning of the Serpentine Dance (M)....410 ft.
Jan 22—Buffin Wins First Prize (Comedy).....505 ft.
Jan. 23—A Fish Story (Comedy).....400 ft.
Jan. 23—Lady Cabby's Romance (Comedy).....410 ft.
Jan. 23—Bobby's Sketches (Comedy).....174 ft.
Jan. 25—The Scar (Dramatic).....606 ft.
Jan. 25—Sammy Celebrates (Comedy).....354 ft.
Jan. 27—Calling Day (Comedy).....469 ft.
Jan. 27—Nic Carter's Double (Comedy).....469 ft.
Jan. 29—Vampires of the Coast (Dramatic).....590 ft.
Jan. 29—A Put Up Job (Comedy).....348 ft.
Jan. 30—Saved by His Dog (Dramatic).....512 ft.
Jan. 30—On the Zambesi (Scenic).....328 ft.

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Dec. 3—The Football Fiend (Comedy).....485 ft.
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Dec. 24—The Duke's Motto (Dr.).....1000 ft.
Drama) .....1000 ft.
Jan. 7—The Tenderfoot (Comedy).....416 ft.
Jan. 7—The Tyrant's Dream (Comedy).....420 ft.
Jan. 7—Schooldays (Comedy) .....164 ft.
Jan. 14—In Old Arizona (Dramatic).....1000 ft.
Jan. 21—Love and Law (Dramatic).....
Jan. 21—Love and Law (Dramatic).....950 ft.

VITAGRAPH COMPANY.

Dec. 26—The Hazers (Dramatic).....300 ft.
Dec. 29—Monkey Land (Serio-Comic).....330 ft.
Dec. 29—A Dream of Wealth (Dramatic).....612 ft.
Jan. 2—Cure for Bashfulness (Comedy).....520 ft.
Jan. 2—A Sister's Love (Dramatic).....435 ft.
Jan. 5—The Bride of Lammermoor (Tragic).....540 ft.
Jan. 5—The Painting (Pathetic).....430 ft.
Jan. 9—A Telepathic Warning (Dramatic).....675 ft.
Jan. 9—He Went to See the Devil Play (Comedy).295 ft.
Jan. 12—The Heroine of the Forge (Dramatic)....315 ft.
Jan. 12—The Castaways (Dramatic).....630 ft.
Jan. 16—The Two Sons (Dramatic).....587 ft.
Jan. 16—The Bride of Tabaiva (Dramatic).....380 ft.
Jan. 19—Ruy Blas (Dramatic).....900 ft.
Jan. 23—A Case of Spirits (Comedy).....500 ft.
Jan. 23—A Colonial Romance (Dramatic).....468 ft.

KLEINE OPTICAL COMPANY.

Dec. 31—In the Shenandoah Valley (Historic
Jan. 11-16—The Bewitched Breton (Comedy).....52[illegible] ft.
Converted (Pathetic) .....88[illegible] ft.
Visions of a Goldsmith (Dramatic).....3[illegible]7 ft.
A Gypsy's Jealousy (Dramatic).....[illegible]44 ft.
Jan. 18-23—Married Twice (Dramatic).....[illegible] ft.
Jan. 18-23—Champion Suffragist (Comedy).....277 ft.
Jan. 18-23—Troubled Artists (Comedy).....507 ft.
Jan. 18-23—A Hot Remedy (Comedy).....500 ft.
Jan. 18-23—The Persevering Insurance Agent (C)...464 ft.
Jan. 23-30—Converted (Gaumont) .....884 ft.
Jan. 23-30—Trip on Rhodesian Railway (Urban)...287 ft.
Jan. 23-30—For Mother's Sake (Gaumont).....700 ft.
Jan. 23-30—For Their Country's Cause (Gaumont)..567 ft.
Jan. 23-30—Messina After the Earthquake (Gaum't).367 ft.

GREAT NORTHERN FILM COMPANY.

Dec. 16—Changing of Souls (Comedy).....475 ft.
Dec. 16—The Spring Lock (Comic).....351 ft.
Dec. 23—Hercules the Athlete (Dr.).....500 ft.
Dec. 23—Count Zeppelin's Aerostat (Ind.).....279 ft.
Dec. 30—The Quack (Comic).....360 ft.
Dec. 30—The Queen's Love (P.).....580 ft.
Jan. 6—Mafia (Dramatic) .....720 ft.
Jan. 6—On Guard at the Powder Magazine (Dramatic) .....500 ft.
Jan. 13—Raffles' Escapes From Prison (Comedy)....700 ft.
Jan. 20—The Stepmother (Dramatic).....850 ft.
Jan. 20—Jim Smith (Comedy).....312 ft.
Jan. 20—Life in Russia (Educational).....330 ft.
Jan. 27—The Gnomes (Comedy).....450 ft.
Jan. 27—Desert Life (Comedy).....380 ft.
Jan. —Balloon Races (Scenic).....290 ft.
Feb. 3—Sultan Abdul Hamid (Dramatic).....415 ft.
Feb. 3—Moving Furniture (Comedy).....370 ft.
Feb. 3—Summer Sport (Scenic).....236 ft.

FILM IMPORT AND TRADING COMPANY.

Dec. 2—Every Age Has Its Troubles (Comedy)....
Dec. 19—Misdeeds of a Tragical Past (Dramatic)..
Dec. 21—My Laundress Inherits (Eclair)..... ——
Dec. 21—Misdeeds of a Tragical Part (Eclair).... ——
Jan. 2—Corsican's Revenge (Dramatic)..... ft.
Jan. 9—Soldier's Heroism (Pathetic).... ..... ft.
Jan. 16—Holy Fires .....
Jan. 16—Porcelain of Good Quality.....

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Fire Fighters of New York.
Around Manhattan Island on a Sightseeing Yacht.
As the Years Roll On.
Billy Dear.
But You, My Queen.
Childhood.
Come Kiss Yo' Mammy Good-night.
Daddy's Little Tomboy Girl.
Down in Jungle Town.
Everybody Loves Me But the One I Love.
Germany.
Hoo! Hoo! Ain't You Coming Out

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Smiling Star.
The Holy Light.
That's Why I Never Married.
Why Doesn't Santa Claus Go Next Door?
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There's a Warm Spot In My Heart For Tennessee.
Under My Merry Widow Hat.
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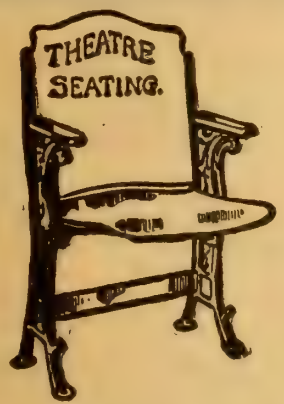

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Moving Picture World

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Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

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Vol. 4 JANUARY 30 No. 5

Editorial.

The New Order of Things.

"Only a few dealers sold the phonograph ten years ago, while to-day there are seventeen thousand dealers in the United States taking care of local demand for the phonograph. When a dealer sell a phonograph he has made not merely a customer, but a client."

Quoted from an advertisement in Scribner's Magazine for February.

The publication in our last issue of lists of licensed manufacturers and exchanges, and the circular and form of license application sent to all the exhibitors of the country, completes the sequence of literature which defines the policy of, and shows how it is to be carried out by, the Motion Pictures Patents Company. These documents demonstrate that we have no haphazard business scheme, entered on with a light heart and regardless of consequences, but a clearly thought out plan of campaign which places failure out of serious consideration. We admire the courage of those who think themselves capable of "going one better" than the Patents Company in the struggle for control of the moving picture business, but we doubt if the contestants are equally matched. The other side, however, has all the advantage of being able to borrow their competitors' methods of strategy and they would be wise to profit by them.

* * *

Now, it is our duty to try and forecast the probable effect on the trade of the new condition of affairs. The paragraph which prefaces this article gives the reader an idea of what we think is likely to happen. The position of the moving picture industry to-day resembles that of the phonograph ten years ago. Its outlook is entirely hopeful. For we have well equipped manufacturers making the pictures; enterprising exchanges (or jobbers); thousands of theaters; AND THE PUBLIC, numbered by millions, which wants, and will have, the goods, *i. e.*, the moving pictures. All these are factors which make for common success; for putting the moving picture on the same plane of commercial government and regulation as the phonograph. It's all very well to prate about "freedom," "independence" and the rest of the shibboleths of ignorant agitation, but when your neighbor's "freedom" and "independence" mean your ruin and your friends' ruin, it is time to stop the spread of the folly. And this self immolating "freedom" and "independence" was handled most effectively on January 9 last—a day that will be forever memorable in the annals of the moving picture.

We demand to know of the intelligent reader of this article which state of affairs he prefers to see: The dog-eat-dog era that was ended on January 9, or the prosperous condition of things that is so plainly foreshadowed in the quotation at the head of this article? Common sense allows of only one possible reply. A prominent jobber of phonographs tells us that he dates his commercial success from the time when he first began to see "eye to eye" with the National Phonograph Company. They have given him protected territory; he has respected their conditions of business; and the result is success. Exactly this condition of affairs is possible in the moving picture field.

But such a satisfactory state of things, to become general, can only be brought about by sharp means, and the loyal co-operation of all concerned, manufacturers, renters and exhibitors. You must play the game strictly according to rules; and, if you do, the dimes and nickels of the public will reward you in due course. For, as we have said over and over again, the public is the final arbiter in this matter. Give the public good moving pictures in sufficient quantities and when and how it wants them, and it will infallibly respond in the most acceptable fashion. The new departure of January 9 all works in this direction. We are to have "not too much moving picture" but "just moving picture enough;" so that the public, like Oliver, will be constantly asking for more.

Like the Arab who "folded his tent and silently stole away" the undesirable is leaving the moving picture world for fresh fields and pastures new. The dishonest renter, the film duper, the unfair trader, the keepers of unsafe or unclean theaters, the *undesirables*, in fact, will be weeded out of the business. And this is not the least of the beneficial changes that are being surely but gradually effected by the inauguration of the new order of things bearing date January 9, 1909.

* * *

On enquiry of the Motion Picture Patents Company we learn that every application is being considered not only on its own individual and particular merits, but also in respect of the effect which its acceptance might have on the business in general. The creation of too large a body of renters would perpetuate one of the evils which it is the policy of the company to destroy, viz., excessive competition, a condition of things which will now be impossible so long as the list of applications is dealt with in accordance with the requirements of the business.

OURSELVES, THE INDEPENDENTS, AND THE EXHIBITORS.

Several of our friends among the Independents have remarked during the past week: "We are sorry to see that the Moving Picture World has gone over to the Trust."

We wish to record the fact once and for all that we do not permit this paper to be used for the advancement of any one particular faction in the moving picture field. Quite recently we were invited to espouse the Independent cause. We replied that party affiliations were never considered in our policy. This paper stands for the progress and best interests of moving pictures, without fear or favor. We have not been approached by the Trust and do not expect to be; but if we were, our answer would be the same.

We have commented favorably on the combination under the Motion Picture Patents Company because we believe in the project and respect the men who are carrying it out. Months before we knew that such a company was to be formed, we suggested that the moving picture business could only be saved from ruin by the control of the manufacturers under an executive body of capable men. When the combine was launched we saw in the new company the necessary means of control and the possibility of placing the business on a higher level than before. In carrying out their declared intentions the new company will have the moral support of this paper so long as their policy is fair and honorable.

THE INDEPENDENTS.

We also recognize the right of the Independents to fair play and adequate representation in the press, and we will warmly encourage any progressive movements that they may make. We wish to see a good and open fight, for the keener the competition on certain lines, the better for the welfare of the business as a whole. Our duty is to present all the news and facts impartially and to make such comments as may seem to be reasonably called for, and that duty we shall discharge, week by week, to the best of our knowledge and ability. So far the Patents Company have simply issued documents to the exchanges and exhibitors setting forth the terms on which business can be done with the already licensed manufacturers. In reply the Independents have attacked those documents from various points of view, in order to prevent exchanges and exhibitors from signing. This is fair enough warfare in its way, but, unfortunately, the Independents are using some arguments that must eventually weaken their own cause.

THE EXHIBITORS.

In their appeal to the exhibitors not to sign the application for a license, they say that this application is a "binding contract which ties the exhibitor hand and foot." This is not so. The application is only for a permit to run licensed film on a licensed machine, to be accompanied with the fee for that privilege. The exhibitor does not even need to sign the application. If he simply tenders his check or cash and asks for a license, it will be granted as readily as if he signed a hundred application forms. From the time of his application for a license he is expected to comply with the requirements, but he is at perfect liberty to quit at any moment, return or destroy his license, and use unlicensed film and unlicensed projecting machines. He will not then be molested if his machine does not infringe those owned by the Patents Company.

There is no intimation that those who do not take out a machine license will be molested, and this license, if it is taken, is not binding. If an exhibitor decides that he must have association film, the license is necessary. In that case the quicker he makes his application, the better. Exhibitors and exchanges should also note that an exhibitor is protected under the license *from the time that he makes the application*, although he may not have received the certificate. After the five weeks which the entrance fee of $10 covers, the license fee will be graded so that small theaters will not be required to pay $2 per week. Large places may have to pay more, but, as one theater owner said, "I am willing to pay $10 per week; yes, $100 per week, if I can be assured of protection and relief from the baneful influence on the business of the pikers who show stuff that simply disgusts the public."

We refer to these points because the exhibitors have asked us by 'phone and by letter what is our advice in regard to signing. To all we say: "Lose no time in getting a license if you wish the film of the associated manufacturers and pay no attention to the letter of the Patents Company if you decide to use independent films."

PROVINCE OF THE MOVING PICTURE.

By Burton H. Allbee.

The principal province of the moving picture is to amuse. Men and women are merely children grown a little bigger in size. They crave amusement of one sort or another, and as a rule they demand a little exhilaration in it. In other words, this amusement to be entirely successful must be seasoned in some way. Hence there is a species of film which suggests immorality in some form. Or there is an amusement which reproduces contests of various sorts, including those which end in the death of one or more of the participants. Perhaps this latter form is the more common of the two, and it may well be questioned whether the influence is as bad as it is painted. Sometimes one is disposed to think that more harm is done by watching constantly the pictures in which the story is based upon the infidelity of either husband or wife than is done when actual murders or larceny are pictured.

Assuming that amusement is the primary consideration of the moving picture, it becomes evident that the films should be so far as possible of an amusing character. This need not reduce their educative quality. It may, indeed, be helpful to it. The two can be combined without detriment in many instances, while in others the educative element must be eliminated, otherwise the force of the pictures will be lost.

Manufacturers should always have in mind the production of films for moving pictures which are of the right quality to amuse, but they need not forget the educative feature. And they should be careful about introducing the immoral influences which often form an important part of the story. The danger lies in subtle suggestions rather than in broad and well understood allusions. The indistinguishable allusions to vice are more dangerous than open description. The danger lies in suggestion and its development rather than in the open discussion of the subject.

Remembering this, manufacturers ought to make their films as amusing as possible, not in the sense that all should raise a laugh, but in the broader sense that all films which tell an interesting story in an easily understood way are amusing and deserve consideration by the audience. And they will get it. The bulk of the audiences which gather in the different theaters are not entirely given over to silliness and inspidity. They want something with strength, something that will rouse their dormant romantic instincts and create for them new conceptions and develop new representations of the subjects of life. And life is so many sided that the array of interesting subjects is endless. There is really no excuse for introducing immoral subjects. There are enough of the other sort to maintain the interest without resorting to questionable means. The province of the moving picture is clearly understood. And this province should not be invaded by anything which tends to degrade or pollute the show. Keep it clean and lively and the patronage will be yours.

¶ CAN you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers

THE HUMAN VOICE AS A FACTOR IN THE MOVING PICTURE SHOW.

By James Clancy.

The writer of the article, "The Human Voice as a Factor in Moving Pictures," in the last issue of the Moving Picture World, brought out some useful facts, but leaves himself open to slight criticism, in regard to talking pictures produced by people behind a drop. He states in his article that the illusion cannot be made perfect. He is right to a certain extent, but if judgment is used in selecting the reels to be used as talking pictures, a great deal of difficulty can be overcome. Certain reels which are very good for a lecture (a point I will take up later in my article) will not be suitable for talking pictures. If details and effects are to be brought out in talking pictures, the actors and actress must use judgment in regard to placing the voices of the character in speaking from the center of the drop. The line should be read directly behind the character that he or she is impersonating. This will apply either to the right or the left of the center. At all times, in talking from behind a drop, try to keep as near to where the character is standing as possible. All letters and titles, before scenes, should be taken out, so that the story will not be told before the actors and actresses have read their lines, as this will have a tendency to kill the dramatic climax. The operator must also be drilled carefully and thoroughly in regard to the running speed of films, of struggles, horses galloping, battle scenes, which must be run very fast, while scenes in offices and homes must be run at a certain speed to bring out the desired effect of the character, and to give the necessary illusion. But many will ask, How can this be brought about? The answer is in rehearsing and drilling the people, not alone by explanation, but by having everyone act the character thoroughly, as if he were appearing on the stage, without being hidden by the drop. As an example, take a woman in tears. She should go through the same action that she would if it were happening to her in real life, using the handkerchief and hands and all gestures that accompany it. Struggles should be gone through in the same manner. To make the effect more complete, the breaking of a glass or the shooting of a revolver or a gun, or slapping the hand on a table to bring out a convincing point in an argument should always be done by the person speaking the line. A great deal of thought and consideration must be given when selecting a company. I have found that people with stock or repertoire experience, that are bright and can think, usually make the best talking picture actors and actresses, as they study the script much quicker than the others, and sometimes they have lines which are much better than the ones which you provide for them. Still, I do not advocate or advise rehearsing the people too much, as they lose a certain amount of interest in the subject, and as we all know they are compelled to do anywhere from four to ten shows daily, it is a hard matter to keep them interested, and if they lose the interest they lose the effect which you are after. Talking pictures can and will receive applause from the audience for speeches and climaxes, the same as a traveling theatrical company, providing the proper spirit is put in the work. Applause will also be given to characters when they are shown on the drop, like the late President Abraham Lincoln or General Grant, or any other well-known character. The only fault that I have found with this is that the actors do not impersonate the characters with the dignity and bearing called for. They all seem to think that they should shout to be heard through the drop, which is wrong, as we all know the voice will carry much better when spoken in an ordinary tone. The actors and actresses back of drop must watch every minute, so that they will not be talking when characters are not seen before their entrance or after exit. No doubt a great many will wonder what subjects are best adapted for talking pictures. This will depend a great deal upon the clientele to which you are playing. War pictures are always sure fire hits. Melodramatic ones are always very good, providing they are not too sensational. Plays like "East Lynne," "Camille" and "The Two Orphans" can be made to stand out with proper attention to the minor details. It is advisable in plays of this nature to follow as near as possible the original script. Any subject of a historical nature must be one that your audience is familiar with, or else it will not be a success. Comedy reels are also good, providing that you can keep up swift action. The talking pictures are only in their infancy, and they will grow and get better, and the people are going to like them more every day, providing judgment is used in these suggestions. An audience will sit and listen to good grammar and proper pronunciation, and stories with some logic, but they will not stand for fake lines and people back of the drop talking about something that they do not understand. If the artists will put their heart and soul into their work they will make this part of the moving picture line as much a success for themselves as for the manager. In regard to lecturing upon reels, it will always be a success, providing it is handled in the proper manner and the lecturer uses judgment in his language. If he will use plain, every-day English, and not words which he does not know the meaning of himself, and that the audience will not be compelled to have a dictionary beside them to find out what he is talking about, he will find that they will give him their undivided attention. If the lecturer will go right on with his lecture and not stop until he has finished he will find the applause of the audience will show him that they are satisfied with his efforts. As I stated early in this article, talking pictures are only in their infancy. The lecturer also is only in his infancy. I think the time is not far off when three and four-act dramatic productions will be produced in moving pictures by persons behind the drop. People themselves will get away from the idea that they are getting buncoed by five and ten-cent theaters, but are receiving more for their money than in any other branch of the amusement line. The recreation which they thereby receive will make them regular patrons of the moving picture theaters.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

I like the Unique Theater, Fourteenth street. The seating arrangements are good and the rectangular shape of the hall removes any latent impression one might have of being in a theater, instead of a proper moving picture house. The Unique looks as if it had been specially built for the business. It has a nice stage; shows a good sized picture; has multiple screens, which are easily displaced or replaced; the projector is, apparently, well housed up at the back of things, and it doesn't make any noise or throw off useless rays of light. Then, between whiles, when the stage is idle and people are waiting for the show to begin, the Unique is well illuminated, and so there is plenty of light by which to study your fellow mortal.

The vaudeville acts were some of the best I have seen in this city, or any other city, and were alone worth the ten cents charged for admission. They certainly amused the audience. And, thank God, there were no song slides, and no sickly sentimentality in the way of lachrymose ballad singing. If the song slide is to retain its position as a factor in moving picture entertainments, it must be bright and virile in theme; the pictures must be better both in monochrome and color, than any I have seen; and the people paid to sing to them must be **able to sing.** At present they can't, won't or don't.

With one exception the films shown were, I think, old. An Urban journey on an African railroad aroused languid interest. Some excitement was caused by the hypnotic subject, "For Mother's Sake." A (French) doctor hypnotizes a woman patient; causes her to rob for him; abandons her; re-pursues her, and finally is shot down in her room. The husband forgives her and all ends happily. "How sad," said a woman neighbor of mine, at the Unique. Yes, how sad, Messieurs Gaumont. Don't you think you could give us brighter, livelier, cheerfuller subjects? The public is asking for them; they are tired of the unpleasant, the murderous, the depressing.

The most ambitious subject shown was "The Bride of Lammermoor"; elaborate, clever, but stagy and stilted. I know the Lammermoor country well; I have seen the opera, and Henry Irving play Edgar, and I judge this film to be a very excellent effort, although it didn't seem to please my audience greatly. Just a word to the producer, who takes a liberty with Scott's text by making Edgar commit suicide and die, a ghastly object, at the foot of sea-swept rocks. That is just exactly what he did **not** do in the book; he was swallowed up by quicksands, was Edgar; and poor old Caleb Balderstone saw the going of his beloved master. Come, come, Mr. Producer, let us have historical accuracy, please.

Some very realistic pictures of the after incidents of the Sicilian earthquakes were shown in a Gaumont film. These caused deep emotion amongst the audience, who looked on at the burnings, the funerals, the misery and the sufferings in silent sympathy. A cameraphone talking picture act of Clarice Vance went "without a hand." The photograph was not good and the "record" about as unlike the voice of a singer as it well could be.

I do not think the Unique programme is as up-to-date as it could be made to be. A rainstorm in the Urban film caused a child near me to ask his mother, "What's that?" Once the impression gets abroad amongst the public that the moving picture houses are falling back on "old junk" the public may be safely relied upon to severely stay away.

THE INDEPENDENT FILM PROTECTIVE ASSOCIATION.

Meeting in Chicago.

A mass meeting of exhibitors and renters was held in Chicago on Tuesday, January 26. Mr. Richard Friedlander, of Chicago, called the meeting to order. Representatives from all important Independent manufacturers were present, and about 300 exhibitors from various parts of the country.

The chairman read the license agreement issued by the Motion Picture Patents Company, which was severely criticised by several speakers, and especially the clause which calls for a royalty of $2 per week for all projecting machines licensed under the patents of the trust. The exhibitors present were urged not to sign.

Mr. Bauerdorf, of the Film Import and Trading Company, New York, stated that the present output of the Flm Import and Trading Company was three reels a week. He advised strongly against signing contracts with the trust and stated that in a very short time 14 reels of independent films would be issued; at the present time seven reels could be had. Other speakers to the same effect were Dr. Richard Ray, of the K. & C. Film Exchange, Kansas City, vice-president of the Independent Film Protective Association, and Mr. Brandenburgh, of the International Film Manufacturing Company, Philadelphia, who stated that his concern could supply the trade with a weekly output of first-class motion picture film.

Mr. Pink, of the Viascope Manufacturing Company, announced that his concern soon could place a projecting machine on the market that would not infringe on the licensed patentees. Mr. Rubel, representing Chicago Film Exchange, Globe Film Exchange and Royal Film Exchange, stated that these three concerns had appointed a committee to investigate the resources of the Independent market. One agent was covering the American market, another sailing for Europe to secure assistance of prominent foreign manufacturers; a third was organizing and agitating the exhibitors all over the country, and an office was needed to solicit correspondence. Mr. Rudel furthermore stated that the best lawyers in Chicago, among others, Levy, Mayer & Co., had been employed at very great expense to fight their case, and would protect Independent exhibitors free of charge. Other speakers were Mr. George F. Kearney, secretary of the Independent Protective Association, who made a short review of the meeting in New York City, and the officers appointed and referred the meeting to the advertising campaign that had been conducted. Mr. Horsley, of the Centaur Film Company, Bayonne, N. J., stated that he could offer the independent market 1,000 feet of film a week, and that his concern were equipping a first-class studio at large expense. Mr. McMillan, of the Unique Film and Construction Company, announced that for the present time he could supply independent exhibitors with seven reels a week. Several others spoke; also many exhibitors.

The audience applauded every speaker very strongly, and it certainly looked as if there wasn't a licensed man in Chicago. When asked by the chairman if the exhibitors would sign their freedom away, everybody shouted "No." But trouble was soon to come. Mr. George H. Hines, one of the most prominent exhibitors in Chicago, was by his fellow-competitors several times requested to speak, but refused, and consented only after an overwhelming demonstration. Mr. Hines said that he had not come to the meeting to speak, but when pressed to express his opinion he wished to state that he was the first exhibitor to sign the new agreement of the licensed manufacturers, and that he was proud of that, and that his personal opinion was the Patents Company was going to treat everybody fairly and protect them in every way, as they had promised. Mr. Hines is the most popular exhibitor in Chicago, and it seems that his statement made quite an impression.

The meeting was then disbanded.

A meeting will be held this week in Detroit, and exhibitors are expected from all the State round the lake. A committee was appointed to lead the agitation for the Independent movement, with Richard Friedlander, president; Samuel Canter, secretary, and D. L. Swartz, treasurer.

OPINIONS OF THE PRESS ON THE COMBINATION.

The New York World.

The consolidation effected by the moving picture manufacturers and operators possesses many of the aspects of a benevolent trust. This view is based on the assumption that the promoters of the merger are actuated by the high motives which animate theatrical syndicates and desire primarily to improve the quality of this form of popular entertainment.

In other words, there is the prospect of an elevation of the nickelodeon drama. Having acquired a monopoly of films, material, etc., as well as of five-cent theaters, the trust will be in a position to close down unprofitable or undesirable concerns and to regulate the character of the shows.

On its serious side the combination offers a satisfactory way out of the muddle in which the police and the moving picture operators have become involved by the indiscriminate closing of the cheap theaters. The trust may be looked to to separate the good from the bad and to exercise a careful censorship of films as a matter of sound business policy.

It will be against its plain financial interest to countenance the production or exhibition of any pictures of a suggestive or improper kind or to encourage a risk of life in firetrap halls.

MOVING PICTURE MACHINE STOLEN.

Auburn, Ind., January 12.—Jay Thompson, manager of the Butler Opera House, was dumbfounded when he went to his playhouse and found his moving picture machine gone. On investigation he found that some daring thief had removed the glass from the ticket window and, crawling in, unlocked the door. The machine was disconnected from the live wires and carried away. There is no clew.

SUNDAY SHOW PROTEST.

Foreign Element Said to Be Principal Law-Breakers.

A mass meeting of clergymen and others interested in the suppression of vaudeville and moving picture shows on Sundays was held last Monday in the Marble Collegiate Church, the Rev. Dr. David J. Burrell presiding. Other speakers were Bishop Frederick Courtney, the Rev. Dr. John F. Carson, pastor of the Central Presbyterian Church, Brooklyn; Dudley Field Malone, of the Association of the Bar of the City of New York; the Rev. Dr. Cortland Myers, of the Baptist Temple, Brooklyn; the Rev. Dr. J. Wesley Hill, of the Metropolitan Temple, and Canon William Sheaf Chase, of Brooklyn. Resolutions were passed condemning Sunday shows.

Dr. Burrell was applauded when he said:

"The syndicate that is furnishing the indecencies for the city laugh at us when we Christian ministers come together only once a year and then let go. We have let go, yes, but only to spit on our hands and take hold again."

Dr. Carson said that in fighting for a Christian Sunday the forces of "greed of gain" and "love of pleasure" must be overcome. He said the State was betraying her children in the example of Sunday observance, and urged a vigorous campaign at Albany. In closing Dr. Carson said:

"It is not the business of the Mayor of Greater New York to say what laws shall be enforced or not. He has taken his oath to enforce the law and should and must be compelled to do so."

Dudley Field Malone said that this country must be sustained as a Christian Country, and he made an appeal to the Jewish citizens to repay the liberal benefits and protection which they receive by joining the Christians to preserve Sunday observance.

The resolutions passed urged the Mayor not to renew licenses in May for moving picture places against which there have been complaints, and asked that a censorship of moving pictures be established.

Resolutions containing a direct appeal to the Jews to become interested in the movement were then passed. They read, in part:

The Constitution of the United States and of New York State recognize Sunday as a day of rest, existing by common law, without need of legislative action.

The State Legislature has the right to regulate its observance as a civil and political institution.

That the enforcement of laws enacted by the Legislature for this end have been nullified of late through the activity of skilled lawyers and political manipulators generously fed by the Sunday amusement business.

This evasion and willful disobedience of the law they justified by an

asserted change of public opinion in general and by the rapidly increasing Hebrew element who observe Saturday as their Sabbath.

That the moral duty of every applicant for American citizenship, Jew or Gentile, is subscription to American law and custom. The Jew is not ethically justified in distorting the legal permission to labor on Sunday, which is a generous concession to his interpretation of the fourth commandment, into permission to conduct any amusement or other business on that day.

Had last year's Legislature passed the law proposed by many Jewish citizens, all Christian employees of Hebrew merchants would have been robbed of their rest day. Even now Hebrew business men are compelling Christians to work on Sunday.

That we call upon our Jewish brethren to substitute for the letter of Sabbath the spirit of his Holy Day adopted by the Constitution and common law of this land as a satisfactory recognition of his religion.

We ask him, conceding this point of difference concerning the particular day of the week, in return for the generosity of our free institutions to unite with the Christian forces to secure one day of the week for the whole people, free from business and free for worship.

A collection was then taken up to defray the expenses of issuing literature. The next mass meeting will be held on March 1.—New York Times.

Magistrate Butts, sitting in Morrisania Court, Jan. 26, fined Frank Bacci, proprietor of a moving picture place at 4430 Third avenue, $10 for keeping his show open last Sunday in violation of the law. He also fined Bacci's operator, Boyd Adkins, of 315 East Eighty-first street, $5.

"Foreigners come here of different religions, or of no religion, or with different days for observing their religious duties than our Sunday, and they want to do as they please on Sunday, regardless of our laws," said the magistrate. "They may influence some courts, but not this court. All violators of our Sunday laws will be punished when brought before me and found guilty."

MOVING PICTURES MADE BOY WANT TO BE HOBO.

James Lennon, a Germantown lad, celebrated New Year's night by taking in a moving picture show on Germantown avenue, near Wayne Junction. One of the pictures shown depicted the adventures of a tramp. His experiences on the road appealed to the boy's roving nature. After leaving the entertainment he went directly to the Wayne Junction yards with the intention of taking a freight train out of the city. Here he met two tramps, who were waiting for a similar chance. A policeman arrested the three. Next morning the two tramps were given thirty days' free board and the boy was returned to his parents.

The audiences of the picture shows are largely drawn from the young whose tastes are unformed and with whom curiosity is far better developed than discretion. For such persons any sensational and immoral displays become an example of evil, and a suggestion of wrongdoing, and they have a tremendous influence toward a permanent debasement of taste and a chronic impairment of moral judgment.

In too many cases the pictures displayed are criminally suggestive and educative. They are the old dime novel in action, and infinitely more powerful for evil than any printed book could be. In some cases the pictures are indecent, and often they are extremely vulgar.

The American public will watch with interest the result of the campaign which the newly-formed Motion Picture Patents Company will wage in providing stricter regulations and elevating the tone of the plays and of the theaters.—Philadelphia Telegram.

CHEAP VAUDEVILLE BLAMED FOR THE EVIL TENDENCIES OF SOME FIVE-CENT SHOWS.

A writer in the Chicago Daily News says:

"Is the tendency of our five-cent theaters elevating or demoralizing? I believe that some of them are growing more lax morally each month. I attended one last evening on Madison street, after a lapse of some three months, and much of the vaudeville was not only suggestive but blasphemous. Downright blasphemy should not be permitted on the stage in a Christian land. It is revolting to those who have been brought up to respect the word of God. The picture shows have nothing to gain by lowering their standard. On the contrary, they are likely to lose the weekly and sometimes daily nickels of thousands of church people, parents and children, who, while they will not attend a regular theater, consider it no harm to enjoy these moving pictures."

We quote the above opinion because it in a large measure reflects our own views. Only a few weeks ago we listened to a "turn" in an otherwise well conducted five-cent theater which was "downright blasphemy," so plain that it was severely criticised by the operator, who was anything but religious in his views.—Ed.

URGE LAW TO SHUT SHOWS TO YOUNG.

Efforts to make it impossible for children under 16 years of age to attend moving picture shows were again made this week, when the Committee on Laws and Legislation of the Board of Aldermen gave a public hearing on a proposed ordinance to this effect. Representatives of reform movements in the city spoke in commendation of the proposed legislation and there was no opposition.

John F. Hylan, City Magistrate in Brooklyn, said that the present laws prohibiting children in theaters do not relate to moving picture shows, which are operated under a common license.

Mr. Preston, superintendent of the Society for the Prevention of Cruelty to Children in Brooklyn, said: "We find hundreds of children almost every day in these moving picture places when they should be in school."

Canon William Sheafe Chase, in urging the measure, said: "I wish it clearly understood that I am not against moving pictures. I believe in them, and we must have amusements, but I believe they should be regulated and made moral."

DO MOTION PICTURES NEED AN APOLOGY?

Especially one like this which we quote from an editorial in the Albany (Ga.) Herald:

"The moving picture entertainment is hardly calculated to appeal to the better side of one's artistic temperament. Motion pictures are manufactured for commercial purposes only, and one must needs be generous when essaying to criticise. For instance, when stirring scenes of the Colonial period are being thrown upon the canvas, the spectator is not supposed to take note of the telegraph and telephone poles at the edge of a modern macadamized road, or of a Colonial Dame scrubbing clothes in a 20th century galvanized iron wash tub; nor should one's sense of the eternal fitness of things be outraged by the spectacle of Indian braves, acting as escort to Pocahontas, carrying that dusky princess's luggage in sacks bearing the familiar 'Purina' label.

"But, our cherished artistic temperaments to the contrary notwithstanding, we will continue to patronize the moving picure shows. They may not be uplifting, but there is a considerable part of the most of us that isn't intent upon being uplifted."

MOVING PICTURES AS COURT EVIDENCE.

The use of moving pictures as indisputable evidence was demonstrated in the Supreme Court in Brooklyn on Tuesday of this week, when Stephen McGardy, a ten-year-old boy, through his guardians, sued the Coney Isalnd and Brooklyn Railway Company for $50,000 damages as a result of falling from a car. The boy's leg was supported by a metal brace, and it was claimed by his lawyers that he was permanently disabled and would always have to wear the brace. Great surprise was in store when the lawyers for the defense asked that the room be darkened and exhibited on an improvised curtain motion pictures showing the McGardy boy engaged in all kinds of athletic sports, wrestling and running matches, etc., and without wearing any brace or showing any physical weakness. The judge ordered a sealed verdict. This was handed in by the jury the following day, awarding the boy $8,500. The defense immediately appealed from the decision on the ground that the evidence shown did not justify the award.

THEATRICAL MAN SAYS A WORD FOR M. P. SHOWS.

Touching on the subject of Sunday shows, a correspondent to the New York Herald has this to say:

"I would like to say a word about Sunday amusements in general and moving picture places in particular. If I were prejudiced it would not be in favor of moving picture theaters, for I am in the theatrical business, and there is not any doubt that they hurt us to quite a considerable extent. Nevertheless, I say, do not close them on Sunday, for by closing them on Sunday you aim a blow at them that in many cases would close them permanently, and that would be a hardship not only to those who have their money invested and some hundreds of people who are employed in them, but to the patrons as well, for these patrons are largely those who cannot attend the regular theaters.

"To many families I consider the moving picture shows a real blessing. The tired nerves are rested and for the time being they forget the trials and struggles of their sordid

lives. Their nerves rested, there is less irritability and consequently less friction in the small apartments that they call home. They have seen something that they will talk about, that will interest them, educate them, broaden their views, give them new ideas, and, best of all, it keeps them all together, when too often the man of the family would be spending the afternoon and evening in playing cards in the corner saloon, for some amusement is just as necessary for a working man as for a millionaire.

"I assert that morally and physically men and women are better for the moving picture shows and the theaters on Sundays as well as week days."

THE TENEMENT HOUSE LAW

is the means through which the city authorities are now oppressing the moving picture theaters. An important decision by Magistrate Breen against one exhibitor is being quoted as a precedent, but the lawyer for the defense has given notice of an appeal.

NO FREEZEOUT OF EXHIBITORS CONTEMPLATED.

Who is responsible for the canard that has been circulated by the Associated Press all over the country to the effect that the new combine intends to reduce the number of shows by one-half? Ridiculous and unfounded as the rumor is, it has given much trouble to exchange men who have been called upon by exhibitors to explain the object of the Patents Company.

As good an explanation as any that we have seen is that given to a representative of the Philadelphia Press by Dr. B. A. Baer, manager for S. Lubin.

"It will be one of the objects of the new combination," said he, "to wipe out, if possible, the apologies for films which are shown in many small places, especially in small towns. Not only worthless from a photographic standpoint, many of these films are immoral as well. If there is any 'freeze-out' at all it will be directed against those who have been purchasing fourth-rate films for little or nothing and charging the public good money to see the pictures."

Robert Leiber, of the H. Leiber Company, film renters, Indianapolis, Ind., says:

"The organization that has been effected will probably mean that there will be fewer moving picture shows that in the past, but there is no doubt that the entire moving picture business will be placed on a very much higher plane.

"All of the moving picture patents interests have been consolidated into one great company, and it will control the moving picture show business. It will cease to sell film and will only rent it to licensed moving picture shows. A nominal license fee will be charged. The license will only be granted when some general requirements, much to the benefit of the moving picture business, will be met.

"Among these requirements will be a demand for adequate fire protection, competent operators and good reproducing machines."

EXHIBITORS

are beginning to make favorable comment on the moving picture merger. Manager J. H. Brannen, of the Colonial Theater, Evansville, Ind., says that he sees in it a means of getting more regular change of pictures, more early retirement of worn-out films and pictures of better quality. He believes in motion pictures as a means of education and moral instruction when the right kind of films are shown, and has much hope in the power of the new company to regulate the distribution and eliminate much of that kind of film which has been classed as objectionable.

THE CAMERAPHONE.

The work of the cameraphone at the Theater Unique has been better this week. For instance, the singing of the College Four was not only well acted, but the voices seemed to be reasonably free from the metallic sound which has heretofore been inseparable from the phonograph. "The Jolly Blacksmiths" brought vigorous applause from the large audience.

It seems that selections in which the figures move considerably are far more satisfactory than are those in which they stand still or face the audience. The natural tendency is to watch the speaker's lips, and this is more or less dangerous. The words and the pictures are not always in perfect unison.

A singing and dancing act posed by the Elton Sisters was good, but a scene of troubles in a business block was not always so good. Another scene of an Irish party jigging was fairly good, but several times the music for the dance began before the fiddler raised his bow. Of course, not everyone watches these pictures so critically, yet manufacturers will be the first to recognize the fact that whatever success comes with talking pictures must be because they are perfect. Action is necessary, but yet greater care must be exercised in the poses and the words to keep them together.

EARTHQUAKE FILMS.

As soon as confirmation of the reports of the great disaster in Italy was obtained, the Vitagraph Company cabled to the manager of their Paris branch to proceed immediately to the scene and rush forward the negative. This he did, and we learn that he arrived on the scene at no small personal risk and inconvenience, having to walk a great distance, burdened with his outfit. But luck was with him from then and he secured a very complete record of the extent of the disaster, which was dispatched by the first steamer. An automobile was waiting at the dock for the arrival of the vessel, and as soon as the precious package was released it was rushed to the factory in record time and all hands worked night and day to get the prints in readiness for this week's release. The film is now holding the breathless interest of crowded houses and reflects great credit on the resources and enterprise of the Vitagraph Company.

Pathe, Gaumont, and the Society Italian Cines also have earthquake films, and taken altogether the American public have the satisfaction of witnessing the devastations of the catastrophe without risk to themselves, and the heartrending scenes shown should help to open the purse strings of those who have not yet contributed to the relief fund.

UNDESIRABLES.

A building inspector visiting several of the Indianapolis theaters one afternoon, found the operator in one booth smoking a cigar, with several reels of uncovered film lying around. This operator did not have a license.

An exhibitor (and as such should have known better) entered the office of the Swanson Film Exchange in Omaha, Neb., with a lighted cigar, which he carelessly allowed to come in contact with a reel of film. As a consequence the entire stock, fixtures and machines of the Swanson concern was a total loss, and several other tenants in the building suffered losses. This happened, although signs saying "No smoking allowed" were prominently displayed. Telegraph orders to other offices of the company enabled the shows to make their changes until a fresh stock could be shipped to Omaha.

The proprietors of three shows in East Liverpool, Ohio, are under the fire of the authorities for openly and flagrantly violating the State laws.

THE WEEK'S FILMS.

The new order of things was demonstrated in the films of the week. The output was noticeably reduced and there was a good deal of duplication in theaters near each other, where heretofore the films have been different. Further, it was seen in numerous places by the return to subjects shown some time ago. This was true, too, in outlying towns. Old subjects, or, at least, subjects which have been out some time, were seen in a number of leading places outside of New York. Perhaps one cannot say that the shows have suffered by this reduction in the subjects offered. Not everyone has followed the films as closely as the writer of this, consequently many of those shown have been quite as new as they were when first offered to the public.

The quality of the output of the week has been good. Perhaps not so many notable ones have been produced, but the comics have been funnier, and there has been even less of the dime novel style than the week previous. Anything along this line will be appreciated by audiences, no matter where they may be. The elimination of dime novel stories is much to be desired, and the sooner the new association accomplishes this the sooner will it place the moving picture business upon a better basis.

A limited output should mean a better output, and undoubtedly that is exactly what will occur. The situation has improved so much in this respect recently that the friends of the business feel gratified and confidently expect to see still further improvement in this direction.

NOTES FROM CHICAGO.

By Our Western Representative.

Surprise was expressed here at the absence of Carl Laemmle's name from the published list of the Motion Pictures Patents Company's licensed renters. An explanation was, however, soon forthcoming. Mr. Laemmle has several branches and it was necessary for him to consult the managers of them on several points before sending in his application. This having been done, Mr. Laemmle's application was duly made on Saturday, January 23, and accepted on the following Monday. We have Mr. Laemmle's authority for stating that he is completely satisfied with the new state of affairs, which he believed to be the only possible solution of the problem.

Mr. J. R. Edwards, who was formerly connected with the Chicago office of the Wm. H. Swanson Company, and later with the Kansas City office of the same concern, now holds the position of general manager of their St. Louis office. Mr. Edwards has had great experience of the film business and is popular amongst his clientele.

Apropos W. H. Swanson: This firm is doing a very large business and their magnificent office, probably the largest of the kind in the country, is always full of people asking for Mr. Swanson. If one gets two minutes of that gentleman's time one must be considered a very lucky individual. He always, however, manages to find a good word for all his friends.

We called the other day to see Mr. Fred. Aiken, a man always with a welcome and to be relied upon. Asking Mr. Aiken what he thought about the new agreement, he replied: "Tell them I am tickled all over and that I have been waiting for this a long time. If this business is going to last, we must use radical cures for treating the present evil. I agree with Mr. Charles Pathe—'A sharp knife and a clever surgeon is the only remedy.'"

CHICAGO OPERATORS ADOPT SCHEDULE OF WAGES.

The Moving Picture Operators' Union has adopted a wage schedule to be strictly enforced. The scale follows:

One operator, with one machine, beginning work at 1 P. M. or later, with an hour for supper, $22.50 per week.

Two operators, handling two machines, beginning at 12 or later, with an hour for supper, $20 each per week.

One operator, beginning at 6.30 P. M. or later, with an hour for supper on Sunday, $18.

All shows giving extra matinees on any days but Sunday, $2 extra for each matinee.

All shows opening before hours already specified, 50 cents per extra hour.

Operators in vaudeville theaters, only two shows per day, $18.

Operators in vaudeville theaters, three or more shows per day, $22.50.

Operators for road work, $35 and transportation.

All entertainments to pay operators $5 per night.

The union agrees that any operator quitting work without one week's notice and good excuse shall be fined one week's pay, to be given to his employer as damages. The union will also investigate all cases where operators are discharged or suspended.

CHICAGO ENFORCES LICENSED OPERATORS.

Chicago, January 15.—The announcement has gone forth from the Police Department that arrests will be made tomorrow of all operators and managers who attempt to run without licenses. The ordinance, which was passed July 13 last year, and which has now reached the verge of being enforced, provides a fine of from $10 to $200 for each operator who works a day without a license and from $25 to $200 for the manager who employs him.

WILLIAMSPORT, PA., TO HAVE A NEW THEATER.

Daniel E. Gorman, proprietor of the Lyric Theater, together with Frank H. Keyte, another prominent Williamsport business man, have purchased a plot of ground in the business center of the city on which they will erect a theater with a seating capacity of 600, to be devoted solely to moving pictures. The new theater will be known as the "Grand" and will cost to construct, from $8,000 to $10,000. Building operations will be begun at once and it is expected that the theater will be opened about the middle of April.

Notes and Comments.

The signatures of 700 residents of Hamilton, Ohio, to a petition circulated by the several churches has resulted in the Mayor issuing an order that all shows be hereafter closed on Sunday.

The Mayor of Norwood, Ohio, has issued orders to the same effect.

Assemblyman Gluck has introduced a bill into the Legislature providing for a reduction of the license fee for moving picture shows and for the admission of children between the hours of 3 and 8 P. M. on school days and at any hour on other days.

Levi Company, of 64 East Fourteenth street, who have made a reputation for announcement slides, have taken up the illustration of songs, and already have three for delivery, "Honey Dear," "Always Think of Mother," and "If To-day Were Yesterday." It is their intention to produce something always different from the regular run of song slides, and the slides that we have seen for the above songs are not behind any of their competitors in adaptability of the pictures to the lines of the song, while the coloring is very fair, and this, Mr. Levi says, will be greatly improved as soon as they get settled in more suitable quarters.

COMING HEADLINERS.

M. Severin, the master of pantomime, who has been the headliner in New York theaters for some time, will be seen all over the country next week through the enterprise of Pathe Freres. His masterpiece, "Incriminating Evidence," a drama giving a glimpse into the seamy side of Parisian life, is shown in a full reel film that will be released next week. It will be the headliner for the week, and will make money for the show that first gets it for any locality.

A Coming Headliner is "Stirring Days in Old Virginia," a war drama by the Selig Polyscope Company. The scenery, the spirited action, the historic interest and the personal element is such that we can safely say that this film will have a long and prosperous run. It can hardly be said that the Selig Company produce a headliner every time, but the success accorded to at least ten of their productions of recent date would seem to indicate that they come nearer the mark than any one else. One thing can be said for this concern, and that is that they spare no expense to stage their productions, and their efforts deserve the success that they have and more.

CORRESPONDENCE.

ACTION WANTED IN MOVING PICTURES.

Editor Moving Picture World:

I notice you speak favorably of the "Old Curiosity Shop" as an improvement in moving picture productions. While this special picture might please a person who has read Dickens' novel, and it was still fresh in the memory, yet a few more such pictures would put the box receipts to nowhere, as the general public want something more than stage scenery and people walking about, with the story untold. Such a picture caters too much to a mushy critic and hurts public interest in moving pictures. Manufacturers when cutting out murder and crime don't want to forget that the public's interest in pictures is sensation and action. As any manager can see by watching the audience while "The Sponge Fishers of Cuba" is on the curtain, when the closing scene showing natives walking the greasy pole comes on. It would have been better if that scene had been lengthened and some of the drier parts shortened for the lasting popularity of the picture.

Yours very truly,

W. CLARKE.

Rockford, Ill., Jan. 26, 1909.

The four page insert in this issue is to be detached by those who desire to bind the numbers of Volume 3, July to December, 1908. The publishers will furnish bound volumes at $1.25. Express paid, $1.50.

THE PENN MOTION PICTURE CO.

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Comments on Film Subjects.

"The Girl at the Old Mill."—As a picture this film from Kalem could hardly be surpassed. The scenes are all especially good. It is an old-fashioned love story, with a city man intervening between the country lovers. It has the usual ending, after some exciting incidents, such as an attempted suicide, in which the despairing girl actually jumps into the water. It is a good story, well told, and the scenery is especially pleasing. This film deserves a long run.

"A Burglar Cupid."—An Edison comedy which develops many new and wholly novel situations. To be forced to make love at the muzzle of a burglar's pistol and to marry in the same way is sufficiently new to create fun for any audience. The applause is vigorous at the close.

"Beginning of the Serpentine."—A semi-magic film from the Pathes, and like all their films of that type the action and coloring are superb. One wonders how it is accomplished. The figures are so vivid and natural that they appear to be actually there, not mere pictures thrown on a screen.

"The Stepmother."—Instead of the Pathes giving the public a repetition of the old hackneyed idea of a stepmother, they have made her a very lovable individual. For this the various audiences who see it should be thankful. The photography and staging are good and the action of the characters is natural. The film deserves a long run.

"Wonderful Eggs."—A Pathe magic film, beautifully colored, which shows some surprising developments from different sized eggs. The work required to make a film of this character must be something enormous, and it deserves liberal patronage, which it undoubtedly gets.

"A Hot Remedy."—A Gaumont comic which has nothing to criticise excepting the destruction of property in one scene. That was unnecessary. The conception is good, and with that exception the fun is unalloyed.

"The Persevering Insurance Agent."—A Gaumont comic which has more humor than most comics, and which is technically above the average.

"The Detectives" is a Kalem story of the Black Hand outrages which the police of this country are dealing with in a courageous and effective manner. The scenes are very faithful representations of the Italian quarter, and the operations and final capture of the kidnappers is told without any offensive details and just enough excitement to please the average audience.

"The Night Alarm."—A Warwick comic which develops a new idea in the revolutions of a bed. The way the bed in this film spins and takes the one with it who is near excites hearty applause and laughter. The urchin who is responsible for the disturbance escapes with everyone after him; and that creates a good deal of fun, too.

"Running Away From Home."—A comedy in which two children start to journey from France to America in an automobile. The acting is good and the technical quality beyond criticism. Undoubtedly children would act just that way in similar circumstances.

"The Near Sighted Hunter."—A film which seems to have no particular point, excepting possibly the tumbling about of a near sighted person. It doesn't excite much interest, though the technical quality is good.

"The Bewitched Breton."—A Gaumont which has some attractions in the unexpected developments which occur during the running of the film. The technical quality is good, and the film is interesting, but there is little to say beyond this.

"The Frolic of Youth."—A Gaumont comic which presents the possibilities of old age suddenly restored to childhood or youth. The action is good and some of the situations are good, but the film excites comparatively little interest.

"Sammy Celebrates."—In this film the Pathes have developed some amusing situations, yet one must say of a film which emphasizes drunkenness so strongly that its influence is not of the best.

"The Welcome Burglar."—The Biograph people tell an excellent story in this, and tell it so strongly that it grips very close. The scene where the husband gets into the room to find his wife bending over the dead body of a man is very strong, though perhaps not materially stronger than the one where the girl's first husband deserts her. Technically the film is excellent. All the little details are worked out to precision and the characters act naturally, as real people might be expected to do in similar circumstances.

THE MOVING PICTURE WORLD

VOLUME III

July-December, 1908

Edited by

J. P. CHALMERS

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING CO.

125 EAST 23d STREET, NEW YORK CITY

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"Those Awful Hats."—The Biograph folks have illustrated the big hat nuisance so graphically in this film that it needs no praise. It speaks for itself. It might be a good thing if one of the dredging machines shown here was in operation in every theater removing hats. More could be seen on the stage and the screen.

"Who Stole Casey's Wood?"—A Lubin comic that is really funny, and excited roars of laughter in two places where it was shown.

"A Suit Case."—A Lubin comic which is really funny. The antics and failures of the would-be detective are as funny as anything seen in some time.

"The Scar."—One of those ambitious Pathe films, beautifully staged, photographed and tinted, which tell a strong story in a way that holds the audience almost breathless until it closes. To be sure, three persons are killed, yet all had to do with the forcible carrying away of a girl, and one might say with much truth that their deaths were only justice, summarily meted out, perhaps, but punishment, well merited and swift enough to be effective. The story is good enough and is well enough told to run a long time.

"Buffin Wins First Prize."—A decidedly good comic from the Pathes, in which a donkey plays a conspicuous part. The many evolutions through which he is put by his driver are amusing. In short, the entire film possesses a clean humor in contrast with some of the pictures put out.

"The Curse of Drink."—A Pathe film which temperance organizations and churches ought to circulate as widely as possible. No picture ever portrayed the drink curse more vividly. It is good, but after one sees it one is disposed to agree that it is too good and to wish that one had not seen it. Such pictures are impressive, but at the same time they are depressing.

"A Jewel of a Servant."—A Pathe comic which introduces some laughable situations, but destroys too much property to be really funny.

"Love's Old Sweet Melody."—In this film Lubin has presented the old story of love, objected to by the stern parent, in a new way. It comes to the same thing in the end, however, and the couple who are ruthlessly torn apart are reunited at the very altar. The scenes where the vision appears to the girl are very strong.

"The Assassination of President Lincoln" is a pretentious subject for a new manufacturing concern, and we are informed that it is the second that has been made by the Penn Motion Picture Company, whose advertisement appears on another page. We have seen the film and can only say that it is a very excellent production, and shows that the producers have high ambitions and are possessed of good ideals. The character of Lincoln is portrayed by an excellent personification of the nation's most popular President, and the characters of Booth and his accomplices are well brought out. The trial scene of Booth's accomplices is rather tedious, but the film ends with an allegorical representation of Lincoln receiving the reward of virtue, which leaves a pleasant impression, and altogether the film is one that should have a good run around the anniversary of Lincoln's birthday.

Vaudeville Service.—As an example of what energetic, constant and intelligent application of a thorough knowledge of the show business and the requirements of managers and directors of parks, theater and amusement enterprises can do, we cite the Prudential Vaudeville Exchange, under the able management of W. S. Cleveland, who has taken the full course of "show business," beginning at the bottom and ascending to the top, as advance and press agent, house and road manager and proprietor, and has completed his post-graduate course in conducting a booking exchange which caters to all branches of the amusement world.

In 1906 Mr. Cleveland's exchange furnished attractions for but nine parks and six fairs; in 1907 it booked twenty-three parks, twelve theaters, sixteen fairs; in 1908 it had the exclusive booking for eighteen theaters, thirty-nine parks and forty-three fairs. For this year, 1909, the exchange will supply approximately one hundred and eighty-six parks and fairs, and one hundred and six theaters, of which seventy per cent. are booked exclusively.

For logical reasons, W. S. Cleveland's Prudential Vaudeville Exchange keeps growing and growing. There is no agency better equipped and surely no manager strives harder to please his clients than this former minstrel proprietor. Also it is a fact that this exchange has never had occasion to change its name or management.

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The Laemmle Film Service, 214 Wells-Fargo Bldg., Portland, Ore.
The Laemmle Film Service, 78 South Front St., Memphis, Tenn.
The Laemmle Film Service, 151 Main St., Salt Lake City, Utah.
Canadian Offices, Casino Theater Building, Montreal, Can.
Canadian Offices, Chamber of Commerce Building, Winnipeg, Manitoba.
Lewis M. Swaab, 340 Spruce St., Philadelphia, Pa.
Fearis Film Exchange, Room 11, Chancellor Bldg., Amarillo, Tex.
Fearis Film Exchange, 304-306 Barnes Bldg., Wichita, Kan.
Western Film Exchange, 307-09 Enterprise Bldg., St. Louis, Mo.
Detroit Film Exchange, Newberry Bldg., Detroit, Mich.
National Film Renting Co., 100 Griswold St., Detroit, Mich.
The Talking Machine Co., 97 Main St., East, Rochester, N. Y.
McKenzie Novelty Co., Butte, Mont.
The Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
E. A. Witte, Salisbury, N. C.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
The Kent Film Service Co., 218 Nicholas Bldg., Toledo, Ohio.
The Lake Shore Film and Supply Co., 314 Superior Ave., N. E., Cleveland, Ohio.
The Cleveland Film Renting Exchange, 717 Superior Ave., N. E., Cleveland, Ohio.

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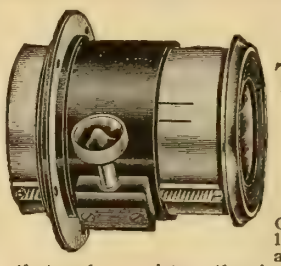

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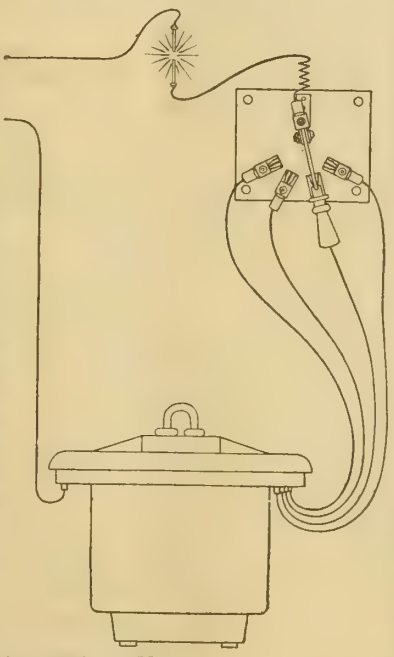

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BIOGRAPH COMPANY.

THE BRAHMA DIAMOND.—Depredation of the "Light of the World." The Hindu family of the Vedas were a mighty tribe as far back as 2000 B. C. Powerful and wealthy, with temples the most beautiful the world has ever known, those of Rajputana and Cawnpore being the most elaborate and famous. It was at the City of Cawnpore on a feast day that the faithful assembled in the temple to worship at the shrine of Brahma, the first person of the Hindu triune God -comprising Brahma, Vishnu and Siva, sometimes called the Brahmin Trinity. In this Hindu pantheon there were gathered natives of the Ganges Valley of all castes, with the priests, their wives, and houris; also a generous sprinkling of Western tourists, they being drawn thither by their thirst for sight-seeing. Most kaleidoscopic was the scene as out of its midst towered the stately idol Brahma. In the forehead of the idol there was imbedded a mammoth diamond of fabulous value. This was termed the "Light of the World." Among the tourists there is one who, a stranger in a strange land, finds himself in a depleted condition as regards finances. Extravagant and improvident, he is piling up a bill at the Cawnpore Hotel without funds to meet it. The sight of this diamond at once arouses his cupidity and he determines to secure it at any hazard. A visit to the temple shows that the Brahma is attended by one veiled guard. He also learns that this guard has a sweetheart who visits him during his lonely vigil. Enlisting the services of an unscrupulous Hindu they follow the girl to her home where they force her and her father to go with them to the temple, where under threat of her father's murder she gives drugged wine to her lover, the guard. He immediately falls into a stupor, and binding the father and girl, the tourist seizes the diamond and makes his way back to the hotel. Recovering his senses, the guard gives alarm, and he and the girl are taken to prison where he is doomed to die at the end of three days for the desecration of Brahma. The girl, however, offers to remain hostage if her lover be allowed to search for the diamond. This noble offer is accepted and the girl is chained to the floor of the dungeon, while the guard, humiliated by the confiscation of his royal turban, according to the law, is set free to bring back if he can the diamond. Should he not succeed in the allotted time—thre days—the girl will pay the penalty with her life. He first rushes to the Yogi, the royal seer, who shows him on the mystic mirror the face of the robber. The guard at once recognizes him as the tourist who had visited the temple and sets out to find him, which he does at the hotel, just after the tourist has sewed the diamond up in the handle of his suit case. He contrives to engage himself as a servant and as such makes a fruitless search of the tourist's effects. He is on the point of despairing when the tourist is called upon by a diamond merchant. Effecting his presence in the room by hypnotic power, the guard manages to secure the diamond and dashing madly back to the dungeon arrives just in time to stay the uplifted scimitar from the neck of the faithful girl. Length, 1,036 feet.

THE GIRLS AND DADDY.—Exciting experiences of two brave girls. "Call not that man wretched, who whatever ills he suffers, has a child to love." Although we have had occasion to use Dr. Southey's lines before we cannot resist repeating, as they are so evincive of truth for the smiling faces of children in the household shed a light more radiant than the sun, a warmth that dispels the chill of misfortune. Old Dr. Payson, a widower and father of two girl children, who is ever playing the role of the good Samaritan, giving his professional services in charity rather than for pay, as his patients are very poor, is in dire straits and has appealed to his old time friend for assistance in his present difficulties. His friend, with profound sorrow is forced to disappoint him owing to his own lecklessness. The doctor would have despaired but for the love of his two little daughters who braved him up. The little ones realize their daddy's condition and write a letter to their Grandma, apprising her of the fact, to which she answers with material aid. To the postoffice they go and find a registered letter containing a generous sum of money. So elated are they over the affair that they loudly promulgate their good fortune. "Now Daddy can have a new hat, a pair of gloves, and—well we can make him happy." This is all heard by a crook who is lounging about the postoffice, and also by a low-down negro, who plans to rob them when he finds that they will be alone owing to the doctor's being called away by the illness of one of his patients. The girls are asleep when the crook, who has also coveted their money, enters the room, but on seeing those two innocent children locked in each other's arms, his heart softens, and he leaves by way of the roof, and goes into the next house. The negro, however, has no such scruples, and when he appears he means business. He, of course, is ignorant of the crook's advent. The girls are aroused by the noise of his awkward entrance and they run through the house followed by him until they reach the

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garret, where they try to bar the door by piling furniture against it. This, however, proves small resistance, and one of the girls climbs to the roof, where she meets the crook, who is just coming from the next house, and at her entreaty he leaps through the scuttle just as the negro bursts in upon the girl. After a terrific conflict the brute is laid out, when Daddy appears in company with two policemen, who take the negro in charge. During the skirmish the crook slips out. This is a Biograph subject comprising a heart story of an intensely thrilling nature. Length, 901 feet.

EDISON MFG. CO.

ORIGIN OF BEETHOVEN'S "MOONLIGHT SONATA."—Synopsis of scenes:

Beethoven is equally remarkable for two qualities, eloquence of expression and beauty of form, which in his best work are always held in an exact and firmly controlled balance.

If we would fully understand his supremacy, we must perceive not only his achievements in both directions, but the high artistic power with which he correlates them.

Music lovers will enjoy seeing this beautiful picture showing the great master "in his habit as he lived," and following his footsteps on the night when, moved by pity, he was inspired to compose, for a poor blind girl, his immortal "Moonlight Sonata."

Wandering one evening, alone, through the streets, his attention was attracted by the notes of one of his own compositions, rendered in a masterly manner, and, upon inquiry, he found that the player was a poor blind girl.

Entering the humble home, he found the beautiful musician, the devoted sister of a loving brother, he a mender of shoes, she a pianist—both well-bred, refined and of lofty ideals.

Without revealing himself, Beethoven, learning from the fair musician's lips that she was an ardent admirer of his music—moved by the environment and charm of the evening—sat down at the piano and improvised.

The beauty of the night, the moonlight, the breathless attention of his hearers, his sympathy, all combined to inspire a masterpiece which thousands have enjoyed since that fateful evening when an accidental turn brought to life the "Moonlight Sonata." App. length, 900 feet.

THE ADVENTURES OF AN OLD FLIRT.—Synopsis of scenes:

Mr. Jack, although past middle age and married, is only as old as he feels; and, as he feels like a "boy of twenty," it is not to be wondered at that he still looks for a good time whenever the opportunity affords.

Another "old boy" and cronie of Jack's, also ever-ready for a lark, lets Jack in on "The Perfect Peach Masquerade Ball" and sends him a ticket, which delights Mr. Jack.

"The best laid schemes of mice and men aft gang a-gley"—Jack's does, for instead of burning the letter he very carelessly leaves it in the pocket of his smoking jacket, and—wifey finds it.

Although not o'er youthful herself, Mrs. Jack still possesses ginger and snap, and instantly prepares for action. When she leaves the costumer's on the night of the masquerade it is as a captivating soubrette.

Jack and his bosom friend are there bright and early, admiring the "peaches," making numerous "mashes" and having "one good time," but do not get into action in earnest until the dashing soubrette arrives.

The old fellows are at once rivals for the fair one's attention and admiration, and try to outdo one another in gallantry, in the dance, in wit and humor, and in all the arts they possess to enliven the beauty's pleasure.

She seems thoroughly impartial regarding both, but with a leaning toward the friend, which causes Mr. Jack to try a spurt, and he wins and takes the "lady" to supper.

Mr. Jack pours out his soul in confidence to the fair listener—gently urged to "make a clean breast of it"—and nobly responds. Declares that he is unmarried—dotes on blonde soubrettes, etc.—and, when he reaches the height of his eloquence, he is doubly unmasked and Mrs. Jack gets a new sealskin. App. length, 900 feet.

ESSANAY FILM MFG. CO.

THE MUSICIAN'S LOVE STORY.—In the opening scene we see the daughter of wealthy parents in the drawing room awaiting the arrival of her music teacher. The teacher enters and immediately begins to give his pupil a lesson on the violin. The girl is in love with her instructor, and tired of the lesson, lays aside her violin, and a few minutes later when the father enters the room he discovers the two young lovers in a fond embrace. The father orders the violinist from the house, and the daughter refusing to be parted from her sweetheart, gives up her wealthy home and departs to become the bride of the poor musician. One year later we find the girl, now a mother, in the attic home of the musician, where she is surrounded by poverty. In reading the daily paper she finds an ad. inserted by her father requesting her to return to her old home, but forbidding her to bring her husband with her. She decides to return, and writing a note to her husband, which she leaves on the table, gathers her baby in her arms and starts from the room when her husband enters. He implores her to remain with him, but to no avail, and she returns to her father's home.

Eighteen years later the musician, without funds and food, takes his violin to a pawn shop where he pledges it, in order to secure much needed funds. On his way home he rescues a young lady from the hands of a footpad. The girl is exceedingly thankful and asks for his card. In extracting the card from his pocket, the pawn ticket falls to the sidewalk unnoticed by him. As he walks away the young girl picks up the pawn ticket and decides to redeem the violin, in order to show her appreciation to her rescuer. She takes the violin to the attic home of the musician, finding her way there by means of the card he has presented her with. He then notices the ring on her finger, which proves to be the wedding ring of her mother. After a short conversation he discovers the young girl to be his daughter, who tells him that his wife's father, who many years ago ejected him from his house, is now dead. He agrees to accompany her to her home where she shows him into the same drawing room which held so many fond memories for him, and going to her mother's apartments, she entices her into the drawing room where her husband is sitting. One glance is sufficient, and they are soon in each other's arms. The picture ends showing the father, mother and daughter, a happy, reunited family. Length, 1,000 feet.

KALEM COMPANY.

THE DETECTIVES OF THE ITALIAN BUREAU.—One of the most important and interesting branches of the great metropolitan police force of today is the Italian bureau. For years it was found almost impossible to cope with a certain class of Italian criminals because the detectives had little or no knowledge of the Italian language and were not sufficiently familiar with the methods employed by the blackmailers and kidnappers who come to our shores from the dregs of Italy. But now things are greatly changed. Every big city has a distinct section of the detective force made up of courageous and honest men of Italian birth, and these men are devoting their whole time to rounding up and punishing Italian criminals. And so successful have they been that Black Hand crimes have been practically blotted out in all of our large centers. And when one of these criminals is caught he is punished to the full extent of the law.

In the splendid moving picture drama which we are about to show you we will give you a very clear idea of the manner in which these Italian detectives work and we trust that our picture will help in the good work of proving to all Black Handers that America is no place for them to operate.

Scene 1.—Pietro Rossi's Little Girl.
Scene 2.—Premature Explosion of the Bomb—An Arrest.
Scene 3.—Rosa Captured by the Black Handers.
Scene 4.—Rendezvous of the Black Hand Gang.
Scene 5.—Detectives From the Italian Bureau.
Scene 6.—Rosa Escapes.
Scene 7.—Rosa Meets the Detectives.
Scene 8.—The Black Handers Nabbed.
Scene 9.—Rosa Restored to Her Parents.

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THE GUARD'S ALARM (Urban-Eclipse).—Masterful representation of the thrilling and amazing experiences of a railway guard. One of the best of the comic and magical films upon which this company has built this section of its reputation.

The guard's experiences with a new alarm clock alone are sufficiently humorous to furnish the plot of a good subject, but when to these are added his further troubles—in the station, on the line and in the van as his train and his brain proceed at full speed—the effect is heightened, laughter becomes uproarious, wild incidents follow each other with dream-like rapidity, until his mad career is ended with the total destruction of two trains in collision; a most realistic episode. With this smash the sleep-bemused brain resumes its functions, and the official rouses, happy to find that there is still time for a further snooze before going on duty.

Order of pictures: The guard, anxious to wake punctually, invests in a new alarm clock; but the use of the instrument to murder sleep so impresses itself upon his mind that his dreams become awfully and comically realistic. The whole series of pictures are only dream incidents, but their presentation is so vivid that the convulsed audience only realizes this fact as the final scene is projected.

The Guard's Dream.—The indignant guard is aroused by his new clock, and throws the offending thing upon the floor. The clock is in no way injured but continues to ring and mechanically moves about the room. The sleeper arises, immerses the clock in his wash basin and again retires.

A female member of the household unceremoniously reawakens the guard. He hurriedly rises and finds he has no time even to dress. Knocking the woman down in his flight, and clad only in

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pajamas, he rushes to the station to find his train retiring from the platform. He jumps into his van, but the train magically disappears and he is precipitated on to the line, from which he is helped by a porter.

The inspector arrives and turns the insufficiently dressed guard away from the premises. As the guard runs backwards, his uniform clothing, article by article, flies to him and is hurriedly donned. After another vain attempt to overtake the train it is stopped and he enters his van.

Interior of the Guard's Van.—The official mops his head and prepares to begin his duties of sorting the baggage and parcels. To his dismay, the mischievous head of an imp emerges from a milk churn, and the creature throws a missile at the guard.

Surprised at first, then indignant, the guard retaliates and chases the imp around the van. Mysterious appearances and changes follow in rapid succession.

The imp constantly arrives upon the scene, but when caught, changes to a girl. Love passages ensue, and a dance—but the guard finds that he is waltzing with the milk churn.

The imp again appears from a bucket, and the guard makes a grab, upon which the creature dissolves into a heap of paste. Again he resumes his unnatural form, and from this changes to a red Indian, who seizing the guard, chops off his head.

The headless guard sways about, when the girl reappears and reunites the dissevered railway man.

A further bewilderment and a country yokel, arising, is forced into the imp's basket, out of which instantly springs a conventional Mephistopheles.

The churn now acts independently, rising to the roof of the van and emptying its contents over the astonished official, after which Mephistopheles vanishes in a wreath of smoke.

The culminating point of the drama is now reached. The train is depicted traveling through picturesque scenery; then stops, and another train at full speed runs into it. The cars are telescoped, and a most realistic scene of a railway disaster is projected; escaping steam, bounding cars and general wreckage result.

The Guard's Bedroom.—He awakes in terror, looks at his new clock, and, greatly relieved, again relauses into—this time—more peaceful slumber. Approximate length, 463 feet.

GENDARMES' HORSES (Gaumont).—An excellent comedy. The well trained horses of the gendarmes foil a daring plot of a couple of prowlers by trotting their captors into the arms of the law. In the chase that ensues many ludicrous and exciting episodes are enacted. Approximate length, 275 feet.

A MOTHER'S HEART (Gaumont).—This story portrays in a beautifully pathetic manner the incident of a careworn mother being discarded by her son and the latter's wife. When sickness befalls the young man the wife most unnaturally leaves him to his fate, but the loving mother, heeding no danger, returns, ministers to him and soon nurses him back to health. Noting the love of her son for the undeserving wife, the mother very valiantly stifles her prejudices and brings about the reunion of the estranged couple. Happiness reigns supreme again and the young couple vow ever after to minister to the wants of the aged mother. Length, 650 feet.

THE LIVING WRECK (Urban-Eclipse).—A drama enacted on the wild and weird coast of a sea town. The scene opens with a view of the populace, both male and female, gathering seaweed. The refuse of a shipwreck at sea is being washed ashore and from a rafter is taken the almost lifeless form of an unfortunate victim of the wreck. While others go to seek aid one of the men avails himself of the opportunity to rob the victim. Observed by another and later confronted he agrees to divide the spoils. For the latter purpose both men seek the seclusion of the cliffs and here in an argument the thief slays the other man of his share. When the patient recuperates and wishes to reward his benefactors he detects his loss and a search is instittued for the guilty man. Circumstantial evidence points to the guilty culprit. The victim of the foul attack regaining consciousness appears and adds his testimony and accusation, whereupon the prisoner is turned over to the officers for the law to take its course. Approximate length, 562 feet.

THE NURSE'S ROMANCE (Gaumont).—A drama of love. The two principal characters are the daughter of a farmer and the latter's hired hand. The parent readily sanctions the betrothal of the young people and all is happiness until the siren, in the form of a young woman from "town," upsets the mental equilibrium of the ardent admirer. He is led astray under false representations only to be discarded for the more polished and "gentlemanly" admirer of her own cast. Heartbroken the young man makes an ineffectual attempt to end his existence. At the hospital he finds that the nurse in attendance is none other than the demure little maid whom he so heartlessly discarded, and as punishment for which his life and happiness have been wrecked. Excellent quality throughout. Approximate length, 925 feet.

S. LUBIN.

AUNT EMMY'S SCRAP BOOK.—In her cozy room Aunt Emmy sits in a rocking chair before the fireplace, looking through her scrap book, the recollections of bygone days.

Childhood Days.—She sees herself as a little girl with blonde, curly hair.

School Days.—The next page reminds her of her school days. She is now fourteen years old. Those were happy days.

Love's Token.—Emmy is now 18 years old. Jack enters and puts an engagement ring on her finger. Aunt Emmy covers her eyes and with a sigh she turns to leave.

The Happiest Day.—It is Emmy's wedding day. How times have changed. She leans back and turns another leaf.

Sorrow.—Emmy has now a little home. She prepares the meal with her own hands to make Jack happy. Imagine her horror when he comes home under the influence of liquor. She pleads with him; he tries to strike her. In his stupor he falls to the floor. Emmy turns away from him. This has broken her heart. She takes her hat and coat and leaves the house.

The Next Morning.—The next morning finds Jack still lying on the floor. He awakes; he calls for Emmy; he cannot find her anywhere. Suddenly he sees a note lying upon the table:

> "Jack—I have suffered much, but I stayed with you. To-day you struck at me. That broke my heart. I am going forever. It is easy for you to forget me. It breaks my heart. EMMY."

Jack breaks down. Finding a whisky flask in his pocket, he breaks it upon the floor and swears never again to touch a drop of whisky.

Reward for Kindness and Patience.—Emmy turns another leaf of the scrap book. She is now nursing an old lady. Feeling that her end is near, the old lady makes her will, making Emmy her sole heir. She gives the paper to Emmy, who reads: "Having no kin, I leave all my earthly belongings to Emmy Chalmers, who for ten years was my good and true companion." Emmy bends her knees and under tears kisses the old lady's hand. The old lady pulls her up and kisses her upon the forehead.

What Jack Did in the Meantime.—Jack made every effort to find Emmy, but all in vain. He goes to the newspaper office and inserts the following advertisement: "Emmy, come back. I swear never to touch a drop again. Come back; I love you. Jack."

No Answer. Jack Goes to the West.—As no answer came to Jack's advertisement, he goes West, where he worked very hard as a miner.

Rich After Twelve Years. Off to Find Emmy.—Jack saw very dark days. At last, after twelve years, he found his efforts crowned with success. He found a gold mine, and now, being rich, he decides to find Emmy, his wife.

The Last Chapter.—Aunt Emmy is turning another page of her scrap book. Just then the door opens slowly. Jack enters; he puts his hands over her eyes. "Who is this?" Emmy guesses once, twice, then pulling the hands away she finds her head on Jack's breast. He bends down and kisses her upon the forehead. It is all like a dream to her. Then she jumps up. There stands Jack, good and true. "Emmy!" "Jack!" She hurries into his arms, they embrace and happiness beams in their eyes. Length, 865 feet.

THE BLIND MUSICIAN.—A blind musician, bent under the burden of his affliction, is led by his little daughter to the corner at which he stands, year in and year out, begging for mites from the passers-by.

Evening.—The little girl calls for her father and leads him home to a plain little house where she is preparing a modest meal for father and herself.

Morning.—Again the little girl guides her father to his accustomed stand. While leaving him and crossing the street she is run over by an automobile. Unconscious, she is carried to the hospital.

Evening. Where Is My Little Girl?—The blind musician is waiting at the corner. He stops a passer-by, asking the time. At last he asks a policeman to take him home. There he calls for his little girl, but she is nowhere to be found.

A Clue.—The policeman takes the blind musician to the police station. The lieutenant sends his man in search of the little girl. There is a 'phone call; the girl has been found at the hospital.

Found and Lost Forever.—Upon a cot in a hospital lies the little girl. Her eyes are closed. The policeman enters with the blind musician, who kneels down at the bedside of his dying little girl. One last kiss; she closes her eyes forever.

Six Weeks Later. United.—Among the graves. The musician comes toward a little hill. He bends down and kisses the stone. Then he plays the violin. Suddenly he reels, throws up his hands and falls dead over the little grave of the one he loved best. Length, 480 feet.

WILLIE'S WATER SPRINKLER.—Willie took grandpa's garden sprinkler and starts out to have some fun. His object is a dude, who, mistaking the water sprinkler's action for rain, opens his umbrella. He meets with many mishaps, all caused by mischievous Willie, and is at last subjected to severe douche by a fire hose, which seems to him like a tornado in comparison with Willie's water sprinkler. Length, 340 feet.

PATHE FRERES.

A VILLAGE QUARREL.—A pair of young lovers meet at the well, where the maiden goes to get water. While strolling back to the house the youth tells the happy girl of his love for her, and, after a little persuasion, she promises to become his wife. Bidding her good-bye at her gate, he goes on to his own home, which is on a farm adjoining that of his sweetheart.

The youth's old father takes a cow out to graze, and ties her to a stake near the boundary of the two farms, but somehow the animal breaks loose and goes over into the adjoining cabbage patch, where she is discovered by the girl's father, who rushes out and chases her, striking the animal with a club as she tries to make her escape.

This so enraged the old man who owns the cow that he comes rushing down to remonstrate with his neighbor, who turns and gives him a beating with the same club. The old man toddles back and informs his son, who, upon hearing the story, becomes so enraged that he goes over and gives the old neighbor a beating. The girl rushes out of the house and denounces the young man for his cowardly act, and tells him that she will have no more of him for daring to strike her old father.

When the youth regains his composure he realizes the enormity of his rash act, and becomes so remorseful that he makes a bolt for the river to end it all, and would have succeeded but for the timely interference of his father, who seizes him just as he reaches the brink of the stream. The kind old father compromises, and informs the son that if he will go with him to the old neighbor they will be able to patch up the quarrel. They go straight to him and offer their apologies for the mistakes made in the heat of temper, which are accepted by the old fellow, who shakes their hands, and the whole affair is forgotten. The happy young couple are again united and receive the old folks' blessing. Length, 466 feet.

INCRIMINATING EVIDENCE. — This powerful drama was acted by Mr. Severin, the great pantomimist, and a company of clever artists for our art film, and unfolds an interesting story of the seamy side of Paris life.

The first scene takes place in a haunt where a murder is committed, with robbery as the motive, by a man of respectable appearance, who, in order to avert suspicion, smears blood on a sleeping tough's hands, and puts some of the dead man's money and valuables in the innocent fellow's pocket, while he himself beats a hasty retreat from the place.

Upon the discovery of the crime, the crowd rush into the place, and immediately the blame is thrown on the poor tough, for it was with his dagger that the deed was committed, and all the evidence points to him as the guilty one. After the unfortunate fellow is led away by the police and the place is cleared of all excepting one of the accused man's pals (Pierrot by name), who is slow to believe his friend guilty of such a crime and who sits alone in deep thought. Turning suddenly, he catches sight of a handkerchief stained with blood lying on the floor, and also a card case which the murderer dropped in his hurry to escape.

Pierrot goes to the home of the assassin, who is a prosperous man, highly esteemed by all, but who is leading a double life. Pierrot accuses him point blank of the murder and the latter denies knowing anything about it, until he is confronted with the proofs, when he weakens and offers the accuser money to keep the secret.

After blackmailing the murderer out of a large amount of money, Pierrot frequents his old haunts and spends his cash with a free hand, but at all times his conscience is accusing him of letting his pal go to his doom while he stands by silent, knowing the circumstances of the case.

One night, while in a drunken stupor, he has a dream in which he sees his pal going to the guillotine to expiate another's crime. It is too much for him to bear, so upon awakening he goes to the chief of police and confesses all, substantiating his assertions by producing the evidence.

The murderer is sent for and put through a rigid examination, in which he stoutly denies any knowledge of the affair. Finally he is taken to the scene of the crime and put through the "Third Degree," and when he is confronted with the incriminating evidence he weakens and confesses all. Length, 1,160 feet.

VULTURE HUNTING IN AFRICA. This unique picture, which shows a novel form of sport, was taken in the wilds of Africa, where we see the natives hunting the vulture and other large birds of prey. A series of excellent close range views gives us a good idea of the dangers a hunter after this particular game must encounter, for we see here as he climbs up into the crevices in the rocks, where the vulture builds her nest, and where one misstep means a man's doom. Then again the tall peaks of the mountain are scaled, and when a nest is discovered they let a man down into the chasm on a rope and he captures the prey, which is hoisted to the top of the mountain.

One excellent view is given of a wounded fawn falling a victim to the voracious birds. The animal is hardly dead before they attack and devour the carcass, leaving nothing but the bones. The hunter has an excellent opportunity to get some great game in a case of this kind, and they take advantage of the situation, and we see them returning to the camp with some wonderful specimens. Length, 597 feet.

SELIG POLYSCOPE CO.

A PRAIRIE TOWN ROMANCE.—In a small town in Montana lived a worthless drunkard who was only tolerated in the community out of sympathy for his hard working wife and only daughter. Poverty had driven the girl to accept a position as waitress in the town's only hotel a rather dilapidated and neglected building patronized chiefly by cowboys, who made frequent visits to this haven of rest from the different ranches to spend their earnings in obtaining what good cheer the hostelry afforded in the way of liquid refreshments.

Eliza Crane was a rather attractive girl and did not lack for admirers among the guests of "The Commercial." But to one, a handsome young cowpuncher by the name of Jack Lane she had given the preference, and was only waiting until Jack had saved up enough of his hard earned cash to start housekeeping as the wife of one of the best boys in the country.

By getting the drunken father on his side with the offer of quite a sum of money, another suitor laid a plan to marry Eliza in spite of herself. He gets the father to consent to the scheme to be present at the mock marriage he has arranged, and employs an unscrupulous vagabond to impersonate a minister of the gospel and conduct the ceremony. The farce is being carried out when Jack gets wind of the affair. Jack and his boys surprise the scoundrels at their nefarious work. With a wild rush the villains dash out of another door and away. Riding like mad, the fleeing outlaws round a small hillock in the valley, and suddenly wheeling fire into the midst of their pursuers, disabling their horses and leaving all but one without a mount. But that one keeps up the chase and follows them to town, where he acquaints the marshal with their crime. The valiant preserver of the peace gets busy, and by strategem soon has the three rascals securely locked in the calaboose, where they await a speedy trial and conviction. Length, 1,000 feet.

VITAGRAPH COMPANY.

THE DEACON'S LOVE LETTER. -In the packing room of a fruit store, Sadie and several companions are packing fruit in baskets, laughing and having a jolly good time. The boss enters and things become suddenly quiet. He scolds the girls for their lack of attention to business, then goes out, the girls making faces behind his back as he goes. Sadie, who seems to be the leader, has an idea. She writes a "mushy" note and hides it in a basket of fruit which is placed on a pile outside

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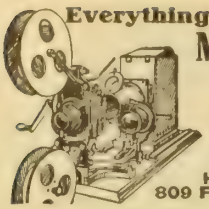

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the store. Shortly afterward the deacon comes along, buys a basket of fruit and, unfortunately for him, the one in which the note is hidden. The deacon goes to his office, hangs up his hat and coat and in looking over his purchase comes upon Sadie's note. He reads it, laughingly puts it in his pocket, replaces the apples and proceeds with his work, the note being entirely forgotten. The following day his tailor calls at his home for clothes to be repaired, and his wife, in going through his pockets, comes upon the note. She is wild with anger and starts at once for hubby's office. The deacon is busy at his desk as his wife enters like a cyclone, showing the note. He tries to explain, but she won't have it and hurries out in search of a divorce lawyer. The unfortunate man grabs his hat, starts for the fruit store, and, arriving there, tells of his trouble. Sadie steps forward and confesses and agrees to "square" him with wifey. As the deacon and Sadie are going up the steps of his house, the girl slips and sprains her ankle. The deacon helps her inside and is rubbing the sprained member as his wife and a visitor appear. Both scream in horror at this further evidence of his duplicity and run out. The old man faints and Sadie gives him whiskey to resuscitate him. He partakes too freely, gets foolish and tries to make love to Sadie, who manages to make her escape.

A little later in his parlor the deacon's wife is crying, her friend trying to console her. The door opens and Sadie runs in, followed by the unsteady deacon. The women scream in terror, bringing in the police. The deacon's wife takes out the incriminating note and shows it to Sadie. The latter confesses to having written it and explains all. The wife helps her hubby out from beneath the table, where he has sought refuge, fondly embraces him and begs forgiveness. Length, 410 feet.

THE MARATHON RACE.—Tom Noble, a college student, is in the gymnasium exercising with several companions. After finishing they adjourn to Tom's room. They are discussing athletics when a messenger enters and hands Tom a note. It is from mother and informs him that unexpected trouble demands his immediate return home. He shows the letter to his chums, who express their sorrow at the unfortunate turn of affairs.

At home, Mrs. Noble is sitting in her room perusing a letter as Mr. Grab, a money lender, is announced. After formal greetings, Grab makes an offer of marriage. The widow promptly and emphatically refuses him, whereupon the shylock grows angry, takes a mortgage from his pocket and threatens to foreclose unless she accepts his offer or pays the mortgage. He is ordered from the house and in coming down the steps meets Tom, just returned from college. The young man greets Grab, who does not answer. Tom looks after him in surprise, then enters the house. He finds his mother sitting dejectedly in a chair. He quietly comes from behind, surprises her and, after an affectionate embrace, the widow tells of her trouble. Tom endeavors to comfort her, saying that he will start to work at once. He finds, however, that securing a position is no easy job. At every place he tries for work the same answer, "Nothing doing," is given. He goes to Grab and pleads for leniency, which is mockingly refused. Emerging from the money lender's office, Tom sees a three-sheet announcing a Marathon Race, in which the first prize is $1,000. He determines to try for the prize, enters the official's room, signs his name as a contestant.

Three days later the race comes off. Tom and the other runners in costume come to the starting point. They start and Tom is well up among the leaders at different points along the route and, nearing the finish, he puts forth all his reserve force and comes across the line a winner. Rushing home to tell mother of his good fortune he finds Grab there demanding immediate payment or evacuation of the premises. Tom takes the prize money from his pocket, pays Grab, throws him out of the house and tears up the mortgage. Length, 585 feet.

THE LOVE OF THE PASHA'S SON.—A Turkish romance. Outside the palace, the Pasha and his son, the Prince are see descending the marble steps, several servants preceding them, salaaming as they walk backwards. They proceed to the river bank where two caiques are moored to the landing. The father and son enter one which is loosened by a servant and they row down the river. Further along the stream another caique, containing two Turkish women, passes them. Both look admiringly at the younger women of the two, although the Prince's look contains none of the insult conveyed in that of his father. The Pasha orders his oarsmen to put about and follow the other boat. They do so and the young girl is followed to her home which proves to be that of a wealthy merchant. The daughter and her chaperone enter the house, the Pasha's servant following. He makes a note of the number of the house and hurries back to inform his master. Inside in one of the richly furnished rooms the father and daughter are talking affectionately as a servant enters and announces a messenger from the Pasha. He hands the merchant a note which reads "You are requested to appear before the Pasha immediately and bring your daughter." They are horrified at the command but realize that failure to obey will mean death, so sadly follow the servant to the Pasha's abode. The merchant and his daughter are presented to the Pasha, who announces that he wants the girl for his harem. Pleadings are in vain, the merchant is given a bag of gold in payment for his daughter while she is led away. During this time the Prince and the girl have been casting sly glances at each other. He is seen to write something on a card and as the girl is taken away he follows, the Pasha looking after him rather suspiciously. In passing through the corridor the Prince passes the card into the girl's hand and walks on. She goes to the harem and connected reads on the card "I will try to save you to-night. Stay awake." Night comes and in the corridor outside of the harem room, a guard is on watch. The Prince comes along, tells him that the Pasha has sent for him and offers to take his place on guard. As the servant hurries off, the Prince cautiously opens the door, beckons to the girl and they both hasten through the cor-

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American Film Exchange, 645 Wabash Building, Pittsburg, Pa.
American Film Service, 125 Monroe street, Chicago, Ill.
American Film Service, 158 North Main street, Memphis, Tenn.
American Vitagraph Company, 116 Nassau street, New York, N. Y.
George Breck, 70 Turk street, San Francisco, Cal.
Buffalo Film Exchange, 13½ Genesee street, Buffalo, N. Y.
C. A. Calehuff, Fourth and Green streets, Philadelphia, Pa.
Calumet Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline & Co., 59 Dearborn street, Chicago, Ill.
Eugene Cline, 268 South State street, Salt Lake City, Utah.
Clune Film Exchange, 727 South Main street, Los Angeles, Cal.
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Duquesne Amusement Supply Co., 104-5 Bakewell Building, Pittsburg, Pa.
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Kent Film Service, 218 Nicholas Building, Toledo, Ohio.
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Kleine Optical Company, 657 Washington street, Boston, Mass.
Kleine Optical Company, 52 State street, Chicago, Ill.
Kleine Optical Company, 302 Boston Building, Denver, Colo.
Kleine Optical Company, 229 Commercial Building, Des Moines, Ia.
Kleine Optical Company, 214 Traction Building, Indianapolis, Ind.
Kleine Optical Co. of California, 369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company, 662 Sixth avenue, New York, N. Y.
Kleine Optical Company, 309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri, 523 Commercial Bldg., St. Louis, Mo.
Laemmle Film Service, 196 Lake street, Chicago, Ill.
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Laemmle Film Service, 78 South Front street, Memphis, Tenn.
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Laemmle Film Service, 800 Brandeis Block, Omaha, Neb.
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Pittsburg Calcium Light & Film Co., Neave Building, Cincinnati, Ohio.
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Pittsburg Calcium Light & Film Co., 60-62 Brownell Block, Lincoln, Neb.
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Superior Film Supply Co., 621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co., 338 Spruce street, Philadelphia, Pa.
Wm. H. Swanson & Co., 160 Lake street, Chicago, Ill.
Wm. H. Swanson Co. of Omaha, 405 Karbach Block, Omaha, Neb.
Wm. H. Swanson St. Louis Film Co., 200 North Seventh street, St. Louis, Mo.
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Twin City Calcium and Stereopticon Co., 709 Hennepin ave., Minneapolis, Minn
United Film Exchange, 717 Superior avenue, N. E., Cleveland, Ohio.
U. S. Film Exchange, 132 Lake street, Chicago, Ill.
Vaudette Film Exchange Co., 103 Monroe street, Grand Rapids, Mich
P. L. Waters, 41 East Twenty-first street, New York City.
Alfred Weiss' Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 949 Century Building, St. Louis Mo.
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.
Western Film Exchange, 201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange, Seventh street and Liberty ave., Pittsburg, Pa.
Wheelan-Loper Film Co., 339 Main street, Dallas, Tex.
Yale Film Renting Co., 622 Main street, Kansas City, Mo.

robe, leave the palace, go to the river and row off. The servant meanwhile goes to the Pasha's smoking room. The master looks up angrily, asks why he has dared leave his post of duty. He answers that the Prince has sent him. Pasha suspects the truth, jumps up and hurries out with the frightened servant. They reach the harem chamber, where there is one empty divan, verifying his suspicions. Servants are hurriedly ordered in pursuit, the chase leading over the river, then through a stretch of woods. On a road the pursuing party is close at hand, when the Prince spies an automobile containing tourists rapidly approaching. The auto party sympathize with the couple and take them into the machine. They start off just as the Pasha's servants reach the spot.

A little later, in a well furnished room in France, the Prince and the girl are the center of a bridal party, the contracting parties being the Pasha's son and the girl whom he saved. Length, 543 feet.

VIRGINIUS. The Roman citizens are cheering for their Decemvir, Appius Claudius, and his friend, Caius Claudius, leader of the soldiers, when Dentatus, an old Roman general, scoffs at their inexperienced leader. The citizens rush upon Dentatus, to kill him, but he is saved by Icilius, a young Roman.

Virginius' House. Virginius enters with his only daughter, Virginia, and discovers by a picture that she has painted that she is in love with Icilius. Virginius consents to their union and betrothes them in presence of his brother, Munitorius, and the old nurse of Virginia, Servia, and Virginius' old friend, Dentatus. Virginius is called to the wars.

Caius Claudius is defeated in battle and comes back in despair and tells Appius the news. Appius Claudius persuades old Dentatus to lead the soldiers in battle, hoping secretly that he will be killed. Appius sees Virginia and falls in love with her. He persuades Caius Claudius to claim her as his slave. Caius seizes Virginia in the streets of Rome and drags her before the Decemvir, Appius. Appius decides the trial in Caius' favor, but the mob overrule Appius and he is forced to postpone the trial for one day. Munitorius and Icilius send the boy in haste for Virginius to return to Rome.

On the battlefield Dentatus is treacherously killed by the soldiers, who tell Virginius that Dentatus was killed in battle. Virginius mourns over his old friend, Dentatus, when Lucius rushes in and tells him he is needed in Rome, that Appius Claudius has claimed Virginia as a slave.

He comes back in haste, embraces his daughter and boldly and fearlessly goes with her to face Appius Claudius. A slave of Caius swears Virginia is her daughter. Everything failing, Virginius, to save her from Appius Claudius, he kills her to save her honor, then, defying Appius, he rushes out. The mob seizes Appius Claudius and drag him to prison. Virginius goes mad and wanders away. Just as Appius Claudius is about to swallow poison in the dungeon and Caius Claudius comes in and promises him freedom, the mad Virginius wanders in. He imagines he sees his daughter struggling with Appius and calling to him for help, and seizes Appius by the throat and chokes him.

Munitorius and Icilius come in with the ashes of Virginia. They show Virginius the urn, his reason returns and he falls on his brother's shoulder. Length, 955 feet.

CLEOPATRA'S LOVER; Or, A Night of Enchantment. Outside Cleopatra's palace a youth and maiden are observed. They are evidently very much in love with each other. While conversing, the gates open, Cleopatra and Mark Antony come forth, accompanied by soldiers, dancing girls, etc. He bids farewell to Cleopatra and, accompanied by a body guard, starts on his journey. The youth takes no further notice of his sweetheart, but gazes fascinated at Cleopatra, who, after waving farewell to Antony, re enters the palace. The youth continues to gaze after Cleopatra, pushes his affianced aside, falls to his knees and kisses the step where Cleopatra stood. He then goes into the grounds, underneath her bed chamber, writes on a scroll of his ardent love, wraps the paper around his arrow and shoots it through the window. Inside the chamber Cleopatra and her servants are startled, take the arrow and read the note. Looking outside, nobody can be seen. Shortly afterward Cleopatra goes outside to the bathing pool, poises on the brink, when, looking toward a clump of bushes, she spies the lovesick youth. He is brought out and Cleopatra imperiously demands what his presence means. He is not abashed, but kneels and tells of his love. Cleopatra orders her attendants away, takes the youth and leads him off. When alone he again reiterates his love. Cleopatra orders her servants to bring wine, fruit, perfumes, etc. Dancing girls appear, execute a few manoeuvres, then leave. Cleopatra then rises and dances before the youth. A servant enters, delivers a message to the mistress, then departs. Cleopatra hands a goblet to the young man, who drinks its contents, then falls dead. Cleopatra bows over his body a moment, then springs up and sits on the throne as Mark Antony comes down the steps. He salutes and embraces Cleopatra, observes the corpse and demands an explanation. Cleopatra carelessly replies: "Just another slave I was experimenting on with poison." Length, 860 feet.

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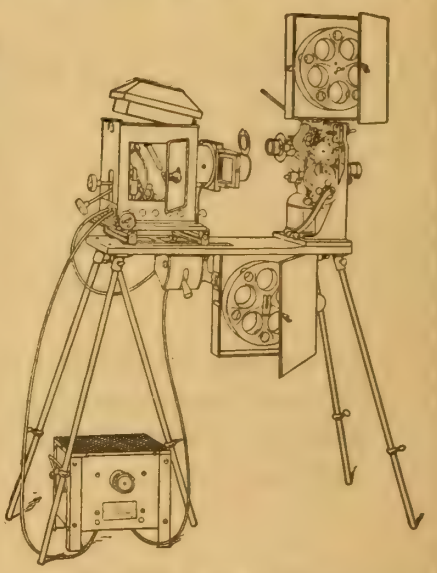

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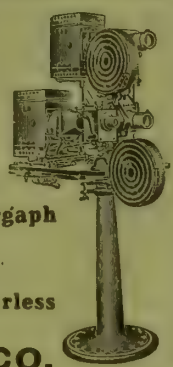

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Mr. Goodhusband goes out with the boys to make a night of it, and telegraphs his wife he left town on business. The evening paper recounts the wreck and killing of all on board of the train he was supposed to take. Mrs. Goodhusband at once gets ready for his interment, ordering the floral designs, etc. When he appears in the morning and finds he is supposed to be dead, he makes the bluff that he was the only one saved, and tells how he tried to help the others, when the morning paper arrives and states the account of the wreck was a mistake—it never happened. Poor Goodhusband, he—Oh, well— **Length, 558 Feet.**

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Moving Picture World

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vol. 4 FEBRUARY 6 No. 6

Editorial.

THE INDEPENDENT MOVEMENT AND ITS PROGRESS.

"We recognize the right of the Independents to fair play and adequate representation in the press, and we will warmly encourage any progressive movements that they may make. We wish to see a good and open fight, for the keener the competition on certain lines, the better for the welfare of the business as a whole. Our duty is to present all the news and facts impartially and to make such comments as may seem to be reasonably called for, and that duty we shall discharge, week by week, to the best of our knowledge and ability."

—Quoted from our last week's editorial.

Audi alteram partem: hear all sides, and as the above extract from our last week's editorial will show, the declared policy of impartiality of "The Moving Picture World" is no mere empty protestation of journalistic opportunism, but a concrete reality. We are resolved that all aspects of the moving picture industry shall receive just treatment in these pages, for it is only by such means that we can hope to receive a continuance of that widespread support which our efforts in the past have won for us.

Much water has flowed down the Hudson in the last few weeks. It needed time and opportunity to make the position of the Independents clear and definite so that it could be susceptible of comprehension and to comment. The revolutionary events of January 9 were followed by much confusion and wildness of action; much foolish talk and ill advised bluster; interminable lengths of pointless print and conjecture—all tending to obscure the Independent position, which, at last, stands out somewhat plainly and affords us the opportunity, for which we have been waiting, of correctly sizing up the position of matters as it concerns those who are outside the combine.

To begin with, it seems perfectly certain that the Independents must rank as important factors in the situation. The Film Import and Trading Company, the Great Northern Company and others profess themselves as perfectly well satisfied with the trend of business. They have control of an adequate supply of film for which there is an increasing demand, and they and those associated with them will be content with 30 per cent. of the total volume of the film business which they expect will fall to their share. It is argued, too, that imported Independent film will be more popular with the public than the Association, as it will not be shown so often and therefore will not become stale. This is certainly a strong card in the hands of the Independents.

It is urged that the objection of the exhibitor to pay a license fee is largely a matter of sentiment. He does not relish control in his business, and while this element exists the Independents may safely count upon a large volume of support for their productions. The smaller men may take out licenses; but the larger can afford to ignore the matter and can pick and choose their films from either Association or Independent sources. Generally it is the experience of the Independent Film Protective Association that the larger number of exhibitors are not signing the license agreement and are declaring for an open market.

"We will not enter into any combine," Mr. George Bauerdorf assured us, "that does not include *all* manufacturers, exhibitors and renters. If such a combine could be formed we would be the first to say enter. But I do not believe that such a combine is practically feasible; and therefore an open market is the best solution of the problem. Renters, exhibitors and manufacturers have different and conflicting interests, which cannot be harmonized." This view is also that of Mr. Ingvald Oes of the Great Northern, who points out that there are very many strong elements outside the combine.

The Independent films will prevent the threatened elimination of competition, as they will be plentiful, varied in subject, and to the taste of the American public. But to sustain the Independent position the support of the exhibitor is essential and the officials of the Protective Association point to the large meetings in Chicago, Detroit, St. Louis, Toledo and Philadelphia as evidencing the strength of the movement in favor of open competition. Here, then, we have the essential facts of the Independent position; and from the circumstance that there is such a strong demand for their films it looks as if the public will be the gainer from the keen and active competition that has set in. We also understand that legal protection will be given to the exhibitors using Independent film, should such protection be called for by circumstances.

As we have outlined it, the position of the Independents is commercially aggressive and politically defensive. They intend to sell, indeed, are selling, their films, and as regards patent disputes they are content to watch events as they arise. An offensive policy is under consideration, but it is premature to give details. Unofficially, however, we hear that a large corporation is manufacturing the Bianchi camera; that "Independent" apparatus and accessories will be available; and that the validity of the Motion Pictures Patents Company's patents will be contested. This summarizes the main facts of the situation, out of which arises a very clear position, viz., that the Independents are full of fight and are by no means displeased with the condition of affairs. We do not think we can put the matter more fairly or impartially before our readers, who, we believe, by this time are as fully in possession of all the facts of the situation as it is possible for us to ascertain them. In the last resort, as we have already pointed out, it is for the individual most concerned to weigh the pros and cons of the case and decide for himself where best his own interests can be most effectively served in the present juncture. The less sentiment about the matter, the better; the pocket is the only reliable guide. And if every one interested in the present crisis would faithfully follow that guide, the moving picture industry would prosper as it has never prospered before.

THE EXHIBITOR'S ASSOCIATIONS.

"Indignation is froth except as it leads to action!" once remarked an eminent statesman. There has been much indignation in the ranks of the moving picture exhibitors of late, but of definite lasting action it is difficult to perceive traces. "Don't sign!" has been the advice of the independent leaders. "We won't!" has been the reply of crowded meetings at Chicago and elsewhere. And thereupon certain associations, as our reports show, have been formed. Just in so far as those associations promote the welfare of the moving picture industry as a whole do we wish them success. Whatever the inspiration, it cannot be a bad thing for the moving picture field to be organized; the constant meeting of exhibitors for purposes of mutual counsel and help is certainly a thing to be encouraged.

Of course, the agitator of the purely professional kind has been on the warpath; he always is in such crises. Agitation is his stock in trade; without it he would have no reason to be. But that sort of thing soon finds its own level and subsides, and is heard of no more. The independent film manufacturer, however, occupies a different standpoint. He has goods to sell and if he can compete in the open market with privileged manufacturers he is entitled to take advantage of all the opportunities at his disposal. There is no monopoly in films; nor is the market closed to competing cameras and projectors. If there is a demand for these things it is certain that a supply will be forthcoming. We view with satisfaction the efforts of competing manufacturers to have a cut in for the profits of the moving picture field. Competition is the soul of trade, and we are surre that the guiding spirits of the Moving Pictures Patents Company will be sorely disappointed if their policy does not provoke opposition.

New York probably supplies the key to the situation throughout the country. We have been at some pains these last few days to make personal inquiries of the leading film exchanges as to how the exhibitors were treating the license question, and we have been informed that the "Don't sign" policy has been more honored in the breach than in the observance. In other words, the average exhibitor finds it to his interest to put himself in line with the policy of the Patents Company. Conversing with the owner of several moving picture theaters in the South, he indorsed that policy as likely to force out some of the ruinous competition from which he and others suffer. This we find is a very general view; and on the whole, it is a sensible one. One prominent renter informed us that the independent exhibitors were coming over to him in great numbers. Another professed ignorance of any appreciable "Don't sign" movement in New York and district.

Such being the position of affairs in the East, it is reasonable to suppose that the West will follow suit, and that Chicago and Detroit will revise their ideas. A factor of the situation is that the "Don't sign!" advertisements of certain exchanges have been followed by the "Do sign!" pronouncements of other exchanges of far greater prominence and importance. It looks as if the "Don't sign" agitation will peter out. In that case it is not clear what will be left to be done by the various exhibitors' associations that have been so hastily formed. They cannot possibly exist on a negative programme. Suppose they oppose the Motion Pictures Patents Company with all their main and might Well and good. They'll soon tire of that game; something of a constructive nature is required to keep their theaters going. What are they going to do?

Perhaps we are somewhat critical of these hastily formed exhibitors' associations; but we are not at all unsympathetic towards them. What we fail to see is how they can possibly last out on such vague programmes as they seem to have begun with. The boycotting of M. P. P. Company's machines and films is an intelligible plank in a platform; can they at present be satisfactorily replaced? That is the crux of the matter. It's no use waving the American flag and denouncing Mr. Dyer and other gentlemen over a simple business proposition. Nor is sentiment worth a cent in the matter; nor are attacks on monopolies, trusts, "illegal combinations," infractions of the Sherman law, and the other rhodomontade of the irrepressible agitator. This sort of thing doesn't help the individual exhibitor one bit; he must be guided entirely by his business instincts in the matter. And if he does that, we do not think he will go wrong in his decision.

This brings us to what we think is the pith of the present agitation as it circles round the exhibitor: whether he be in New York, Chicago, Detroit or elsewhere. Our advice is simple. Pay no heed to unauthorized agitators, or excited orators at public meetings. Consult your own interest; your own pocket. If it pays you to pay a license of $2 a week to anybody—no matter who, pay it. If it doesn't pay you to pay it, don't pay it. Let the individual decide the matter for himself. You don't need the assistance of an association on that point, whatever other advantages co-operation may bring you. As we have already pointed out, the taking up of a M. P. P. Company license doesn't barter away your "freedom" or sell you into slavery, from which there is no escape. But as a prominent theater owner said in our hearing: "It is well to be on the safe side. I'd pay $10 a week if it guaranteed me protection."

THE LICENSE QUESTION AND SOME OTHERS.

This week we publish two additional circular letters that have been distributed by the Motion Pictures Patents Company. They have some bearing on difficulties that have arisen in regard to the taking up of licenses by the exhibitors. These circulars make clear certain facts which, in the interest of all concerned, it is desirable to emphasize.

Licensed exhibitors, it appears, are not bound to the company by their licenses and may discontinue the licensed service at any time and be thereby relieved from every obligation incurred. There can, then, be no question of the signing away of one's "freedom," when "freedom" is entirely a matter of personal option.

Then again, the license fee is not an arbitrarily fixed sum of $2 per week. It is imposed on the principle of a sliding scale. The largest theaters are asked to pay $2 a week; smaller theaters $1; even smaller ones 50 cents, which becomes a merely nominal sum. We understand that licenses are being taken out all over the country by the principal exhibitors. There is no compulsion in the matter. It appears, however, that it is the policy of the company to have a licensed theater in every desirable locality.

In pursuance of its declared policy to protect its licensees, the company has already refused several licences which would be used at large and expensive theaters that it was proposed to erect by certain specu-

lators in localities where licensed theaters already exist. Moreover, the services of counsel have been retained to watch over the company's interests at Los Angeles, Cal., where the local authorities are taking steps to forbid the public exhibition of unsuitable film subjects. The company is co-operating with the authorities with this object.

* * *

In the shorter of the two circulars, headed "Announcement to Exhibitors," there are some points which cannot fail to secure general support. Those three points are worth quoting here verbatim:

"To prevent the renter from supplying scratched and worn out film by compelling him to return all such film to the manufacturer for destruction.

"To afford the legitimate exhibitor protection from ruinous and unfair competition by refusing to license or supply licensed film to a new exhibitor attempting to start a show where not required by public demand and where the competition would injuriously affect an existing licensed theater.

"To encourage in all possible ways the commendation and support of the moving picture business by the better class of the community."

On general grounds nobody can grudge approval to these objects. Damaged film and excessive competition cannot possibly advantage the moving picture business as a whole; and it is certainly desirable that the support of the better classes of the community should be attracted to the moving picture as a form of public entertainment. Common fairness demands an acknowledgment that these objects, at any rate, of the Patents Company can only make for the uplift of the industry. We think the circulars we are reproducing clear up many points of confusion that have arisen with regard to the application of the Patents Company's policy. It is our object to make that policy, as well as the policy of the Independents, as clear as possible to the reader, so that he may be posted in all the latest developments as they arise.

IMPORTANT TO EXHIBITORS.

As we go to press we learn of the very latest development of the license question. It is that this week the licensed exchanges will be notified by the Motion Pictures Patents Company to cut off the supply of Association film from those exhibitors who have not paid their license. This action must necessarily place those exhibitors who have not already arranged for an adequate supply of Independent film in such a position that they may be compelled to close their theaters.

Meanwhile, it is obvious that when the order goes forth, the Independent exchanges will have no reason to complain of lack of customers, and if they can obtain sufficient new subjects they will quickly reap a rich harvest. At present, however, we cannot learn that there is sufficient Independent film available to meet a possible demand.

Therefore, those exhibitors who have not paid the license fee should lose no time, either in making their contracts with the Independent exchanges, or, during this week, paying the license fee. In taking the latter course, as has already been made clear, they will not sign any document which will prevent them subsequently transferring their business to the Independents, so soon as the latter are in a position to supply enough new subjects.

¶ CAN you afford to miss a copy of the MOVING PICTURE WORLD? $2 per year—52 numbers.

Notes and Comments.

Williams, Brown & Earle, 918 Chestnut street, Philadelphia, Pa., are putting out a very interesting series of slides on the recent earthquake in Sicily. These slides are made from original negatives and give a very graphic description of the devastation of the ancient cities.

Raleigh & Robert, 16 Rue St. Cecile, Paris, France, are alive to the present opportunity for introducing the productions direct to the American market. This concern is famous for their travel films, but they have a large stock of comedy and dramatic subjects which have never been seen by American audiences. We have seen a few of their films and in point of quality they seemed to rank with those of the leading producers of both continents.

The Motion Picture Supply Company is a new concern that has been formed in Rochester, N. Y., to handle independent films and carry on a general business of equipping theaters. Mr. R. M. Mock, who was for two years manager of the film department of the Talking Machine Company, of Rochester, is the senior partner of the new concern. In the office of the Moving Picture World, Mr. Mock was asked what quality of service he intended to give and he said that he had placed orders for several copies of every subject issued by the Independents and he intended to give an exclusive and up-to-date service. Having no accumulation of junk to start out with, they had no intention of catering for that class of trade.

Life on an ostrich farm forms the principal part of the Kalem Company's issue of February 12th, called "The High Diver." Incidentally, Tom Quincy shows his ability in diving from a very high post, and thereupon secures a job on the farm. A pretty girl is incidentally accused of stealing a cash-box; subsequently attempts suicide and is rescued from a watery grave by the gallant Quincy, who subsequently secures the affections of the girl he has reinstated in her job. This might be called the underplot of the film, which is rich in illustrations of the way in which the gentle ostrich is handled for the purpose of yielding up his feathers for commercial purposes, so that this film is both educational and dramatic in about equal proportions. The photography of it, as is usual with all Kalem productions, is of a very high order of merit, the pictures being equally and harmoniously illuminated throughout, and the uniform depth, so that besides looking upon a highly dramatic series of incidents, the spectator also has the rare advantage of looking upon the highest class of photography as applied to motion pictures. This film will, undoubtedly, be very popular.

TO REFORM MOTION PICTURES.

The Moving Picture Exhibitors' Association of Greater New York has placed itself on record as favoring only clean and wholesome pictures. The association has appointed a committee to co-operate with representatives of social institutions, settlements, etc., for the purpose of weeding out any moving picture theaters which cast a reflection upon the moving picture business. The committee consists of: Joseph Driscoll, chairman, Dr. Lamburger, A. Schultz, Gus Koehler and Daniel Donegan.

Dr. Lichtenberger, who is connected with the Bureau of Social Research, called at the office of the World and expressed himself as satisfied that the moving picture shows were both instructive and entertaining and he thought that there were other kinds of public entertainment which needed more the action of the moral censor.

FIVE-CENT THEATERS REDEEMED.

Chicago's Juvenile Court Committee reports evolution of cheap playhouses as result of supervision. Converted from places of demoralizing influence to centers of positive educational value—such has been the evolution of the five-cent theater, according to the report made by the Juvenile Court Committee, which held its tri-monthly meeting at the Chicago Women's Club recently.

The field secretaries reported (said Mrs. Joseph T. Bowen, president of the committee) that the improvement in the five-cent theater is the result of constant supervision, and, whenever necessary, prosecution for offenses, against the nickelodeon.

Statements Issued by the Motion Picture Patents Company.

ANNOUNCEMENT TO EXHIBITORS.

The objects of the Motion Picture Patents Company are:

1. To insure to the manufacturer a fair and reasonable price for his film so as to enable him to maintain and improve the quality of his pictures. No effort is to be made to prevent free and absolute competition among the licensed manufacturers, all of whom realize that ultimate success can only come when the efforts of each manufacturer are directed to the improvement of the tone and quality of his output. Unless the price shall be reasonable and the quality high, the manufacturers could not expect to obtain the friendly interest and co-operation of the exhibitor and the exchange, without which success could be neither expected nor deserved.

2. By reason of the high quality of their pictures, the licensed manufacturers expect to eliminate the cheap and inferior foreign films which have been forced upon the market, and to so educate the public taste that only high-class and attractive films will be accepted as reaching the American standard.

3. To prevent the renter from supplying scratched and worn-out film by compelling him to return all such film to the manufacturer for destruction.

4. To furnish through its several licensees an adequate variety and supply of first-class subjects (at least eighteen reels per week).

5. To afford the legitimate exhibitor protection from ruinous and unfair competition by refusing to license or supply licensed film to a new exhibitor attempting to start a show where not required by public demand and where the competition would injuriously affect an existing licensed theater.

6. To encourage in all possible ways the commendation and support of the moving picture business by the better class of the community.

The aims of the company entitle it to the cordial support of every exhibitor who is interested in the permanence and welfare of the moving picture business. The deplorable conditions existing in Europe to-day illustrate the effect of an opposite policy. It is the intention of the company to inflict hardship on no one, but by the active exercise of the above principles and a rigorous enforcement of the conditions established by it for the use of the films and apparatus covered by its numerous patents to save the business in this country from the demoralization with which it has been threatened by the activity of parties having little or no investment at stake in this country and whose only object is to reap a temporary harvest at the expense of the manufacturer, the exhibitor and the public. The exhibitor by accepting a license and licensed service from the Patents Company divests himself of no right and is free to renounce the license and abandon service whenever he may consider such a course to be to his advantage, in which case he will be in exactly the same position as if he had never been licensed.

MOTION PICTURE PATENTS COMPANY.

LICENSE FEE NOT ARBITRARY.

We regret that at this time it is not possible to personally reply to your communication which we have received with numerous others from exhibitors of moving pictures throughout the United States. We are rapidly getting our organization completed, and within a few days expect to move into our permanent quarters at 80 Fifth avenue, 16th floor. Our new offices and the experienced force assisting us will then be able to handle every matter pertaining to the moving picture business which may advance the interests of our licensed exhibitors. The chief purpose of the Patents Company, which is to promote the fullest co-operation between our licensees—**manufacturer, exchange, exhibitor**—will then be accomplished.

Until we have a further opportunity to take up particular cases, the following general information will probably answer all questions in which you are at this time interested:

We have licensed nine of the leading manufacturers of the world, who will hereafter put out their film under our patents, paying us royalties in recognition of them. We intend that the licensed films shall be distributed only by **licensed exchanges** and exhibited only by **licensed theaters.** The object of this is to put us in a position where we can regulate our business in the interest of all of our licensees and refuse licenses in any given locality where there is no public demand for additional distributors of licensed film or new theaters to show our film. It is for the protection of our patents and the exclusive use of the licensed service, which will be of the very highest class, that we require a nominal weekly royalty which the licensed theater is to pay.

We do not desire any exhibitor to pay such royalty unless he is satisfied to become a licensee of this company and exhibit our film.. We do not ask you to pay us a royalty of $2 a week, or any other royalty, if you should decide not to license your theater.

If you consider the licensed service desirable for your theater, we would call your attention to the fact that we do not ask you to sign any contract, agreement or other paper. You may send in the name and address of your theater with a license fee of $10, in return for which, if we decide to issue a license, we will send a license certificate which you may display in your theater. The license fee referred to would cover a theater up to March 8, 1909, and this has been fixed as the uniform license fee in every case in order to meet the preliminary expense of organization, etc.

As soon as we have completed the very difficult task of licensing the several thousand theaters using our licensed film we shall adjust the royalties to be paid after March 8th so that the smallest licensed theaters will pay a royalty of $1 a week, or less, the average licensed theaters $2 a week, and the largest and more prosperous theaters more in proportion to make an average of as nearly as practical $2 a week for all of our licensed theaters.

We are of the opinion that the licensed film will satisfy the public demand in the future as it has during the past year, and for that reason, we are willing to let the entire proposition rest upon the merit of the licensed service. The licensed exhibitor is not bound to us for even a single day and he may, at his own option, discontinue the licensed service and upon doing so he is relieved from every obligation assumed, and he puts himself in exactly the same position that he was in before he paid his license fee and was accepted by us as a licensed theater.

We call attention to this fact because there has been some misapprehension among exhibitors who have the idea that they are giving up some rights, or are assuming obligations, when they accept our license. We do not desire to interfere with the business of the theaters and we only propose to license those theaters which are desirable and where it is believed that our service is demanded by the moving picture public patronizing the theater.

As to your machines particularly, we wish to make it clear that a licensed theater may use any machine or machines which were purchased before February 1, 1909, if they are used in exhibiting our licensed pictures. Machines which are purchased from the manufacturers after February 1, 1909, if they are to be used in a licensed theater must bear the license plate of the Patents Company.

We enclose a list of our licensed exchanges and refer you to any one of them for fuller information if desired, and we also suggest that should this letter not answer your communication to us fully we will be very glad to have you address us a second time. Yours very truly,

MOTION PICTURE PATENTS COMPANY,
By D. Macdonald, General Manager.

New York, February 2, 1909.

THE WEEK'S FILMS.

In a general way what was said about the films last week has applied to the week just closed. The output has been less, and while no especially ambitious productions have been released there has been a higher general average, both in quality and technically. The films are better in every way. The subjects are better. The stories are better worked out and the technical quality of all the films controlled by the new organization has improved measurably.

The best that can be said is that the films are improving and it is but reasonable to suppose that the ambitious efforts which are to come will partake of the same degree of excellence and be, in their way, as good as the films which have been running this week.

The new organization has only to maintain its product upon as high a plane as it has adopted recently to keep the moving picture business upon a sound financial basis and to enable every one engaged in it to make money.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

USING OLD FILMS.

In a good many theaters old films have formed the bulk of the exhibit during the past week or two. The restriction of output, following the organization of the new association, has forced managers to go back to films which came out some weeks, or even months, ago. This is not altogether to the detriment of the business, either. A good many films were brought out which deserved longer runs than they had, but the disposition to flood the market with fresh films rather compelled managers to take the bulk of the output.

Where so many were brought out a considerable proportion of them were not up to the standard which should be required. The quality dropped in direct proportion with the quantity, apparently, and not until the restriction mentioned began to be felt was the quality improved. The past two weeks has seen a far better average and the riot of bloodshed is apparently over.

Old films are permissible where they have never been seen before. The audience which has never seen the "Octoroon," for example, will enjoy it quite as well after it has been running for several weeks as they will now. It is a strong film and deserves a longer life than some good ones have had during the past few weeks.

One might mention others, but the manager who has kept a list of the good ones which have had only an ephemeral existence in the past because the quantity was so liberal can now go back and pick out plenty of good ones to keep up the quality of his program, even though output is restricted. If he doesn't repeat, his films will satisfy quite as well as they would if they were fresh from the printing room.

A RESPONSE TO DUTY.

When the call to arms was sounded recently by the Philadelphia exhibitors responses came in from all over the State and outside of the State (thanks to the wide circulation of the papers it appeared in, this being one). One of the first responses to receive attention was a very practical letter from Mauch Chunk to our State organizer, Wm. M. Hamilton, asking him to come to a meeting on January 31 and effect the organization of the Lehigh Valley. The following is a copy of the letter, which was also sent to all the exhibitors in the surrounding country:

"Mauch Chunk, Pa., January 25, 1909.

"At a meeting of the undersigned exhibitors, the following was adopted:

"Whereas, The organization of manufacturers and renters of moving picture film to control the entire picture business to better their business, has been effected, we consider it wise and prudent that the exhibitors of the Lehigh Valley (now unorganized) to organize for their mutual protection and betterment of condition. We ask you to meet us at the Lyric Theater, on Sunday, January 31, 1909, at which time a preamble and by-laws will be drawn up, officers elected and such other business transacted as those present deem necessary. In unity there i strength, let us get together, exchange ideas and advise each other for the advancement of the business. Organize, not necessarily for the control of the business, but to improve our condition, which is now jeopardized by the film combine.

"Signed by W. E. L. Reeger, for Malarkey & McKeon, of Tamaqua, Pa.; John McTague, of Coaldale, Pa.; Oscar Bittner, of Mauch Chunk, Pa.; E. W. Davis, of Summit Hill, Pa."

The result was a largely attended meeting. Mr. Chas. Rottet, of Mauch Chunk, was elected president; Michael Meal, of Nesquehoning, Pa., treasurer; Mr. Ellerslie Davis, of Summit Hill, Pa., secretary. The meeting was called to order and the name of Local Branch No. 2 of Pennsylvania, to be known as the Lehigh Valley Division, was decided upon. They decided to meet again next Sunday and pledged themselves to keep the organization up no matter how the present situation should end. The State organizer took the floor and after reviewing the history of the attempt to get entire control of the motion picture business by the combine, pointed out the headway they had made in one year by taking away the Biograph and the different makes of Geo. Kleine exploited in this country and that the Independents made good enough to be taken in with them. He brought out the point that the money they charge the exhibitor for license may be centralized and that next year that very money could be used as a whip to whip you into line by buying up the next best makes. When you consider that there are 70,000 exhibitors in this country figure out what it would mean. He then enlarged upon the remedy which is the only one left and as a good doctor would say, "A desperate case demands a desperate remedy." He pointed out how by thorough organization throughout this country were each man to pledge himself to respond to a small assessment and obey orders from a fountain head and have all done through the central body the exhibitor would then know that he is dealing with men who have the welfare of him at heart. The reason he insisted on this was that some unsuspecting exhibitors may be made dupes of by people who take advantage of their perplexity. He finished his remarks by saying that he intended to organize different sections of the State and in the near future call a State convention. This will take some time, but when it is done we will have something good. The State headquarters wants the names of the exhibitors in this State, so as to arrange for meetings. Address 2525 West Girard avenue.

PHILADELPHIA EXHIBITOR.

PUNISHING THE MUSIC PUBLISHERS.

It has been admitted that the greatest medium of publicity that a popular song could have was the phonograph record. The talking machine carried the notes of a new piece of music into every hole and corner of the land, where it would never have reached but for it. Suddenly the music publishers began to agitate for a royalty on music used in all kinds of mechanical devices and got up a great hullabaloo about getting the copyright law amended so the makers of mechanical musical devices, notably the phonograph, must pay royalty. The matter went before a Congressional Committee and they reported in favor of making the manufacturers of mechanical musical devices pay a royalty—not to the publisher, but to the composer. This caused the Witmarks, the Sterns, the Gumbinski's and other to draw a long sigh of disappointment, and the copyright agitation which brought forth the alleged remark from one Charles K. Haris: "Me and President Roosevelt," to be dropped. Then the phonograph companies practically dropped the recording of popular music unless they were paid for the master record. And at once the sales of popular music dropped, dropped as is alleged and as is practically proven by the amount of work done by the various music printers, to almost one-half less in 1908 than what it was in 1907.

There are many lantern slide rental bureaus which have subscribers who do not employ singers but use phonographs instead. They want slides for songs which have been recorded on the phonograph and phonograph companies are not keeping up the supply. Consequently many new songs published are not getting representation, particularly in those parts of the country where phonographs are used instead of singers. There the music dealers are digging into their files and bringing out old songs that they considered unsaleable for years. They are now realizing on stock that the publishers realized on years ago, and the publisher's new songs which are not recorded on the phonographs remain untouched. The phonograph recording companies are particularly active in letting alone the publications of such houses as made the loudest noise about their desire to make the phonograph companies pay royalty. They are now getting their pay by being let severely alone by the best advertising medium that ever popularized a piece of music.

On the contrary many old ballads written by such famous ballad writers as J. W. Wrighton, F. E. Weatherly, Geo. Cooper and Felix McGlennon, Stephen Glover, Clifton Bingham and Henry Trotere, J. W. Molloy and Sir Michael Watson and the still writing balladist, Julian Jordan, are now being brought to the front. One slide firm in New York which makes a specialty of illustrating old ballads is getting many calls for "Love's Old Sweet Song," "Anchored," "Then You'll Remember Me," "The Song That Reached My Heart" and other famous old ballads. These songs which have been heard very little during the present generation are rapidly coming to the front again and the standard music publishers report a growing demand for them daily. They are received with great acclaim in the dime theaters where the musical taste has been supposed to be of the lowest, showing that even there a healthier state of affairs is rapidly demanding better music than the insipid popular trash put out by most popular publishing houses.

All this goes to prove that ex-whatnot who have usurped the music publishing business during the past few years have gone too far in debauching the public taste and that the revolt has come. It is to be hoped that it will continue until the present style of popular music is buried deeper than the bottomless pit.

H. B. INGRAM.

WHAT KIND OF FILMS?

No two person will ever agree upon the films which are most popular with the public. Each person will reason out the effect of this or that film from a different standpoint and no one can be certain that his standpoint is correct.

For example, when "The Old Curiosity Shop" was running in New York the writer of this article praised it, highly, perhaps, but he thought the excellence of the film deserved it. In last week's issue of The Moving Picture World is a letter critcising this praise and declaring that a few more films like that would have an injurious effect upon the box office receipts. The film was said to be one in which the characters merely walked around.

The letter was dated somewhere in Ohio and the writer of the original criticism spoke only from what he saw in the different audiences in New York, where he chanced to be when the film was running. For several months the writer of these criiticisms has been mingling with the New York audiences, and while they are not all alike it is asserted without any fear of contradiction that such films as this are closely watched in New York City and almost invariably get some degree of applause. The story was told plainly enough so that the New York audiences understood it and they were vigorous enough with their approval or disapproval of the different characters, quite as much so as they are with the highly spiced dramas which are often given them, interlarded with murders and other violent deaths.

The writer does not hesitate to say that the original statement was correct as regards the New York audiences. It was seen in two theaters in an outlying town and the general effect was the same.

No doubt the gentleman writing the letter is correct from his standpoint, but so was the writer of the original criticism. The effect the films exert upon the audence is what is described in these paragraphs, not the writer's personal opinion. That opinion would be at variance with a good many films that are popular, but unless a film is pernicious in some way it is never criticised personally. Its effect upon the audience alone is mentioned. But in this city this class of film is popular, like an educational subject, for example. A little shooting occasionally is relished, like that in "The Colonial Romance." But wholesale murders and suicides, which have been common heretofore, are not wanted and manufacturers could cut New York off the list of that type and still reap a goodly harvest of custom.

B. H. ALLBEE.

TWENTIETH CENTURY VIEWS.

Mr. Bachman, president of the 20th Century Optiscope and Film Company, who is known as the first film renter of Chicago, and who has always maintained a reputation for quality, was interviewed by the Western representative of Moving Picture World and asked his opinion of the present situation. He viewed the future from an optimistic standpoint. "Never before," he said, "did the moving picture business offer better inducements to those who intend conducting the renting of film on a strictly businesslike basis. Since the Motion Picture Patents Company have taken the reins we have something to work for and have already doubled our business, which is steadily increasing.

"We have many customers that have been with us since the infancy of our business, and the only reason we attribute for this is, our motto of quality, and have always maintained the old saying that water at rest will always seek its level, and so does quality. A few words regarding the move taken by outsiders, circulating spurious news regarding the exhibitors endangering their future by signing license contract. If I were an exhibitor, on the square, I would not hesitate a minute, as these contracts will soon eliminate the evils that are very unprofitable to the exhibitor, renter and manufacturer. I hope the day will soon come when those individuals operating moving picture theaters will have to rent their films from some exchange not owning any interests in moving picture theaters, or discontinue one or the other. I also hope that along with the steps taken by the Motion Picture Patents Company they will have an examining board, and all pictures that are trashy and unfit for exhibition would be rejected, as three out of every ten subjects we are obliged to take on standing orders are so poor in subject matter that the most ignorant spectator leaves with a look of disgust. Such subjects deteriorate our business and we never realize more than three-quarters their actual cost under the prevailing conditions."

A TOUR AMONGST COUNTRY EXHIBITORS.

By John M. Bradlet.

Dear Sir:—In the course of a recent visit to the country I found a great amount of dissatisfaction regarding this question of the $2 license. Whether the question has been fairly explained or not to the exhibitors, I do not know, but in general they qualify this new license as an imposition. They do not see why they should be taxed $2 weekly on a machine fully paid for several months ago. They claim that as long as they regularly pay their renters, the renters should give them perfect service with all the protection offered by the manufacturers without having to pay an extra fee. I have found the great majority of the exhibitors very indignant and some of them have declared that they will not pay. A number of timid exhibitors have paid and will sign, to avoid troubles or litigation. Others have signed or will sign merely because they are under certain obligations to the renters. still others have signed or will sign merely to keep their places running, in waiting to see the move on the part of the Independents. In my opinion this license question is going to be a bone of contention and has decided many exhibitors to consider a change of service.

Another question of vital importance, which has been freely discussed, is the vaudeville act. The country exhibitors who have no transient trade, but have to depend on a local patronage must give the best and having only short hours to make their money, they cannot afford to give long programmes. They consider that two reels of good films are all that they can afford to give, to keep their places going.

We must bear in mind that the combined show places of New York, Chicago and Philadelphia represent only 10 per cent. of the shows scattered all over the country, consequently the country exhibitors should be considered. Now as the country exhibitors cannot depend on transient trade, the afternoon shows do not pay and they must manage to give three shows from 7 to 11 P. M., and they have no Sunday business. If these exhibitors can manage to make from $40 to $100 per week on their investment it is all they can do and many of them must be satisfied with even less.

Under these conditions, the country exhibitors are badly scared at the increase of the vaudeville acts and if they have to follow others they will run their houses at a loss. If they could show some cheap, vulgar vaudeville acts of $10 per week, they would not kick so much, but in small towns, where they have to depend entirely on a regular **local** trade, they cannot show cheap vaudeville acts. The exhibitors claim that if the Motion Picture Patents Company wants to tax them $2 per week, the **said company should make it a point to not license houses showing vaudeville acts,** then the company would really offer a protection for the $2 asked.

Outside of the cost of the vaudeville acts, said acts would make the programme longer and force the exhibitors to give only two shows per night instead of three, consequently reducing the receipts.

Most of the country exhibitors have expressed hard feelings toward Mr. Lubin for pushing ahead the vaudeville acts and they condemn the following programme shown in Mr. Lubin's new place, on Market street, Philadelphia, on Saturday, January 23, 1909:

A selection from the orchestra, Miss Grace Powers, banjoists, Reese Bros., trick bicyclists—5 vaudeville acts. (Pathe) "A Fish Story," 400 feet; (Pathe) "Lady Cabby's Romance," 410 feet; (Pathe) "Bobby's Sketches," 174 feet—3 films, in all 984 feet.

The exhibitors claim that if such a move was on the part of Mr. Keith or Mr. Proctor or any other theatrical manager, they would have no redress, but they cannot understand that Mr. Lubin, as a manufacturer and renter, should demoralize the business and not only kill his own industry but also jeopardize the enterprises of his associates of the M. P. P. Co.

This question of vaudeville acts has another disastrous feature, that of alienating the theatrical managers toward cinematography. When the first moving pictures appeared the managers accepted them as a side line, but when they became so popular as to show the building of so many nicolets and to take away so many persons from the theaters, the managers got alarmed and started a war by showing moving pictures with other features. Large theaters in big cities can still make money in giving a two-hour show for 10 cents, but the small places cannot stand it. Many of the theaters tried to kill the moving pictures by showing old rainstorm films, etc. The managers of theaters have succeeded in several places; for instance, Plainfield, N. J., is lost to the moving pictures.

At my trip last October, Plainfield, N. J., had three regular shows: The Bijou, a neat, clean house on Main street, 10 cents; The Orpheum, a newly opened 10-cent place; The Park Avenue, a 5-cent house, was then getting ready to open. Mr. Proctor got hold of the old Plainfield Theater and at a great expense remodeled the same, with a luxurious entrance on Main street. Mr. Proctor drew the crowd, the Bijou and the Orpheum had to close their doors, and the Park Avenue is going to close.

As Mr. Proctor went to a good deal of expense, he will eventually convert his house into a vaudeville theater. You cannot fully blame Mr. Proctor, he is merely turning the tables on Mr. Lubin and others. He tells them: "As long as you enter my field I am going to kill the moving pictures, and as you cannot give a full vaudeville show for 10 cents you will have to close your places and allow the public to return to the regular theaters."

If the M. P. P. Co. wants to grant licenses to exhibitors for shows of not over two reels, with one or two songs and **no vaudeville acts,** the country exhibitors will gladly sign, as the $2 extra per week will be a real protection for the future of the business.

A hard question to approach is the quality of the work. The country exhibitors do not want the productions made for the Bowery.

I have been told several times that although the manufacturers would prefer to produce only first class, clean work, they had to enter the field of highly sensational and silly films, because it is what the public is calling for. The trouble is that the manufacturers are guided by the renters and that the renters, instead of listening to the wants of the country showmen, listen only to the demands of the Bowery and of the low East Side.

You can show anything you want on Fourteenth street, New York, or Market street, Philadelphia, because if New Yorkers and Philadelphians do not want to patronize such places the two big cities can go without the patronage of the local trade, as they have enough daily transients to fill their houses. This is another question in smaller towns, where the exhibitors have to depend entirely on their local patronage.

In New York, Chicago, Philadelphia, most of the places are operated by people after the nickels. They want a lot of plaster decorations, great, wonderful electrical displays, large sensational posters, anything to catch the eye and to get you in. Once inside, they have cheap operators working the machines as on a speed contest, to have you out as soon as possible to make room for others. They do not care what they show you, as long as they have some sensational titles on their posters.

In the country it is a different question. The folks are more cultured; they go to a moving picture show, same as they go to a theater, to see some good work and to criticise.

I reached Wilmington, Del., in a bad snow storm. As I went directly to the house of some friends, we wanted to remain by the fireplace, but as the young ones wanted me to take them to some moving pictures, we went out. At each place the halls were not one-quarter filled, it was as sad as could be, but really no business could be expected on such a stormy night. When we reached the Pickwick, one of the largest places, it was a different question, standing room was at a premium. Why? Because they were showing "Sherlock Holmes," of the Great Northern Company, for the second and last day. The audiences of the previous day had talked so much of this fine work in the car shops, ship yards, tanneries, mills, offices, etc., that the folks braved the storm to not miss such a good treat. This shows that good work can be fully appreciated.

If the renters wanted to listen a little more to the country exhibitors and less to the Bowery they would soon find out that the public does not call for highly sensational or silly films, or burglaries, murders, etc.

We must bear in mind that most of the shows of the big cities are run by men who came to this country, the land of the free, believing that they could do anything and even violate the laws, consequently they do not care what they show, they do not care about the morals, all that they want are highly sensational films to please the morbid passion of certain spectators and they depend on the transient trade.

(To be continued.)

Goodland, Kan.—A new moving picture theater, the "Crystal," has opened in this city. Andrew Wessel is the proprietor.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

Mr. Gane, Moving Picture Theater, Sixth avenue and Thirty-third street, New York. My Dear Sir:—You are a man after my own heart. You look on the bright side of things; so do I. You are an optimist; so am I. You believe in laughter; so do I. Yours is the only moving picture theater of all those I have recently visited which has sent me away in a good humor. For this relief, much thanks, and I beg you to accept the assurance of my most distinguished consideration.

* * *

The thermometer registered 27 degrees of frost as I handed my humble dime to the smiling young lady in the box outside the Manhattan Theater—she smiled ever so nicely at me, but, alas! she is probably another's—but inside the house all was warmth and cosiness. The Manhattan is a comfy little theater, and it is to be regretted that the march of railroad improvements has doomed it to extinction. Then there will be no moving picture theater on Broadway. It will be up to some enterprising amusement caterer to supply the omission: there is certainly room for one. But about Gane's show: it pleased me very much. There were no maudlin song slides, and the vaudeville was supplied by a chic young lady who could sing saucy songs and dance neatly. Give us more of this, Mr. Gane, and I will hand you my benediction. Broadway audiences like sparkling entertainments. So do I; and I have plied the pen of the critic in London, Paris, New York and other large cities.

The films were comic and we all laughed at and with them. The audience was in the mood to be amused; it was there to be amused, and not shocked or saddened. I observed my neighbors very closely; I always do on these visits. They do not want the murderous; the repellent; the ghastly; the sombre. **Do please, Messieurs Exhibitors, cut these things out, CUT THEM OUT,** if you value the success of your business. Over and over again these last few weeks I have heard people say they are sick and tired of gloomily ending film subjects; of subjects which depress; of subjects which deal with the seamy side of life. People really do not pay their nickels and dimes to be made miserable; surely to Heaven there is enough misery in the world, and all around us, without simulcrating the thing in the nickelodeon?

Now here is a list of the film subjects which so pleased Mr. Gane's audience (and me) the other night:

1. The two bandboxes (Pathe)
2. Tumbler in a bedroom "
3. The Juggler "

These are genuine comics, and even their Parisian humor was apparent to a New York audience. The misadventures of the two bandboxes carried by a pretty milliner; the flirtations of herself and lover, and the surprises caused by changing the contents of the boxes—all this pleasant fooling amused my audience (and me). Then the antics of that tumbler—extra-mural as well as intra-mural; and the dire misfortunes of the juggler who practices his art on the furniture and thus smashes up his home, to the continual horror of his wife, was it not to laugh? Of course it was. That's what my audience (and I) went to Mr. Gane's theater for! Bless you, friend Gane!

There were other items on the bill; and of these I liked "The Girls and Daddy," a clever composition, as all Biograph subjects are. There is some excitement in this film, the girls defending themselves against a villainous burglar supplying a highly dramatic element to the story, which, however, is not so clear and consistent as it might be. Never mind; the "act" went well. I should like to put in a special word of praise for the photographic quality of the films which I saw at Mr. Gane's theater. The pictures were without streaks, markings, splashes; they are well shown, evenly illuminated, and altogether here you see exhibited the moving picture to the very best advantage. I must go and invest another dime with that smiling young lady at the door of the Manhattan Theater.

MOVING PICTURE TEST CASE.

A test case brought by the Moving Picture Association came before Justice Maddox on Tuesday in special term of the Supreme Court, Brooklyn, when a return was made to a writ of habeas corpus for J. G. Leo, arrested on January 11 for running a picture show without a license at 889 Broadway. Papers were submitted and decision reserved.

Comments on Film Subjects.

"A Sure Nuff Tumbler."—A Pathe comic which is funny. The tumbler does his act to perfection. Moreover it is a comic in which destruction of property does not go to the lengths that it does sometimes. It gets a good hearty laugh wherever it is shown.

"The Village Quarrel."—A Pathe film which is intended for a comedy, but which, nevertheless, includes much of actual human nature in it. The cause of the quarrel seems trivial enough, as one sits and watches the film, but, after all, isn't this film so truly representative of human nature that it ceases to be funny and becomes pathetic? Everyday life is made up of such little incidents as are here depicted and the ones who staged this film unconsciously, perhaps, set the scenery for a typical heart story of the common people.

"Two Bandboxes."—A Pathe comic in which two hats are transformed by two bad boys into a fowl and a rabbit, respectively. The denouement is funny and many a laugh is heard as it develops.

"Aunt Emmy's Scrap Book."—Lubin is to be congratulated upon producing such a touching, and, at the same time, satisfying film. The picture is one that appeals directly to the heart and dry eyes are few when the separated husband and wife are reunited. As one after another of the scenes appear the audience lives with the delightful aunt her former life and shows its growing interest in the heart story which is being wrought out so graphically before them. And at the end they are reunited and one feels content to leave them with their new found happiness. The acting of the film is good, all the actions being well timed and the photography shows a marked improvement. The subject is such that it can be shown in any theater and be made a moral lesson for church entertainments. With such good work Mr. Lubin will help the present movement for better moving pictures.

"The Unwelcome Lover."—In this Eclipse film the story of an unwelcome lover and how he was finally disposed of is excellently told. The originality of the scheme wins the consent of the girl's father to the alliance she prefers. It is funny without being unsavory.

"A Colonial Romance."—In this picture from the Vitagraph people the heroine is carried away by the Indians at the behest of a rejected lover. Some parts of it are strong, but other parts are overdrawn and do not convince. There is considerable bloodshed, though it is in a fair fight, perhaps, and unquestionably many audiences like a little spice of this sort, though they do not want their diet all spice. The story is well told and technically the film is good. Further, it is short and the end comes quickly enough to save the long suspense which sometimes seems inseparable from subjects of this character.

"The Delirious Patient."—A film from the Radios people which almost reproduces the "Clown and the Child" from another house, which was shown some weeks ago. The action is a little different, but the idea is the same. This film possibly suffers in comparison.

"A Case of Spirits."—A Vitagraph comic in which the dropping of some cases of champagne down a well is responsible for some interesting divertisement. When temperance advocates become more or less hilarious upon what appears to be water one who has not seen the film can imagine the fun which develops.

"Cleopatra's Lovers."—In this reel from the Vitagraph workshop the human passions are very strongly portrayed. The exceptional attractiveness of the Sorceress of the Nile is strikingly depicted and the cold indifference of this same passionate woman is clearly reproduced as the dawn approaches and she hastens the death of her crazed peasant lover in causing him to drink the poisoned cup and fall dead at her feet, as she rises to meet Antony returning. It is a strong film and the story is strong, exerting a peculiar effect upon those who watch it, an effect which is exhilarating, without being altogether pleasant.

"The Living Wreck."—In excellence of photography the Eclipse is holding rank with the other well known manufacturers. The acting in this film is capital and all the details are well cared for. It is sad to see that a brutal murder must be considered a necessity in the production of good films. Let us hope that in the future the manufacturers will find subjects which will show us excellent work without the killing of someone.

"The Marathon Race."—In this film the Vitagraph Company is scoring a real success. The production is staged with much care, while the acting shows a remarkable improvement. It is a clean story which always pleases an audience and proves once more that a good deed leaves a better impression than a murder. We can not enough encourage the Vitagraph Company in this line of work. Few young men of our generation would take such interest in their mothers to save the homestead.

"The Deacon's Love Letter."—This is supposed to be a comic film, but does not bring the anticipated hilarity. The subject is complex and exaggerated in action.

"Guard's Alarm" (Urban).—A rather complicated film, full of more or less clever tricks with a story not very well told. When the guard is called by the woman, the impression is that the man, fully awake, runs out in his pajamas, and it is only at the ending of the film that we realize he was dreaming. It is on the comical line but does not arouse the audience much.

"Girls and Daddy."—From the Biograph Company we could expect better as they have spoiled us with good productions. For a dramatic subject the two girls are entirely too silly; their repeated kissing and hugging played more or less on the nerves of the audience. There was too much of it. If the present demand is for clean work, eliminating murders, burglaries, etc., we doubt if this film will meet the general approbation, as the manufacturers increase the criminality, by showing two different burglaries in the same production.

"A Poor Man's Romance."—A rather sad and pathetic story. Although treated with the well known care of Pathe's, this film did not seem to leave a good impression on the audience.

"Incriminating Evidence" is what the Pathe Freres claim to be "a film of the art." Mr. Severin proves himself a master of the dramatic art and is well supported by his own company. The photography and all the staging details are up to the standard of these well known manufacturers. On the other hand, the subject is possibly too sensational to meet the approval of the present reform movement. It is a brutal murder in which blood is shown, and, although it is presented in a vision, the apparition of the guillotine is too grewsome. Especially when the instrument of death is shown in all its working details. But as a masterpiece of mimic action and photographic presentation, it is a specimen of the highest development of the art of moving pictures.

"The Musician's Love Story."—In this film the Essanay Company have abandoned the long chases for which they are so well known. It is a serious attempt on the part of the manufacturers to produce a higher class of work and we must acknowledge a real improvement on their part. We will not encourage them too much in this line of work, as possibly they have not all the facilities to enter in direct competition with manufacturers making a specialty of high class dramatic work. There is a good field for comic films. The acting, especially the kissing is too much in the order of the comical line for a dramatic subject. The plot is rather weak, the great love of the girl for the violinist gives way too quickly to misery, and her sudden return to her first love, at the death of her father, shows that after all the love for money was the strongest sentiment.

"The Nurse's Romance," of Gaumont, is certainly one of the best productions of the season. It is a masterpiece of well told story and so simple that anyone can follow the entire plot without the help of a lecturer. The photography and staging are exceptionally fine, while the acting is of a high standard and so well timed as to make the film a real living picture. As the audience expressed much satisfaction, it is safe to predict a long run for this admirable production.

"The Octoroon."—A Kalem film, the first product of their Florida proposition. The more they produce like that the better it will be for the moving picture business. The photography is beyond criticism. The action of the characters is admirable. In short, they tell a good story in an excellent way. One wants to see this film again and again.

"The Modest Young Man."—This product of the Edison combination has all the qualities which have made the Edison films so attractive. The comedy is a bit suggestive at times, yet perhaps in reality only a slight touch of the risque. Technically the film is up to the standard of all the Edison pictures.

"Messina."—In this film the Pathes present a picture of the scenes of desolation in and about Messina after the earthquake. It brings home the effects of the disaster very strongly and graphically.

"Nick Carter's Double."—A Pathe comic in which the marvelous exploits of a dime novel detective are caricatured very successfully. Some of the situations are more than ordinarily funny.

"Calling Day."—A Pathe comic in which the destruction of property is made to play a much too conspicuous part. If this destruction could be eliminated, the other situations are funny enough.

"Which Was the Happiest Day of Your Life?"—A Lubin film in which the important events like the first pair of trousers, discovery of a moustache, the first kiss, and other important events are faithfully depicted. The subject is admirable and its development is all that could be desired.

"Love Germs."—A comic from Lubin which closely follows a Pathe issued some time ago. Both develop some funny situations, albeit a bit foolish.

"The Troubled Artist."—An Eclipse comic in which the difficulties of an artist to make a sketch with a young woman in it are depicted with a good deal of fidelity to what might be facts.

"Messina."—The Gaumont people have brought out a film here which shows the effects of the recent earthquake, perhaps even more forcibly than the Pathes. The ruin and desolation are shown with a strength that makes one almost shudder to look at the pictures. The crowds of miserable refugees and the various camps are shown, together with much more that is heart-rending.

"Rhodesia Railroad in South Africa."—A ride on the new Rhodesia railroad, which shows the African scenery to good advantage. One of the interesting features was the droves of queer looking animals that constantly crossed the track, in instances compelling the train to stop. This is an Urban film and is technically excellent.

"For Mother's Sake."—A strong story of hypnotism and crime is told by this Gaumont film. Technically it is excellent, and no one is killed excepting the villain, who deserves all he gets.

"The Messina Earthquake."—Another of these excellent pictures which represent the devastation of the recent earthquake in Italy better than any description can do. This film is, in many ways, the best yet. It actually shows the people, and, after all, the interest in a disaster like this is in the people. Buildings tumbled into ruins do not excite much interest, but the people do. And the moving picture makes the pitiable condition of the survivors very graphic and real. Those who are collecting money for the benefit of the sufferers had better get this series of films and exhibit them through the country. They wouldn't need to tell the story. This one carries the trade-mark Cines, and is excellent in every respect.

"Romance of the Lady Cabby."—A Pathe comic which introduces the story of a long run with a lot of people in it. There is a smash-up and several fights, with other exciting features, which, however, have become frayed at the edges because of long use.

"The Dancer and the King."—In this Vitagraph film there is plenty of lively action and good posing. The staging is good, too, and for the times represented the acting is probably correct. The chief difficulty was the disposition of the operator to make the figures move as though they were propelled by springs that jumped. It is better than the average and deserves the applause it gets.

"Bobby's Sketches."—A Pathe which partakes of the character of "The Love Affair in Toyland," brought out by the same house some weeks ago. In this instance the sketches Bobby makes suddenly assume life and do a good many funny things. The sketches are funny and the action of the figures never fails to amuse the old folks and set the children wild with delight.

THE SONGS.

If the songs and illustrations of the week had been entirely eliminated the shows would have been better. The slides were mostly mere daubs. In only a few instances did they illustrate the songs and the songs themselves had little or no interest or life, excepting where some of the old ones were sung.

One might as well ask what is the reason that some of the new and good songs are not offered and why the slides are such daubs of color, having all the appearance of the work of a whitewash brush artist. There ought to be either improvement or elimination.

LYMAN H. HOWE'S NEW YORK ENGAGEMENT.

The essential features which go to make a successful picture show were demonstrated at the Hippodrome last Sunday evening to a large audience. Every one present expressed themselves as being delighted. No better commendation of Mr. Howe's show, both from a sentimental and box-office standpoint, can be had than the following letter from the managers of the Hippodrome:

New York City, February 1, 1909.

Mr. Lyman H. Howe, Wilkes-Barre, Pa.

Dear Sir:—Your attraction at the Hippodrome last Sunday evening exceeded our most sanguine expectations.

It demonstrated the real possibilities of animated photography, in a way that was a revelation to the vast audience.

The volume of applause which followed each scene was ample proof of the pleasure it gave.

The subjects were uniformly interesting and timely.

Their arrangement was admirable.

The realism and atmosphere of the entire performance merits the highest praise.

We feel we voice the sentiment of several thousand spectators in endorsing it unreservedly as being a great triumph.

Respectfully yours,
SHUBERT & ANDERSON,
Mgrs. New York Hippodrome.

Mr. Howe is engaged for Sunday, February 7, at the same place at 8.15.

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

EXPERIENCED OPERATORS.

W. J. Gibbons, 15 West 51st street, Bayonne, N. J. Operator or manager. Best references, nine years in the business.

J. W. Delk, Leon, Ia. Experienced operator. Steady; have also acted as manager.

Wm. A. Clement, 939 North 7th street, Harrisburg, Pa. Experienced operator. Can put on the right kind of picture.

Clarence Howe, 39 Clay street, Pawtucket, R. I. Experienced operator. Rhode Island or Connecticut preferred.

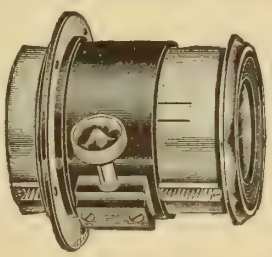
William McCreary, 2515 Ninth avenue, Beaver Falls, Pa. Experienced operator.

Mr. E. Cook, 324 Fifteenth street, Brooklyn, N. Y.

Bernard Cook, 439 Second street, Brooklyn, N. Y.

R. C. Geissler, 78 Woodcliff street, Roxbury, Boston, Mass.

Manager. Ten years' experience in motion picture and vaudeville theaters. Good references. A. C. Blythe, 1051 Tremont street, Boston, Mass.



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will release on Saturday, February 6th, 1909, a most appropriate feature film and a money maker for LINCOLN'S 100th anniversary, February 12th. This film can be run the whole week.

The Assassination of Abraham Lincoln

About 700 feet in Length at 8½ Cents per Foot, net

This Film was made several months ago,
but was never released
Order early as we will only have a limited number of copies for sale

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NOTES OF THE TRADE.

Centralia, Ill.—Mr. N. Locust has sold his Bijou Theater to Frank Wilson.

Elkhart, Ind.—John G. Berscheit has leased the Dream Theater from L. M. Haggerty.

Pana, Ill.—John Huggins has purchased his partner's interest in the White Palace Theater.

Kendallville, Ind.—S. S. Mutchler has purchased the Hub electric theater from H. Henry.

Merrill, Mich., is to have another moving picture theater, under the proprietorship of L. Harris.

Greenwich, Conn.—Messrs. Hume & Hearn opened their Electric Theater to a crowded house.

Philadelphia, Pa.—Philip Steinberg will erect a moving picture theater at 612 South street.

Norfolk, Neb.—J. Shinn and E. Buxton will open a moving picture theater in the Bucholz Building.

Vincennes, Ind.—The Red Mill Theater has changed its policy from vaudeville to moving pictures.

San Diego, Cal.—A new moving picture theater opened in this city under the name of the "Queen."

Baltimore, Md.—The building at 314 West Lexington street has been leased for a moving picture theater.

Streator, Ill.—A new moving picture theater will be built on South Bloomington street by Mr. Saddler.

Batavia, Ill.—A new moving picture show, known as the "Odeon," will be opened by J. Odenthal.

Telluride, Colo.—J. E. Jarvis reopened his Metropole picture theater to a crowded house last Sunday.

Gloversville, N. Y.—William D. Sullings has purchased William Smith's interest in the Theatorium.

Porteau, Okla.—A moving picture theater is being constructed on the McKenna Block by Ed. McKenna.

Atchison, Kan.—Arthur Ernest was granted a petition to open a new theater at No. 705 Commercial street.

Barnesville, Ohio.—Ray Griffin has assumed control of the Nickelodeon on Main street, which he purchased recently.

Allentown, Pa.—Messrs. Nathan & Schatenstein have opened a moving picture theater on Third and Hamilton streets.

New York City.—The building at No. 385 Sixth avenue has been leased by Mrs. C. E. Kenny for a moving picture theater.

Boise, Idaho.—Messrs. Schmeizel & Pye have sold their electric theater on Seventh and Main streets to Messrs. Martin & Thompson.

Langdon, N. D.—The Opera House has changed its policy from vaudeville to moving pictures. Mr. Carmichel is the new manager.

Leavenworth, Kans.—Ed. Sampson, proprietor of the Palm Theater, will open another theater, at 302 Delaware street, to be known as the Fern.

Lincoln, Ill.—The Nickelette Moving Picture Theater in West Broadway has ceased operation. J. F. McClain has left for Bloomington.

Streator, Ill.—Messrs. Wm. Stadler and A. Newton, of Aurora, have entered the five-cent theater field at Streator and will open in the near future.

Palouse, Wash.—W. J. Thomas has sold his Lyric Theater to Willett & France, who also operate moving picture shows in Oakesdale and Tekoa.

Chicago, Ill.—The Calumet Film Exchange, 184 LaSalle street, was incorporated for $21,000. Incorporators are H. Heinemann and George Hoke.

Burlington, Ia.—D. N. Fryman has opened a moving picture theater in the Mellinger Building. The "Lyric" is the name of the new enterprise.

Salem, Ohio.—Donald Strawn sold his interest in the World moving picture show to James Cooley. Mr. Cooley is now associated with C. A. Ray in the business.

Grand Rapids, Mich.—A. J. Gilligham, proprietor of the Vaudette Theater, on Canal street, has sold his playhouse to A. McFadden of the Idle Hour Theater.

Sabina, Ohio.—The "Best" Moving Picture Show Company have opened a show at Sabina, equipped with all modern conveniences. F. W. Shrack is manager.

Chicago, Ill.—The five-cent theater owned by Max Stein, 140 Madison street, which was closed two weeks ago by the Fire Inspector, was allowed to reopen again.

Wheeling, W. Va.—The Motion Picture Service Company, incorporated with a capital stock of $1,000. L. Pollard, N. Rubel and A. McArthur are the incorporators.

Charlottesville, Va.—The Virginia Amusement Company will open a moving picture theater, at the corner of Second and West Main streets, to be known as the Gem.

Vincennes, Ind.—Workmen are putting the finishing touches on the new Electric Theater, which will soon be opened under the management of Arthur Cobb.

Camden, N. J.—V. A. Murray, A. Martin and Doering Bellinger have been incorporated for $25,000. The corporation is to be known as the Globe Theatrical Company.

Philadelphia, Pa.—Jacob Raflo has purchased a lot at the corner of Twenty-ninth and York streets for the purpose of erecting a moving picture theater, to cost $20,000.

Charlotte, N. C.—The Alamo, a new moving picture and vaudeville show, opened for business under the proprietorship of the Greater Charlotte Amusement Company.

Wolcott, N. Y.—The Wolcott Bijou Theater, the only moving picture show in town, has ceased operation on account of lack of patronage. Pitts Bros. were the proprietors.

Chicago, Ill.—The building at the corner of Wilson and Evanston avenues is being remodeled for a moving picture theater. Linick & Schaefer Company are the proprietors.

Alexandria, Va.—G. Wills and W. McClure are preparing to erect a moving picture theater in King street. The theater will be fireproof and will have a seating capacity of 500.

Chicago, Ill.—The Mutual Amusement Company was incorporated for $10,000, to conduct vaudeville and moving pictures. The incorporators are W. G. Yost and H. Reichardt.

Chester, Pa.—The building at the corner of Fifth and Market streets is being converted into one of the most elaborate moving picture theaters. Nolan Bros. are the proprietors.

Brooklyn, N. Y.—The Brooklyn Palace, located at 627 Fifth avenue, will open its doors to the public within a few days. First-class moving pictures and illustrated songs will be exhibited.

New York City.—R. E. Taylor & Co. have been incorporated for $50,000, to manufacture moving picture machines. The incorporators are Elmer E. Earnshaw, 1240 Broadway, and R. E. Taylor.

Allentown, Pa.—Another moving picture theater is being constructed by Nathan & Schattenstein, at Third and Hamilton streets. The Star is the name of the new enterprise and is the fifth moving picture theater for Allentown.

Clintonville, Wis., is again without its electric theater. Bert Quimby, who came there from Waupaca two months ago and has been giving the people of Clintonville a first-class moving picture show, did not find the field there profitable enough to warrant his remaining.

Brooklyn, N. Y.—The King Amusement Company of Brooklyn are constructing a new moving picture theater, located on Underdock and Palmetto streets, which will be known as the Queens Casino. It will be completed about March 15. Eddie Slatter and John King, who are the owners of Joyland, are also the proprietors of the new theater.

Two Harbors, Minn.—C. A. Yernberg, manager of the Metropolitan Opera House, has disposed of his interests to his partner, L. P. Christensen. Mr. Yernberg has formed a company and will put in a circuit of twelve moving picture houses. The towns included in the circuit are: Bemidpi, Cass Lake, Grand Rapids, Cloquet, Hibbing, Virginia, Eveleth, Chisholm, Ely, Two Harbors and Duluth, all of the State of Minnesota.

Hamilton, Ohio.—C. J. Kilian, formerly half owner of the Princess, is now the sole owner of this pretty little playhouse. Mr. Kilian bought the half interest of Dr. J. B. Scott, who acquired it from Lou Wittman some five months ago. The new owner is not a stranger in Hamilton; having come from Dayton about sixteen months ago, he formed a co-partnership with Lou Wittman and established the first successful moving picture theater in Hamilton. At this time Mr. Kilian also owned the Dreamland Theater in Dayton, which he sold last October and since then has been devoting his time and attention to the Princess. It was due to Mr. Kilian's knowledge of the moving picture business which made the Princess a success from the start. The theater will be

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An Imitator to create sound effects back of the screen.

A man who has the natural ability to produce animal and mechanical sounds.

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Theatres, Clubs, Parks, Fairs, Rinks, Circuses, Airdomes, Picture Houses, Booked Treat all alike, Control 500 acts. **Our efficient service insures success. Ask anybody.**

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To Manager:

Dear Sir:

Would you like to have an EXCLUSIVE film service in your locality, with all NEW SUBJECTS and pictures you or your competitor NEVER had? Subjects that neither the Independent or Association have, and all NEW GOODS?

We only supply ONE customer in a locality, and the "early bird" gets the one.

WE HANDLE THE FILMS OF THE FOLLOWING MAKERS:

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CHICAGO, ILL.

under his personal management and the latest and best motion pictures and illustrated songs will be shown.

Pottstown, Pa.—The "Arcade," the leading place, is doing a good business. The success is due to the fact that the proprietors, Messrs. Cook & Wiley, well-known business men of Pottstown, are very particular in the selection of the films, and they have returned many which they considered unavailable. As the proprietors will not show questionable films, they always keep a few in reserve, to be used in case the renters should forget themselves by sending undesirable subjects. "Sherlock Holmes" left a deep mark in this place, and it is reported that some families have visited the "Gem" the two days the film was shown. The "Acme" could not stand the sharp competition and had to close its door. The "Princess Theater" is a new place devoted to vaudeville as well as to moving pictures. The "Victor" is another new place, under the management of some Reading showmen.—Bradlet.

MOVING PICTURE MEN ENJOIN THE MAYOR.

According to an order signed by Justice Erlanger of the Supreme Court, Mayor McClellan must show cause why he should not be restrained from revoking the moving picture show license of the Eldorado Amusement Company, of 1317 First avenue, and also that of McKensie & Lane, of 4223 Third avenue. The order, which includes a temporary injunction, was obtained on the alleged ground that the mayor's war on the moving picture enterprises was not in good faith, but merely intended to compel the moving picture proprietors to take out new licenses in which it shall be stipulated that they shall not give performances on Sunday.

VAUDEVILLE ACTS.

Some exceptional vaudeville acts have been offered during the week and the audiences have appreciated them fully Not all were of this stamp, and in one theater where vaudeville was advertised at least two programmes were run through without a single act. While perhaps no one can complain at this, the moving pictures there are so good, still it is not exactly keeping faith with the public. Either leave them out entirely or do as advertised.

Undoubtedly the vaudeville which has been offered during the past two weeks has been better than it was for the previous week. Evidently managers are striving to improve their shows and in this they ought to feel encouraged, since their patronage is steadily increasing.

One act was seen, for example, a bit of character study and singing which would win applause in the largest regular vaudeville houses. And it was in a 5-cent theater. In another theater another singing and dancing act was equally good. Yet the whole show cost only 10 cents

Vaudeville is good as an added attraction, but it must be kept up to the proper standard or it fails of its purpose.

NEW TITLES MADE

50 CENTS EACH

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CLIMAX WIRE

Catalogue and information upon request.

DRIVER-HARRIS WIRE CO.,

HARRISON, N, J.

CORRESPONDENCE.

AN EXHIBITOR'S PROTEST.

Lexington, Ill., February 2, 1909.

Editor Moving Picture World.

Dear Sir:—I have just read your editorials in Moving Picture World, dated January 30, and by a queer coincidence have just been notified that the intended "holdup" of exhibitors by the film trust has been indefinitely postponed. I am surprised and pained to think that you would endorse so infamous a proposition and still pretend to be a friend of the exhibitor. Your logic is very bad all round. How paying $100 per year to the film trust would protect me in any way or increase my business I am unable to see, and why the exhibitors of this country should pay the film trust a million or two dollars per year license you don't explain. Of course that would be nice easy money for the film trust. Considered as a big something for nothing scheme it's the "candy."

But what do these people propose to give exhibitors for the money exacted?

Nothing that I ever heard of. Everybody was to send the same amount regardless of how much business he did, and yet you claim there was no intention of this good Samaritan trust to hurt the small exhibitor.

You make a futile attempt at showing a parallel case in the phonograph business. As I am a phonograph dealer as well as a moving picture exhibitor I think I am in a position to know something about it.

In the first place no license fee is asked from a phonograph dealer. True, the retail price is fixed by the manufacturer, but the profit of the retail dealer is insured and included in this fixed price. In the phonograph business the dealer is helped in every possible way by the manufacturer.

In the moving picture business the exhibitor is treated like a mangy cur, to be kicked and cuffed and "held up" at every turn. I have been in the moving picture business two years and not once have I ever been asked what could be done to help build up the business in my locality. And right here allow me to say that until the exhibitor is given more voice in this matter in which he is the principal factor, the business will go down hill. The trust has undertaken to drive where they should follow. Co-operation and a better feeling between manufacturer, film exhange and exhibitor is the only thing that will bring permanent success to the business.

It will take a long time for exhibitors to forget this last outrageous attempt of the trust to extort money from them and restore good feeling and confidence where now is suspicion and hatred.

Yours,
C. W. SHADE.

[We welcome our correspondent's letter as showing that he, at least, takes some real interest in the present crisis of the moving picture industry. If exhibitors all over the country were similarly moved to express their views in an equally intelligent manner nothing but good would come of the discussion. Mr. Shade will find all the objections which he raises in his letter satisfactorily explained and disposed of in the present number of The Moving Picture World.—Ed.]

HARSTN & CO. MAKE A STATEMENT.

New York, January 29, 1909.

The Moving Picture World.

Dear Sirs:—We desire to assure our many friends who have dealt with us in the past and who, we hope, will continue to deal with us in the future, that the petition in bankruptcy filed against us is entirely unwarranted

We hereby inform you that we own over $100,000 worth of assets, free and clear, and that our liabilities never exceed $1,000, that being the ordinary running accounts, settled weekly. A sworn statement to this effect has been presented to the United States Court this day, and the rest is in the hands of our lawyers, Louis Sanders, of 165 Broadway, and James, Schell & Elkus, as counsels, of 170 Broadway, New York City, to whom all inquiries as to the legal status of affairs is respectfully referred.

In the meantime we will continue to do business at the old stand as in the past nine years.

It is unfortunate that the law of the land is such that any irresponsible person may file a petition in bankruptcy against a prosperous concern, upon his own unsupported word, and we hope that our friends will not be alarmed at this one.

The receivership was vacated at once.

Yours truly, HARSTN & CO.

MR. CARL HERBERT

begs to announce that he some time ago resigned as GENERAL MANAGER of CAMERAPHONE COMPANY, and also resigned as a DIRECTOR of said Company.

¶Seeing, however, the great possibilities for such Sound-Motion-Pictures in the Lyceum Field, he has secured from CAMERAPHONE COMPANY SOLE and EXCLUSIVE rights in the UNITED STATES and CANADA, TO OPERATE AND EXHIBIT or to CONTRACT for the rental and exhibition of Cameraphone outfits, films, records and entertainments OUTSIDE professional picture show and professional theatrical operation in such uses as are named below, for which uses he is thus enabled to offer SOLE rights to responsible parties to use Cameraphone:

¶The general field of Lyceum entertainment, Y. M. C. A., Church, School, Semi-private, Club, Lodge, Chautauqua, Benefit and Educational entertainments in the United States and Canada as described.

¶Prominent Lyceum Bureaus have already secured such sole operating rights from him in various States, viz: The Central Lyceum Bureau of Kansas City, Mo., for Missouri, Kansas, Iowa, Southern Illinois, Nebraska and Oklahoma. The Rice Lyceum Bureau of Nashville, Tenn., for Texas, Arkansas, Tennessee, Georgia, Alabama, Mississippi and Louisiana. The Central Lyceum Bureau of Indianapolis, Ind., for Indiana and Kentucky.

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BIOGRAPH COMPANY.

A WREATH IN TIME: A Delicate Attention Which Was Not Appreciated.—A few of us have had the chance to read our own obituary notice, but it fell to the lot of John Goodhusband the rare privilege of viewing his own elegiac cinerary floral offerings, and at the time John was anything but a "dead one." It happened thusly: John, after office hours, meets a couple of his erstwhile chums, who prevail upon him to go with them to the show and make a jolly old-time bachelorhood night of it. Now John is fully alive to his duties as a benedict, but it is hard to resist the temptation, so he yields and sends Mrs. Goodhusband a telegram that he had left on the Red Eagle Express for Freeport on business, and will return in the morning. The trio then repair to the Empire Theater, where the Burlesque Company is playing, of which La Tunita, the Queen of the Orient, is the bright peculiar star. To say they enjoy the show is putting it mildly, and after the performance they play the role of stagedoor Johnnies, inducing several of the show girls to join them in several cold bottles and hot birds at a neighboring lobster palace. Meanwhile, an "extra" evening paper is handed Mrs. Goodhusband, which contains the alarming news that the Red Eagle Express has been "wrecked and all on board killed." Sorry her lot—a widow so early in the game. Well, she dons the weeds and hies herself to the florist and orders a suitable floral tribute—a large wreath of roses, with the word "R-E-S-T" worked in violets. All this time John is having a rip-roaring good time piling up an iridescent souse, arriving in the gray of morning to a house of mourning, where he is met by his own widow. Shown the newspaper, he feels some eclaircissement is due the lachrymose Mrs. Goodhusband, so he sets to work his fabricating faculties, and in lucid terms tells how he, the lone survivor of the calamity, at the risk of his own life endeavored to save others, dragging them from the wreck. He plays the noble hero in the eyes of Mrs. G. until the maid enters with the morning paper, which states that the account of the wreck was all a mistake; it never happened. Poor John is now up against it for fair, and he certainly would have come out badly but for the arrival at this moment of the wreath, which presents to the Mrs. the thought of what might have been, hence she weakens, with a promise from John that to his bachelor traits he exclaim "requiescat in pace." Length, 558 feet.

EDGAR ALLEN POE: Picture Story Founded on Incidents in His Career.—Edgar Allen Poe, scorned, neglected, even vilified by his fellow-countrymen is now considered the cornerstone of American literatnre, and justly, for there lived, nor lives, no greater genius than the father of that wonderful literary gem, "The Raven." Never was there a man so subjected and beset with bitter enemies as Poe, that it was not strange that his purported biographies are a series of accusations, until now the temperate mind is wont to consider them with extreme pyrrhonism. He was undoubtedly the most original poetical genius ever produced by America, and might be regarded the literary lion of the universe, to which fact the public are becoming alive, hence it is most timely that the Biograph should produce a story in commemoration of this season, the centennial anniversary of his birth, showing him to be a man of heart, and not as his enemies have painted him. The story, while not biographical, is founded on incidents in his life, showing his devotion for his sick wife, Virginia. Desperate from his utter helplessness to ameliorate his dying wife's suffering, owing to extreme destitution, he is in a frenzy of grief, when a raven is seen to perch on a bust of Pallas above the door of their cold, cheerless apartment. An inspiration! He sets to work, and that masterpiece, "The Raven," is the fruit. During his work he has divested himself of his coat, putting it over his wife to protect her from the cold. The poem finished, he rushes coatless and hatless to the publisher, where he meets with scant attention. One editor, however, thinks the work possesses some merit and offers ten dollars for it—ten dollars for the greatest jewel in the diadem of fame—think of it! Poe thinks of the comforts, meagre though they needs must be, for his poor wife and accepts the offer. Hastening to the store, he procures food, a heavy comfortable for the cot, and medicine, and with much lighter heart returns home. Spreading the quilt tenderly over Virginia, he takes her hand and gazes fondly into her sightless eyes, but the cold, unresponsive hand tells him the awful truth. "My God, she is dead!" and he, falls prostrate across the cot. This subject is one of the most artistic films ever produced. Length, 450 feet.

TRAGIC LOVE.—Love is not in our choice, but in our fate; and whoever loved that loved not at first sight? Such was the case with Bob Spaulding, a manly fellow, who meets Dr. Rankin and his wife on the street while they are engaged in a violent tiff. The doctor is about to strike his wife when Bob interferes, incurring the resentment of the doctor. During the flurry Mrs. Rankin drops her card case. From a card inside he learns the address and goes there to return it. They meet, and

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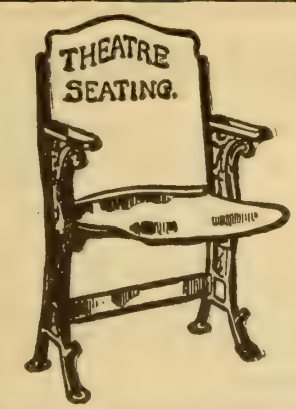

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(INCORPORATED)

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it is a case of love at first sight; but she is a wife, and beyond his reach. Disconsolate, he leaves, and stops in a neighboring cafe, where he sits and drinks a glass of beer, his thoughts ever on the sad, sweet face of the abused wife. While thus engaged, a couple of thugs drop knockout in his glass, and when he is well under the influence of the soporific they secure his valuables, and one then gets the card. At their den, after dividing the spoils, the one determines to go to the address on the card, where he is caught in the act by the doctor, whom he shoots in a struggle. Meanwhile, Bob has been thrown out of the cafe as a drunk, and wanders aimlessly about until he reaches the home of the doctor just as the thug leaves. He seems drawn thither by an irresistible power. Entering by the door left open by the crook, he stumbles and falls over the prostrate form of the doctor, where he lies with the crook's pistol beside him until aroused by the wife, who enters the room. As he slowly regains his reason, the awful imagination of his being a murderer forces itself upon him. There he stands over the lifeless form with pistol in hand, unable to give any account of his actions. The wife, however, doesn't believe him guilty, and allows him to escape. Leaving the city, he obtains employment in another town as machinist in a factory, but still haunted by the false spectre, for he is self-accused of a crime he did not commit. One day, while glancing over the paper, his eye strikes an article headed: "The Mystery Solved," which goes on to state that the real murderer was found dying in a hovel by a Salvation Army girl, and with his last breath confesses to killing of Dr. Rankin. Wild with joy, Bob hastens back to claim the widow, who is now free to listen to his pleadings, which are not in vain.

EDISON MFG. CO.

A BACHELOR'S SUPPER.—Synopsis of scenes: Traver's, a lonely old bachelor, on the eve of a holiday, when everyone is abroad on pleasure bent, goes to the club for companionship to drown old memories, but finding no congenial souls there he wanders forth to watch the people in the street.

Happy lovers pass, oblivious to all save themselves. Married couples are met, joyous in their offspring's delight at the gay sights. All this but intensifies Traver's isolation, and he hastens to his bachelor apartments where he is greeted by his faithful Japanese servant.

Memories still haunt him, and he decides that he will not sup alone. Directing his servant, he orders a table set for seven, with flowers and favors; then dismissing the faithful one for the night, he places before each plate a card bearing the name of a former loved one, and adds a souvenir or keepsake to remind him of the past.

He dines alone, in the quiet and solitude of his chambers, and, drinks to each fair face as memory brings it to view; and as he drinks, the vision of the fair one arises before him, and, in fancy, partakes with him, until, one by one, the chairs are occupied.

Each former sweetheart responds to his toast—and then the lights grow dim, the shadows deepen; at the stroke of twelve the last candle flickers out—he is alone! His head sinks on his breast, and when his loyal servant arrives in the morning he finds that his beloved master is lonely no more, for his spirit has gone to join his loved ones in the shadowland. Approximate length, 850 feet.

THE SALESLADY'S MATINEE IDOL.—Synopsis of scenes: Diana, a romantic minded saleslady, looks with contempt on ordinary suitors, and longs to meet an actor, some day, who will win her too-willing heart.

Fortune favors her, for she comes face to face with her ideal on a three-sheet poster, advertising the great romantic actor, Tremayne Marblebrow, at the entrance of the Olyric Theater.

On the opening night Diana occupies a box, and, by frequent applause, tries to attract the great man's attention, but without avail. A foolish note follows, signed "A Devoted Admirer."

She waits at the stage entrance and is enraptured when he brushes by. Following, on the car, she drops a flower in his lap and blushingly retreats, delighted at her daring.

At night she dreams that she is the "Idol's" wife, and is kept busy shooing other female admirers away—then wakes up and goes to work.

Next day she almost faints for joy when she sees him coming down the aisle, sure that he is seeking her—but he passes and buys a pair of suspenders at an adjoining counter.

Her mother sends her to the dressmakers. The house, an old-fashioned tenement, is occupied by chiropodists, tailors, music teachers, etc. Diana is directed up several flights of stairs.

She knocks at the wrong door, and is ushered in by Mrs. Marblebrow, to find her "Idol" seated at the fire, cooking ham and eggs, and caring for the baby at the same time—and her "Idol" is shattered. Approximate length, 900 feet.

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EDUCATED ABROAD.—"Educated Abroad" outlines for us the tendency of some Americans of wealth to imitate foreign manners. A Chicago society matron, wife of a prominent business man, sends her youngest son abroad to be educated. He returns to mama accompanied by his college chum,

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FREE MUSIC
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Lord Swagger. Both are exquisite of the latest English type. They arrive in Chicago with English valets, call upon the father, who, when he sees them, throws a fit. A sister of Lord Swagger arrives and is given a social welcome. Algy, the American, falls in love with her. Lord Swagger falls likewise for Algy's sister. They propose in characteristic fashion and are accepted. A few days later, while out for a stroll, don't ye know, vaudeville performers see the exquisites and decide to imitate them in a vaudeville sketch. The manager of the theater agrees and advertises Algy and Swagger as the latest hit. They see themselves advertised and decide to take in the show, which they do, proving that they have been taught other things than manners. The vaudevillians lionize them and invade their apartments. Mother, father and two engaged young women make a sudden call. The vaudeville performers dive under the table and make their escape. The family is shocked; the young ladies hand back the engagement rings; the father orders the exquisites out of the house; the brother follows and puts them away in his business apartment; then bids them good-night, while there they make a capture of burglars. This reinstates them in the good will of the father, who makes a proposition to take them into the firm if they will become Americanized. They decide to try, and we finally see them as up-to-date American business men. Length, 970 feet.

GAUMONT.

George Kleine.

THE MINER'S WILL (Gaumont).—A story of thrilling adventure in which the principal characters roam from one hemisphere to the otuer in quest of gold. Length, 482 feet.

A SPORTIVE PUPPET (Gaumont).—This subject portrays in a vivid manner the operations of a puppet in his efforts to see the sights. Many very entertaining and novel productions of magic. Length, 403 feet.

JONES HAS BOUGHT A PHONOGRAPH (Gaumont).—A riproaring comedy, sure to make a hit. Jones buys a talking machine and soon everything in the house moves about in rhythm with the musical strains produced by the machine. Exceptionally novel features are embodied in this subject. Length, 296 feet.

THE AMBASSADOR'S DESPATCH CASE (Gaumont).—Newspaper reporters have ofttimes got things rather mixed and caused endless trouble and worry because of their erroneous statements and misconceptions of facts, and the present series of views serves to illustrate very vividly how a bit of information in the hands of an over-zealous reporter caused a flurry in the financial world. Happily, subsequent information reaching the reporter enables him to remedy matters. The substance of the story was not pertaining to the possibility of war, as the reporter presumed, but had reference to a suit of clothes concerning which the Ambassador complained. Length, 624 feet.

URBAN-ECLIPSE.

GEORGE KLEINE—

THE DOUBLE'S FATE (Urban-Eclipse).—Two men of a town so closely resemble each other that a certain misdeed of one is accredited to the other, and were it not for the testimony of a little child witness the innocent would have suffered the penalty for the crime of the guilty. Strong dramatic features. Length, approximately, 430 feet.

FOLLOWING MOTHER'S FOOTSTEPS (Urban-Eclipse).—A comedy well calculated to win approval of the most fastidious. Two children, brother and sister, give a demonstration of housekeeping as they see it practiced by their parents. Many most ludicrous sights are witnessed, and possibly a few parents will view in this presentation their own experiences. Length, 475 feet.

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For the Following Songs
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Shine On, Harvest Moon
Don't Take Me Home
Somebody's Heart
Promise
I'd Like to be the Sweetheart of a Girl Like You
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Nothing Better for Nickel Theatres and General Seating
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Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.
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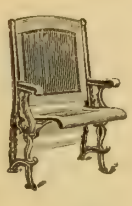

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I have furnished thousands of Chairs for Moving Picture Theatres in New York City and vicinity. Have fitted six theatres for one company and several theatres for many other companies.

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40 reels of film (all titled) pretty good condition $10.00 a reel—50 reels (all titled) extra good condition $17.50 a reel. One Pathe Passion Play $150.00.

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Newest, latest and best. "You Select —We Ship." Lowest rental rates consistent with superior service. We also furnish thoroughly competent illustrated song vocalists, moving picture and vaudeville pianists. trap drummers, instrumentalists, dramatic lecturers, demonstrators and licensed operators.

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We Get Every Subject of the World's leading Film Manufacturers, which includes the following:

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The output of the above manufacturers is licensed by the **Motion Picture Patents Company,** and presents a variety of subjects necessary to the greatest success.

Exhibitors desirlng information regarding the license arrangement of the Motion Picture Patents Company, or other details pertaining to our Film Service are invited to adddress us.

We handle all licensed Motion Picture Machines and a complete line of Supplies.

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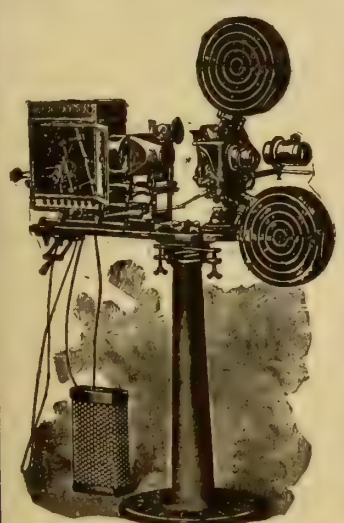

PREVENTS TIRED EYES AND HEADACHES

The rapidity of our new shutter has been so perfected that 30 to 40 per cent. less non-exposure (**which has heretofore caused the tremulous vibration producing so many tired eyes and headaches**) is found in the Motiograph than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the **rocklike steadiness** of the **pedestal** the **flicker** is thus entirely eliminated.

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1908 Theatre Model, Especially Approved by the Underwriters Association

OTHER POINTS OF EXCELLENCE IN THE MOTIOGRAPH found in no other machines are: A special **Film Rewind** by which the film can be rewound with the main crank in two minutes without removing either reels or magazines, saving time between pictures and entertainments; perfected **Fireproof Magazines, Fire Traps**, with four rollers and with spring actuated flanged guides, preventing side movement and making it impossible for fire to pass them; never failing **Automatic Fireproof Shutters; Perfect Framing Device; Flanged Sprocket Rollers** to prevent film being torn or ruined by accidentally running off sprocket wheels; **Enclosed Gears** and **working parts; Perfect Take-up** with new form of belt adjuster; **Lid Off Wide Open Lamp House** making it easily accessible; **Improved Arc Lamp** with all Hand Wheel Adjustments; **Slide Carrier Swing**, saving one-third more illustration for the Motion Pictures.

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Headquarters for the finest, largest and most complete stock in the United States. The success of an entertainment depends on never allowing the interest of an audience to flag; patrons who have come once will come again when constgnt change of programme is made.

Send For NEW FALL CATALOGUE of Entertainers Supplies explaining everything and showing how big money can be made entertaining the public, sent free. Special literature describing the advantages of the Motiograph for professional entertainers and theatre managers.

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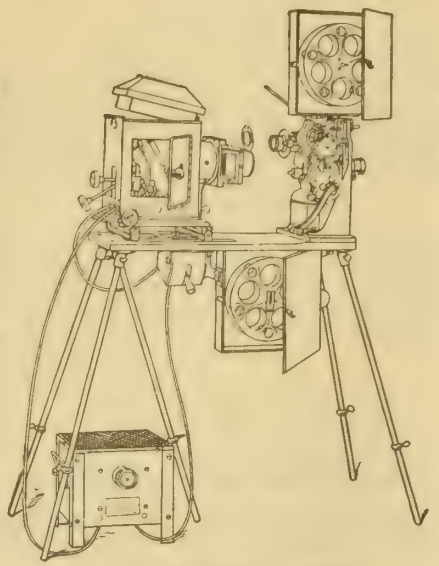
The Chicago Department of Electricity says of the EDISON KINETOSCOPE

"The recent examination of the Underwriters Model No. 202, of the Edison Manufacturing Company, moving pictures machine, shows that this device is constructed in exact accordance with our regulations and that the same complies with the City Ordinances governing this class of machines. In reference to this machine, I will also say that I am pleased to note the very substantial construction of the various parts and the presence of all the latest safeguards.

All Underwriters Models of Moving Picture Machines built as per the same design as Model No. 202, submitted for inspection at the office of the Board of Examiners, 107 E. Madison St., Room 3, meet the hearty approval of this department."



Prices from $90.00 to $225.00.
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There is never a dull moment in any Edison film. The subjects are always popular, well acted and worked out by a process of film making that is unequalled. New films are issued each week—all presenting good, clean, wholesome entertainment.

NEXT WEEK'S SHIPMENTS:

Shipment, February 2, 1909
THE ORIGIN OF BEETHOVEN'S MOONLIGHT SONATA. Dramatic.
No. 6418 Code, VENGEABLE
App. Length 900 feet

Shipment, February 5, 1909
ADVENTURES OF AN OLD FLIRT
Comedy
No. 6419 Code, VENGEANCE
App. Length 900 feet

NEW SUBJECTS:

Shipment, February 9, 1909
A BACHELOR'S SUPPER
Dramatic
No. 6420 Code, VENGEFULLY
App. Length 850 feet

Shipment, February 12, 1909
THE SALES LADY'S MATINEE IDOL
Comedy
No. 6421 Code, VENGEONS
App. Length 900 feet

EDISON MANUFACTURING CO.

MAIN OFFICE and FACTORY: 72 LAKESIDE AVE., ORANGE, N. J.

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564 Washington Street, - - Boston Mass.
Established 1894. (Opposite Adams House). Incorporated 1908.

LATEST FILMS.

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

Jan. 28—The Cord of Life (Dramatic).....857 ft.
Feb. 1—The Girls and Daddy (Dramatic).....901 ft.
Feb. 4—The Brahma Diamond (Dramatic).....1036 ft.
Feb. 8—A Wreath in Time (Comedy).....558 ft.
Feb. 8—Edgar Allen Poe (Dramatic).....450 ft.

EDISON MANUFACTURING COMPANY.

Feb. 9—A Bachelor's Supper (Dramatic).....850 ft.
Feb. 12—The Saleslady's Matinee Idol (Comedy)....900 ft.
Feb. 9—Jessie, the Stolen Child (Dramatic).....560 ft.
Feb. 9—A Clever Trick (Comedy).....345 ft.
Feb. 13—An Irish Hero (Dramatic).....735 ft.
Feb. 13—Lost in a Folding Bed (Comedy).....247 ft.

ESSANAY FILM MFG. COMPANY.

Feb. 5—Adventures of an Old Flirt (Comedy).....900 ft.
Feb. 3—The Musician's Love Story (Dramatic)....1000 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.

FILM IMPORT AND TRADING COMPANY.

Jan. 23—Messina Disaster (Scenic).....
Feb. 6—A Pirate of Turkey (Dramatic).....
Feb. 6—Riding for Love (Dramatic).....
Feb. 6—Fatal Wedding (Dramatic).....

GAUMONT.
George Kleine.

Feb. 1-6—Gendarme's Horses (Gaumont).....275 ft.
Feb. 1-6—A Mother's Heart (Gaumont).....650 ft.
Feb. 1-6—The Nurse's Romance (Gaumont).....925 ft.
Feb. 9—The Miner's Will (Gaumont).....482 ft.
Feb. 9—A Sportive Puppet (Gaumont).....403 ft.
Feb. 13—Jones Has Bought a Phonograph (Gaumont).296 ft.
Feb. 13—The Ambassador's Despatch Case (Gaum't).624 ft.

GREAT NORTHERN FILM COMPANY.

Jan. 27—Desert Life (Comedy).....380 ft.
Jan. —Balloon Races (Scenic).....290 ft.
Feb. 3—Sultan Abdul Hamid (Dramatic).....415 ft.
Feb. 3—Moving Furniture (Comedy).....370 ft.
Feb. 3—Summer Sport (Scenic).....236 ft.

KALEM COMPANY.

Jan. 15—The Sponge Fishers of Cuba (Educational).965 ft.
Jan. 22—The Girl At the Old Mill (Dramatic).....
Jan. 29—The Octoroon (Dramatic)..... ft.
Feb. 5—The Detectives (Dramatic).....800 ft.
Feb. 12—The High Diver (Dramatic).....895 ft.

LUBIN.

Jan. 25—A Suit Case (Comedy).....615 ft.
Jan. 25—Who Stole Jones' Wood? (Comedy).....270 ft.
Jan. 28—The New Mirror (Serio-Dramatic).....480 ft.
Jan. 28—Love Germs (Comedy).....460 ft.
Feb. 1—Aunt Emmy's Scrap Book (Dramatic).....865 ft.
Feb. 4—The Blind Musician (Dramatic).....480 ft.
Feb. 4—Willie's Water Sprinkler (Comedy).....340 ft.
Feb. 15—The Silver Dollar (Comedy).....475 ft.
Feb. 15—The Unlucky Horseshoe (Comedy).....460 ft.
Feb. 18—A Broken Heart (Dramatic).....530 ft.
Feb. 18—The Pass Key (Comedy).....415 ft.

PATHE FRERES.

Feb. 1—A Village Quarrel (Dramatic).....466 ft.
Feb. 1—The Two Bandboxes (Comedy).....216 ft.
Feb. 1—A Sure 'Nuff Tumbler (Comedy).....292 ft.
Feb. 3—Incriminating Evidence (Dramatic).....1160 ft.
Feb. 5—Choosing a Life Partner (Comedy).....689 ft.
Feb. 5—He Can Imitate Anything (Comedy).....295 ft.
Feb. 6—Vulture Hunting in Africa (Scenic).....597 ft.
Feb. 6—Why They Fell Out (Comedy).....387 ft.
Feb. 8—Les Ricochets (Scenic).....246 ft.
Feb. 8—Women Chauffeurs (Comedy).....311 ft.
Feb. 8—Buster's Revenge (Comedy).....344 ft.
Feb. 10—Charlotte Corday (Tragic).....787 ft.
Feb. 10—Adventures of a Bag of Coal (Comedy)....203 ft.
Feb. 12—Bess and Her Goose (Dramatic).....482 ft.
Feb. 12—The Laplanders (Educational).....462 ft.
Feb. 13—The Brazilian's Ring (Dramatic).....482 ft.
Feb. 13—They Lead the Cops a Chase (Comedy)....410 ft.

SELIG POLYSCOPE COMPANY.

Jan. 21—Love and Law (Dramatic).....950 ft.
Jan. 28—The Prairie Town Romance (Dramatic)....1000 ft.
Feb. 4—Stirring Days in Old Virginia (Historical).1000 ft.
Feb. 18—King of the Ring (Dramatic).....1000 ft.

URBAN-ECLIPSE.
George Kleine.

Feb. 1-6—The Guard's Alarm (Urban).....463 ft.
Feb. 1-6—The Living Wreck (Urban).....562 ft.
Feb. 10—The Double's Fate (Urban-Eclipse).....430 ft.
Feb. 10—Following Mother's Footsteps (Urban-Eclipse).....475 ft.

VITAGRAPH COMPANY.

Jan. 23—A Colonial Romance (Dramatic).....468 ft.
Jan. 26—The Love of the Pasha's Son (Dramatic)...543 ft.
Jan. 26—The Treasure (Comedy).....461 ft.
Jan. 30—Cleopatra's Lover (Dramatic).....860 ft.
Feb. 2—The Deacon's Love Letter (Dramatic).....410 ft.
Feb. 2—The Marathon Race (Serio-Dramatic).....585 ft.
Feb. 6—Virginius (Dramatic).....955 ft.

MOTION PICTURE PATENTS COMPANY

10 Fifth Avenue - - - New York City

The following Manufacturers and Importers of Films have been Licensed by this Company.

American Mutoscope & Biograph Company
Edison Manufacturing Company
Essanay Film Manufacturing Company
Kalem Company
George Kleine
Lubin Manufacturing Company
Pathe Freres
Selig Polyscope Company
Vitagraph Company of America

LICENSED EXCHANGES

The following exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed films:

Actograph Company, 50 Union Square, New York City.
Actograph Company, Troy, N. Y.
Alamo Film Exchange, 405 Main street, Dallas, Tex.
Alamo Film Exchange, 304 Conroy Building, San Antonio, Tex.
American Film Exchange, 645 Wabash Building, Pittsburg, Pa.
American Film Service, 125 Monroe street, Chicago, Ill.
American Film Service, 158 North Main street, Memphis, Tenn.
American Vitagraph Company, 116 Nassau street, New York, N. Y.
George Breck, 70 Turk street, San Francisco, Cal.
Buffalo Film Exchange, 13½ Genesee street, Buffalo, N. Y.
C. A. Calehuff, Fourth and Green streets, Philadelphia, Pa.
Calumet Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline & Co., 59 Dearborn street, Chicago, Ill.
Eugene Cline, 268 South State street, Salt Lake City, Utah.
Clune Film Exchange, 727 South Main street, Los Angeles, Cal.
Colorado Film Exchange Company, 320 Charles Building, Denver, Colo.
Columbia Film Exchange, 414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co., Gayety Theater Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co., Crawford Theater, El Paso, Tex.
O. T. Crawford Film Exchange Co., Hopkins Theater, Louisville, Ky.
O. T. Crawford Film Exchange Co., Shubert Theater, New Orleans, La.
Harry Davis, 347 Fifth avenue, Pittsburg, Pa.
Harry Davis, Buffalo, N. Y.
Harry Davis, 1311 Market street, Philadelphia, Pa.
Denver Film Exchange, 713 Lincoln avenue, Denver, Colo.
Dixie Film Company, 620 Commercial place, New Orleans, La.
Duquesne Amusement Supply Co., 104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co., 235 Monticello Arcade Building, Norfolk, Va.
Edison Display Co., 1116 Third avenue, Seattle, Wash.
Edison Display Co., 165½ Fourth street, Portland, Ore.
Electric Theater Supply Co., 47 North Tenth street, Philadelphia, Pa.
Greater New York Film Rental Co., 24 Union Square, New York City.
C. J. Hite Company, Monadnock Block, Chicago, Ill.
Howard Moving Picture Co., 564 Washington street, Boston, Mass.
Imperial Film Exchange, 44 West Twenty-eighth street, New York City.
Imperial Film Exchange, 299 River street, Troy, N. Y.
Imperial Film Exchange, 803 Ninth street, N. W., Washington, D. C.
Imported Film & Supply Co., 708 Union street, New Orleans, La.
Kent Film Service, 218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company, 2008½ Third avenue, Birmingham, Ala.
Kleine Optical Company, 657 Washington street, Boston, Mass.
Kleine Optical Company, 52 State street, Chicago, Ill.
Kleine Optical Company, 302 Boston Building, Denver, Colo.
Kleine Optical Company, 229 Commercial Building, Des Moines, Ia.
Kleine Optical Company, 214 Traction Building, Indianapolis, Ind.
Kleine Optical Co. of California, 369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company, 662 Sixth avenue, New York, N. Y.
Kleine Optical Company, 309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri, 523 Commercial Bldg., St. Louis, Mo.
Laemmle Film Service, 196 Lake street, Chicago, Ill.
Laemmle Film Service, Main and Sixth streets, Evansville, Ind.
Laemmle Film Service, 78 South Front street, Memphis, Tenn.
Laemmle Film Service, 1121-23 Lumber Exchange, Minneapolis, Minn.
Laemmle Film Service, 800 Brandeis Block, Omaha, Neb.
Laemmle Film Service, 419-20 Marquam Grand Bldg., Portland, Ore.
Laemmle Film Service, 151 Main street, Salt Lake City, Utah.
Lake Shore Film & Supply Co., 314 Superior avenue, N. E., Cleveland, Ohio.
H. Lieber Co., 24 West Washington street, Indianapolis, Ind.
Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.
Lubin Film Service, 510 Paul-Gale-Greenwood Building, Norfolk, Va.
Lubin Film Service, 140 West Fifth street, Cincinnati, Ohio.
Michigan Film & Supply Co., 82 Griswold street, Detroit, Mich.
Miles Bros., Inc., 259 Sixth avenue, New York, N. Y.
Miles Bros., Inc., Washington and Dover streets, Boston, Mass.
Miles Bros., Inc., 790 Turk street, San Francisco, Cal.
Mitchell Film Exchange, 120½ Main street, Little Rock, Ark.
Monarch Film Exchange, 201 Thompson Building, Oklahoma City, Okla.
Montana Film Exchange, 41 North Main street, Butte, Mont.
Morton Film Exchange, 107 Sixth street, Portland, Ore.
National Film Company, 100 Griswold street, Detroit, Mich.
National Film Renting Co., Spokane, Wash.
Novelty Moving Picture Co., 418 Turk street, San Francisco, Cal.
Ohio Film Exchange, 16 East Broad street, Columbus, Ohio.
Pearce & Scheck, 223 North Calvert street, Baltimore, Md.
Pennsylvania Film Exchange, 403 Lewis Block, Pittsburg, Pa.
People's Film Exchange, 126 University place, New York City.
Philadelphia Film Exchange, 1229 North Seventh street, Philadelphia, Pa.
Pittsburg Calcium Light & Film Co., 121 Fourth avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co., Wilkesbarre, Pa.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co., 421 Walnut street, Des Moines, Ia.
Pittsburg Calcium Light & Film Co., 60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange, 103 Randolph street, Chicago, Ill.
Southern Film Exchange, 1822 Fourth avenue, Birmingham, Ala.
Southern Film Exchange, 148 West Fifth street, Cincinnati, Ohio.
George K. Spoor & Co., 62 North Clark street, Chicago, Ill.
Star Film Exchange, 120 Randolph street, Chicago, Ill.
Standard Film Exchange, 79 Dearborn street, Chicago, Ill.
Superior Film Supply Co., 621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co., 338 Spruce street, Philadelphia, Pa.
Wm. H. Swanson & Co., 160 Lake street, Chicago, Ill.
Wm. H. Swanson Co. of Omaha, 405 Karbach Block, Omaha, Neb.
Wm. H. Swanson St. Louis Film Co., 200 North Seventh street, St. Louis, Mo.
The Talking Machine Co., 97 Main street, East, Rochester, N. Y.
Tally's Film Exchange, 554 South Broadway, Los Angeles, Cal.
Theater Film Supply Co., 202 South Tryon street, Charlotte, N. C.
Theater Film Supply Co., 2007 Second avenue, Birmingham, Ala.
Theater Film Service Co., 85 Dearborn street, Chicago, Ill.
Theater Film Service Co., 1038 Golden Gate avenue, San Francisco, Cal.
Trent & Wilson, 63 East Third street, Salt Lake City, Utah.
20th Century Optiscope Co., 59 Dearborn street, Chicago, Ill.
20th Century Optiscope Co., Shukert Building, Kansas City, Mo.
20th Century Optiscope Co., 408 Eccles Building, Ogden, Utah.
Turner & Dahnken, 1650 Ellis street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co., 709 Hennepin ave., Minneapolis, Minn.
United Film Exchange, 717 Superior avenue, N. E., Cleveland, Ohio.
U. S. Film Exchange, 132 Lake street, Chicago, Ill.
Vaudette Film Exchange Co., 103 Monroe street, Grand Rapids, Mich.
P. L. Waters, 41 East Twenty-first street, New York City.
Alfred Weiss' Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 949 Century Building, St. Louis Mo.
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.
Western Film Exchange, 201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange, Seventh street and Liberty ave., Pittsburg, Pa.
Wheelan-Loper Film Co., 339 Main street, Dallas, Tex.
Yale Film Renting Co., 622 Main street, Kansas City, Mo.

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OUR astounding success has come through our renters' successes, due not only to the high quality of film service we render, but to the fact of our giving our renters' needs, individuality, the most careful attention and co-operating with them in every way possible.

There are scores of successful theatres to which we can cite you as evidence of what Swanson Personal Attention Service will do for your theatre. Theatres that are receiving the best of service, but for some reason were not doing the amount of business that could be expected. This was due to the fact that the exchange from whom they were renting was indifferent to the particular need of each individual customer. Various localities require different styles of service, and having made a study of these various conditions we are, therefore, in position to select programs best suited to your patronage.

We have a competent organization, the individual members of which have drilled into them two points: First, *RESULTS;* **Second,** *PERSONAL ATTENTION SERVICE.* **Not only this, but our organization consists of men with experience, each in his particular line, and many times the exhibitor finds it to his advantage to be able to write and secure from his rental exchange "hard-headed" and sound advice which it is to his advantage to use. This kind of advice can be secured from us, practical and successful amusement promoters.**

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We will sell you for $3.00 enough curtainyline to cover 150 square feet, and this one coating will last forever. If you will paint your curtain with this preparation we will guarantee that it will be fireproof and that the lights and shadows will stand out and that the figures in the picture will have that "live" appearance. SEND FOR SPECIAL CIRCULAR NO. 357.

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of the best quartz glass. Not a cheap cast glass of a greenish hue, but a pure white, high class, ground lense of the best quality. Any focal length. Each $2.00, or a pair for $3.00.

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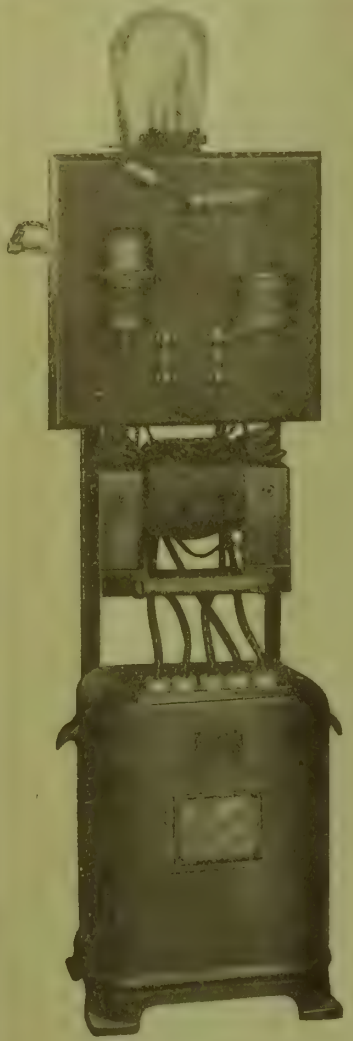

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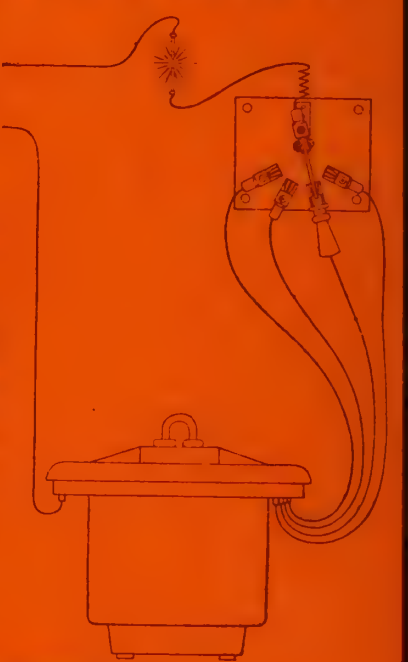

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Vol. 4 FEBRUARY 13 **No. 7**

Editorial.

CENSORSHIP OF FILM SUBJECTS.

"I believe in censorship of films; and I see there is a movement on foot to have the People's Institute censor them. There is, however, one possible objection to the censorship: Some films might be passed in New York and rejected in St. Louis, or vice versa. I would suggest a minister, a business man, and an institute such as the People's, as a board of censors. I am opposed to leaving the matter entirely in the hands of the church, because so many ministers are narrow-minded. If it were left in the hands of the church I believe there would be no pictures at all."

So said one of the most prominent men in the moving picture field to us the other day. The statement was voluntary; it voices a feeling that is general and that has often found expression in our pages. Two facts are at the bottom of this sentiment. Damage is inflicted on the progress of motion picture photography by the production and exhibition of objectionable films; and all right-minded men are united in a desire to stamp out the evil thing. For it is morally wrong and commercially bad.

But it is one thing to talk about establishing a censorship; another to do it in a manner which shall be satisfactory to all concerned. The line between the salacious and the safe is difficult to draw in practice. "Salome," almost *in puris naturalibus*, is, it seems, permissible at the Manhattan Opera House; the same figure in a moving picture in the delectable State of New Jersey would excite the ire of the pulpit and make the police busy. Maud Allan, almost *"mit nodings on,"* can safely dance before King Edward and his cronies; is it therefore wrong to show a film photograph of the lady to a five cent public? The laws of the rich and the poor are by no means the same, it appears.

We think with our friend that the churches are best left out of the council of censorship. Broad-minded clerics are numerous, it is true; but bigotry and intolerance are powerful for harm, as the recent crisis in the moving picture field amply shows. Men of the world with wide sympathies, conscientious artists and caterers for public amusements would form ideal censors. In Britain a government official, the Lord Chamberlain, censors the morals of the stage; the county councils and the licensing authorities do the same for the vaudeville and moving picture houses. Indecency of word, act or picture is not tolerated for a single instant. The result is a clean and prosperous stage.

If the public authorities of America did their duty in a similarly conscientious fashion we should have no need of an unofficial censorship. Subject the Broadway theater and the five cent moving picture house to the same code of rules and the hypercritical clergy would find their occupation gone. The recent action of Mayor McClellan was a step in the right direction. Periodical visits of qualified inspectors and extreme care in the issuance of licenses will do much to clarify the nature of the entertainments.

The film manufacturers and importers are the most powerful body of censors we can think of. If they will refrain from sending out the salacious and the risque, the original cause of complaint will be destroyed. It is a slur on a growing industry that a censorship should be suggested. Every indecent film that is put in circulation means a loss to the business as a whole, for it is a bad advertisement. In our own circle of friends there are very many who will not visit a moving picture theater, or allow their children to do so, on any consideration. Why? Because the film manufacturers and importers—or some of them—have got the business a bad name. The risque would never be shown if the risque were unobtainable in the open market. So, stamp it out, gentlemen of the Combine and the Independents; be your own censors and there will be no public call for a censorship, either official or unofficial.

Next to the manufacturers and importers the most potent of all censors is the press. The Moving Picture World has not failed of its duty in this respect in the past; we shall not shirk it in the future. Week by week we keep a sharp eye on the nature of the film subjects that are made and shown, and whenever we come across a case of flagrant uncleanliness we shall name it and denounce its producers. By those means we hope to bear an effective part in stamping out the last traces of an admitted evil. We are pleased to think that our efforts in this direction are very generally appreciated.

Meanwhile, we think the suggestion for an unofficial censorship is a good one. There are not so many film subjects produced in and imported into this country, week by week, that the task of examining them would be insuperable. The lately formed organizations could do much in the matter and we should like to see them, or some of them, take the initiative. And we rely much upon healthy public opinion backed up by the power of the press to do much in excluding the "undesirable" from production and exhibition. Let us hear from our readers on this subject, to which we shall recur as occasion offers.

THE MOVING PICTURE "OCTOPUS."

We venture to say that more bosh has been printed in the daily papers and the weekly and monthly magazines concerning the moving picture business than on any other subject during the past two years. Newspapers have enlarged on every trivial accident and with scare headings tried to create the impression that death lurked in every nickelodeon. Lately they have seized on the merger of the manufacturers as a sensation and likened it to an octopus, threatening the life of the industry. The real octopus, however, is shown in a car-

toon which appeared in the bulletin issued this week by Pathe Freres and which we reproduce with their permission.

It is a fact that the daily press have been less ridiculous of late in their reference to the dangers of the show, but columns of humbug are being published that do not reflect any credit on the editorial management of a great daily newspaper. We think that it would be well for the editor of the New York World to verify the effusions of some of his reportorial staff.

THE AIM OF THE LICENSED MANUFACTURERS.

Much wild talk has been circulated that it was the intention of the licensed manufacturers to corral the whole business, to eventually rent their own films and even to become exhibitors. Of course, no sane person would attach any importance to these theories when the sources of the canards were taken into consideration, but many people were mentally upset, and this was the object of the trouble makers. Interviews with each licensed manufacturer and importer assures us that no such step has been or is likely ever to be contemplated by the manufacturers. When men like Mr. George Kleine, who has such a long and varied experience in the moving picture business, make a statement, it deserves more than passing notice. Kleine is a man of action and not of words. His statements are always so carefully weighed that they may be accepted as being orthodox. Sound judgment directs all his steps, and any promise he makes may be relied upon. When he says that "it is the endeavor of the licensed manufacturers to uplift the business at any sacrifice and that it is to be done by straight and honest dealing," we have a statement of the policy of the combine which may be relied upon. When he says that "the steps taken to improve the conditions of the trade will not interfere with the rights of anyone who is conducting a legitimate business," we have a statement that should set at rest any disturbed mind (see our report of the Independents' meeting at Chicago). From our interviews with the various manufacturers we gather that many, if not all of them, have made more or less sacrifice in entering into the combination, and that being the case, it should increase the public faith in the project that they have set forth to accomplish.

A TEST CASE.

An application for a writ of mandamus directing Mayor McClellan to issue a seven-day license to the William Fox Amusement Company for the operation of moving pictures at 889 Broadway, Brooklyn, was made by Gustavus A. Rogers before Justice Thomas, in Special Term of the Supreme Court, on Monday. A six-day license was offered to the company, but was refused. The present proceedings were brought as a test case. Assistant Corporation Counsel Crowell appeared for the Mayor.

No less than four clergymen, with churches in the vicinity of 889 Broadway, have sent letters of protest to the Mayor, and their desires in the matter are taken into consideration by the Corporation Counsel. It was the contention of Rogers that the Mayor had no power to make conditions as to whether the license should extend over six or seven days Justice Thomas took the papers and reserved decision

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

A FEW REMARKS ABOUT FAILURES.

By W. Stephen Bush.

In this great country of ours we are strong believers in liberty. The Constitution of the United States and of every individual State guarantees to every citizen certain rights and privileges, among which is the inalienable right of every citizen to lose his money in any way he chooses. According to that keen and not unfriendly observer of the antics of mankind, the late Artemas Ward, there are two things which every American believes himself competent to run without previous training or preparation—a hotel and a newspaper. I think it is safe to add thereto a third, to wit: a moving picture theater. In spite of the present unprosperous condition of affairs, in spite of high licenses and strict fire regulations, moving picture theaters are springing up as if they were more profitable than Sandard Oil. If it is true that we can learn as much about water from a little drop as from the torrents of the mighty Niagara, I may be allowed to mention as an example typical of the whole country, certain conditions prevailing in the city of brotherly love. In spite of the decided ebb in the tide of nickels that has brought sorrow to exhibitors all over, new places are started here with a hopefulness worthy of a better cause. On one block, on a thoroughfare which is by no means crowded, three new places have been opened. It is of course plain to every sane and impartial observer that some of them at no distant date will go over the brink into the churning waters below, but they are all convinced it is bound to be the "other fellow." One man places great faith in the white decorations adorning the front of his "theater"; another three doors below his rival rests his hope on local vaudeville, while still another plays a trump card by selling six tickets for a quarter or fifteen for fifty cents. It is hard to waken any sympathy for these people; they are sure they need none, and not until that sternest of all teachers, Miss Experience, has spanked them to the crying point will they be able to think rationally once more. That this sort of "enterprise" harms the moving picture world in general there can be little doubt. The people in that neighborhood, as in others, will be surfeited with cheap vaudeville and indifferent pictures, and where before there were hundreds of loyal friends of the moving picture it will soon be a very unpopular form of amusement.

How does it all happen? I am sure I do not pretend to know, but in many cases it comes about in this way: An operator, tired of turning the crank, becomes in his own mind thoroughly convinced that to him the secret of success in the moving picture business has been revealed by a special act of Providence. He thereupon casts about for some citizen, who has either been careful in the selection of his parents or has stored away the savings of many prudent years in some trust and deposit company. The operator, well meaning and honest enough, approaches one of the aforesaid citizens and more or less mysteriously intimates that he knows of a fine empty store in a good location, and if the aforesaid citizen will listen he will hear something to his advantage. As a rule the citizen not only listens but strains his ears. It is strange, but true. So-called "hard-headed citizens," who sniff the scent of a wildcat scheme seven miles off, drink in the tale of the operator with the eagerness of a child listening to grandma's fairy stories. Sometimes, perhaps, the objection is feebly urged that there

are too many such places there now, but this is met with withering scorn on the part of the operator, who gives the prospective "angel" to understand that his way of doing things is an infinite improvement over everything else ever attempted by any other mortal. Then it is that caution is unthroned, suspicion flung away and confidence with a capital C reigns supreme. The enterprise is actually started, in nine cases out of ten to save expenses; the cheapest kind of film service is decided upon, and after having done more or less harm to the moving picture business in general, comes the inglorious finish.

Far be it from me to deny the ability of some men to rise above their callings, but wherever they have so risen it will be found that they have started early in life. I believe that every man who has learned his trade or profession well, and who is putting forth his best effort, is entitled to the fullest respect of mankind, whether he is a haircutter or a statesman, a cook or a theologian. It must be admitted, however, that the mending of pants or shoes, the distribution of milk, the retailing of lager beer and whiskey, the selling of books or the peddling of vegetables are not the best schools for developing the successful manager of an electric theater. People who are able successfully to minister to the wants of the pleasure-seeking public are, like poets, "born, not made," though training and experience are of course valuable adjuncts. Wherever you find a successful owner or manager of an electric theater you will find something of a Belasco, the indescribable something that insures success and keeps failure at a distance.

It is very probable that these friendly warnings may not be heeded by those for whom they are so kindly intended. Many years ago someone asked the editor of "Punch" for advice "to one about to marry." The editor's advice was "Don't." It was good advice, yet it has been persistently disregarded. The folly or carelessness of the seafarer, however, does not excuse the keeper of the lighthouse from his duty to keep the beacon burning.

THE LECTURES.

While not all New York houses have lectures as a part of the program, some do and most of those of the week have been good and the illustrations have been all that one could wish. The slides—one in particular upon Jamaica—were among the best seen for a long time. Such slides add to the attractiveness of the exhibition and deserve commendation. This educational part of a program should be made as good as possible and it is gratifying to see that most managers are striving to accomplish just this thing.

As will be seen from our advertising pages, a new concern has taken up the furnishing of illustrated lecturettes. The Messrs. Gunby are well and favorably known among the trade and their experience should tell them what is best suited for the exhibitor. They will confine their work to lecturettes and the slides furnished will be uncolored and as good photographically as it is possible to obtain. This is a sensible idea, as a good photographic slide is too frequently spoiled by the amateur colorist.

THE EARTHQUAKE FILMS

have held the interest of the country for the past week. It is hard to say which manufacturer made the best showing, but it is generally admitted that the Urban-Eclipse film gave a more complete idea of the extent of the disaster. These films were not obtained without great expense and risk. Pathe had a very large crew of men working day and night for two weeks taking views of the earthquake ruins. It was one of the Pathe men that had the extremely narrow escape from death. He had been instructed to make bird's-eye views from the top of a building. His camera had been prepared and he was in the act of taking a picture showing a large crowd of refugees being fed by the Queen and King, when a violent shock was felt and the photographer was hurled into space. He was later revived and at present is convalescent in a Paris hospital.

On the Screen.

By "Lux Graphicus."

The Roman Catholic Archbishop of New York, Dr. Farley, has denounced the indecency of—no, not of certain humble moving picture theaters, but of the plays at many Broadway houses. The president of the Theatrical Managers' Association has admitted the truth of Dr. Farley's charges and enumerates five theaters as putting on plays which are not fit for any decent minded man, woman or child to see. Now, Mayor McClellan, as sauce for the goose is sauce for the gander, when are you going to close out "The Girl from Rector's," "The Easiest Way," "Kassa," and the other specimens of histrionic putrescence which are making the New York stage the scorn of civilization?

* * *

The assets of the Independents in their contest with the Moving Picture Patents Company are more valuable than is commonly supposed. They include: (1) A Madonna-like face; (2) a frock coat; (3) an American flag, and (4) some choice gems of flapdoodle oratory according to the formula of W. J. Bryan. Enough to make Number Ten Fifth Avenue shake in its very shoes for fear and fright. Wonder if Mr. Dyer, Mr. Kennedy and Mr. Macdonald ever get any sleep o' nights?

* * *

The weekly comments on the shows by "Our Own Critic" should be a useful and popular feature of the "World," but the Editor might keep a watchful eye on the young man who writes them. He seems somewhat too attentive to the ladies, according to what he said last week about the fair cashier at the Manhattan Theater. Or is it part of the policy of the managers of these places to put their choicest goods in the windows? Not a bad idea; for I would sooner part with my dime or nickel to a good-looking girl in the box than to a grumpy old fossil of the other sex.

* * *

Mr. Shade, of Lexington, Ill., says the exhibitor is treated by the Motion Picture Patents Company "like a mangy cur." All the exhibitors I have met look fairly prosperous folk and thoroughly well able to take care of their own affairs. If they are not, they are best out of the business. The fact of the matter is, the exhibitor is being used as a tool by self-constituted agitators and saviors, whose misleading advocacy does him more harm than good. Leave him alone, say I, and he'll work out his own salvation.

* * *

The literature of the crisis has been distinctly enriched by the cogently written advertisements of Carl Laemmle. He knows what he wants to say and how to say it. Pity so much literary sweetness should be wasted on the desert air of the theatrical papers, which moving picture men do not read. Just cast some of your flowers of literature over in this direction, friend Laemmle. The Moving Picture World is the only paper in existence with a strong force of moving picture men behind it.

* * *

A certain well known renter declines to talk any more about the situation to newspaper men on the ground that he is suspected of holding stock in the World Publishing Company; is accused of being a friend of the Trust, and is jollied by his competitors on that account. How very sad! But come, friend; never mind what people say or think so long as you are doing the business and will do more. If I took note of half the things that are said about me I should be a candidate for Matteawan, where Thaw is.

* * *

A $2,000,000 concern is the latest entrant into the moving picture field. There is room for it and I wish it success. The demand for **good** moving pictures is illimitable. All will depend upon the excellence of the managerial ability and the technical knowledge at command. Without good management and good films even a capital of $20,000,000 would be useless. Capital is not everything in the moving picture field where a severe competition of **quality** has set in. **Quality,** gents, I repeat.

NEW PROJECTING MACHINE.

Mr. Geo. W. Bingham, of Shelburne Falls, Mass., has perfected a new moving picture machine and its merits have been recently tested out in New York and Boston. Mr. Bingham has already taken orders for 25 machines which he will manufacture at once or as soon as his machinery is placed. The required stock of the company has all been subscribed.

THE PATENTS CO. AND THE INDEPENDENTS.

By Our Man About Town.

The Motion Picture Patents Company, in view of its apparent monopolistic title, has not met with a very cordial reception. On the spur of the moment it has received the plaudits of many; on after thought it has been condemned. Others have, upon reflection, come into the fold.

Sift it out. What is there to it? The sum and substance is that all the supposed patent holders have turned over their patents to a holding company. That company has licensed certain other companies to manufacture moving picture films under the patents it holds. The situation is plain and clear. There is but one avenue for dispute, and that is for those who claim a better title to go into the courts and dispute the title.

So much for the chief point under discussion in an industry that for some reason or other has been made a prominent one by the daily press, which unfortunately leans to the sensational, rather than to the just.

The very press that now arraigns the capitalist has for months past been most active in persecuting the man of small capital. Every little point has been raised against the exhibitor. He has been branded as a guerrilla upon the theatrical profession, and no opportunity to brand him has been spared.

We take this opportunity to say that there are as good men engaged in the moving picture business as can be found in any other legitimate line, and it is only prejudice that has deprived them of the recognition they deserve.

Much has been said about the Independents, and the ringing of the Independence bell, but it should always be remembered that cheap grade in either labor or products does not tend to promote the welfare of any community. Cheap film exchange men, "dupers" and other like panhandlers, have done more to wreck legitimate capital than anything else. This is the chief argument of the so-called trust. None but those engaged in the business know what low, scheming people are engaged in it. Where a legitimate manufacturer will spend hundreds, if not thousands, of dollars to put a subject on the market, there are scores of vultures who will buy a copy and counterfeit the product. Uncle Sam does not allow his product to be so treated; why should any other legitimate producer stand idly by?

Then take the film exchange man. He buys every new subject that is put on the market, in order to give his customer (the exhibitor) the best that can be obtained. And as an opposition he finds some fellow with an office in his hat, or a basement, offering his customer one new subject and the balance of his program made up of pictures that have been on the market for months.

This allegation may be denied, but not in good faith. Anyone who knows anything about the business knows that you cannot buy new goods and deal them out to your customers at second-hand prices.

This brings me down to the point that there are in existence a number of cheap-John people whom the Motion Picture Patents Company are expected to drive out of the business. I make this declaration without fear. Every man is entitled to just remuneration for his labor—whether he be a capitalist or a laborer. Pikers should stick to their own quarters and not infringe upon legitimate fields. It is for this reason that I say the Motion Picture Patents Company will remain intact and survive. I have spent several weeks in looking into the matter and I believe that where cheapness is to be wiped out the people will stand by. At first blush there appears to be a monopolistic color, but think it over, friends, and you will see deeper.

I see that the United Managers' Association is up in arms against the so-called trust. People in glass houses should not throw stones. I well remember when the aforesaid managers were paying $75.00 and $60.00 per week for one reel of films to close their programs. One reel of films per week, mind you. At that time moving picture operators considered themselves operators, so much so that when the theatrical managers started the squeeze the same operators were capable of taking positions as stage electricians. What are these managers doing for the moving picture business to-day? Have they ever promoted it? Ask the old-time operators. Don't go to the moving picture producers. You will find in the houses of the biggest kickers a man-of-all-work. No operator. The man who works the moving picture machine also works the spotlight, and probably acts as usher, or in some other capacity, when not at his post.

Some of the theatrical managers threaten to form a combine with millions of capital to manufacture and produce their own goods. That is all bluff. That was tried by Proctor years ago and he was glad to give it up. The mouthpiece that now gives it to the daily press has no more pluck or capital than Proctor has.

But with all this in mind I wish to say that the Motion Picture Patents Company must be more conservative than it has been. From the observations I have made in my tour I feel it has been, in a measure at least, unjust. To be frank with you, Mr. Editor, I believe that the policies of the company are all right. I don't believe in cheap skates, whether they be manufacturers, exhibitors, or film exchange men, but you cannot work reforms with an iron hand. In time the policies will be universally endorsed, but time must work the way.

I get among the exhibitors more than any other class attached to the moving picture business and I find a very strong sentiment against the payment of the license fee of $2 per week. Taxation has always been repulsive to all people, and always will be; but has it ever occurred to you that people delight to pay taxes when it is to their own interests? Understand me, I do not mean to put up an argument in favor of this special tax. What I mean to convey is that the people will only too willingly pay the tax when they see the reason for it.

What next? Simplest thing in the world. The $2 tax means protection. Nothing protects like protection. It is now up to the Motion Picture Patents Company to exercise that protection by proceeding against the companies that promise and advertise to give both Patents and Independent products to customers with a guarantee against molestation or prosecution.

The way is clear. The halting exhibitors are not at fault. In the language of the day, they are from Missouri.

OLIVER.

A TOUR AMONGST COUNTRY EXHIBITORS.

By John M. Bradlet.

(Continued from page 143.)

In the country most of the shows are run by local, respectable business men and by local capital.

In Pottstown, when two well known business men, Messrs. Cook & Wiley, opened the Arcade, the Acme, a small Bowery style show had to close its doors. Messrs. Cook & Wiley have not to apologize to their friends for being in the moving picture business, they are proud of it, and they have the support of the community. Now if Messrs. Cook & Wiley were to show objectionable films they would not only drive away their local patronage and lose money on their venture, but they would also ruin their reputation and endanger their respective stores. Shows managed by respectable local men are a safeguard to the morals of the community.

In Royersford we find one of the richest citizens of the place at the head of the Star Theater, not an old store converted into a show room, but a specially constructed building, well equipped for the work, and even with an electric transformer, etc.

In Spring City, a small place, we find the New Gem, a theater that would be a great credit to Fourteenth street, well equipped for the business, neat and clean in everything, with its well uniformed employees, etc.

In Phoenixville we find still another illustration of a respectable business man driving away undesirable showmen. When Mr. Brownback decided to devote his Colonial Theater to the moving pictures an undesirable show place had to move away. He had not much to move away as most of the goods, including the piano, had been taken away for debts. So he sold the balance of the place to other persons and since the place has been resold and resold again.

In other words, the country business men have recognized that the moving pictures are not only a good and cheap amusement but an educator, provided good productions are shown, and for this reason they take hold of them instead of allowing undesirable showmen to take possession of the morals of the community.

Mr. Tucker, of the Bijou, of Downingtown, and many other exhibitors told me that I could use their names as opposed to show in their respective places, films that could offend in any way their local patronage and that they have not only given strict orders to their renters to not send them highly sensational films, showing brutal murders, burglaries or other crimes, but that they generally manage to have always in reserve a good reel of films, to be used in case the renters should send accidently some objectionable subjects.

The root of the evil of bad films can be found in the unscrupulous and ignorant exhibitors of large cities. When they show a sensational film they notice that one-third of the audience, the rough element, is wild in demonstration; but they have not enough sense to see that the other two-thirds are disgusted. Because the two-thirds is composed of a better class of citizens, who have no desire of making a show of themselves, remain silent, the ignorant exhibitors come to the conclusion that silence means consent. In other words, the exhibitors say: "One-third applauded and two-thirds consented; then it is what the public wants." To satisfy the demands of these ignorant exhibitors, the renters force the manufacturers in the field of highly sensational and silly productions.

In Chester I had another experience. I was talking with Mr. Otto Miller in front of his show place, called the Biograph. One of his patrons walked to the ticket office, then he came to us and said: "Last evening I went to Philadelphia and as I complained of some bad pictures, they told me to return to Chester, if I wanted to see some good films." Mr. Miller answered: "It is so. Over there they can show any old thing, but here I must be careful in my selection, if I want to keep my local patronage." Mr. Miller was then showing "In Old Arizona" for the second time, and added that he could show it again as folks did not seem to tire of it.

Before closing, I wish to touch another very vital point which means much to the manufacturers, **"The repeaters."** As the manufacturers make their money on the copies, it is to their interest to see repeaters in force and in vogue.

If our ignorant exhibitors of the big cities are opposed to repeaters, the sentiment is different in the country. Country exhibitors are not afraid of repeaters and they are always ready and willing to show again and again good films. "Sherlock Holmes" was to be repated in Wilmington, Del., "In Old Arizona" has been repeated in Chester and many good productions from our best manufacturers have been repeated.

The best example I found was in Coatesville, Pa., a small place of 10,000. At the Opera House, Mr. Harry Harshe had secured for one night "In the Shenandoah Valley," on the day of the release. He had such a success that a week after, he re-engaged the same film for four nights and showed it to crowded houses, and told me that he had a notion of again repeating this great film.

The dream of Mr. Shelley, of the Star, of Royersford, is to see repeaters in vogue.

The country exhibitors would show more repeaters if they could obtain the films in good condition. As in general, the country showmen have not a first run, they receive films already scratched and if they dare re-engage the same films they have then rain storms. As the renters go entirely by the pulse of New York, and because New York refuses repeaters, the renters do not secure enough copies to make it possible to show repeaters in good condition, and as the country exhibitors do not care for too many rain storm films, they do not call for repeaters as much as they would like to do it, if they could be assured films in good condition.

Mr. H. Harshe, of Coatesville, told me that he did not like the idea of constantly changing programmes as he was losing the real benefit of his own advertisement. He said: "If I advertise and show a good film to-day, my advertisement is lost if I cannot repeat the same film."

The country exhibitors seem to understand the business, they know that all the inhabitants cannot come the same night, that some are sick, some are working, some are visiting or busy in different ways. The exhibitors, also know that if a film is good it will be the talk of the town and that those who could not be present on the first or second nights will come on the third. They also know that if one night they show a bad film the said film will be condemned in town and no one will come. The country exhibitors do everything to please their local patronage and they are very jealous of this local patronage.

I had no idea that so much could be gained from the country exhibitors and I hope that I have quoted them properly in the different questions of vaudeville acts, good work, repeaters, etc. I also sincerely hope that the manufacturers as well as the renters will try to do something for the benefit of the country exhibitors as they certainly prove the present best field for the moving pictures and if we listen to their wants we are bound to elevate the work, while we are sure to pull down cinematography if we persist to take the pulse of the Bowery as our guide. J. M. B.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

Lyman H. Howe is doing a great public service in dignifying the motion picture. It is no small undertaking to challenge a verdict from the public at such a vast and beautiful place of entertainment as the New York Hippodrome, and on Sunday evening last, when I went there, I had my doubts as to the possibilities of his success. Is a modern audience educated up to such a pitch of intelligence that it is ready to accept the motion picture as the staple of an entire evening's entertainment? Last Sunday's great crowd gave an emphatic affirmative reply to the question, and Lyman H. Howe emerges triumphantly from the ordeal. He has conquered the public by sheer force of excellence, and a firm faith in the drawing powers of high class motion photography.

I have seen the motion picture displayed in every imaginable kind of theater, and in many large cities, but never in a hall of such size and beauty as the Hippodrome, where every visitor can see the stage and a large sized picture is possible. The programme was diversified; the photographs splendidly good, and the title slides delicately refined and telling. A master hand was at the projector, for the pictures were very skillfully shown. Then the tinting was effective and artistic. The audience, in fact, saw moving picture photography displayed to its best advantage.

And with what rapt attention these beautiful views were followed by the vast house! The travel note is a safe one to strike in cosmopolitan New York where all sorts and conditions of men from all parts of the world are gathered together. Lyman Howe, shrewd man, knows this and plays his cards accordingly. Rome, India, Nice, the Rockies, London, Sicily, Niagara were some of the places we visited the other night. The mind was ever kept in motion; ever stimulated; ever refreshed; ever excited. I cannot conceive of a more delightful and rational way of passing an evening. It is a positive brain rest. Before the Indian films were shown a gentleman came on the stage and read us a short lecture about them. Positively I resented the intrusion of that man; I did not want anybody to talk **then;** I wanted the pictures to do that, and so did all the people round about me. So, Mr. Howe, no more lecturing, please; your pictures are eloquent enough and we are quite content to look at them, and listen to your effects.

And such effects! How wonderfully clever and well timed these are, to be sure. It is the very perfection of stage management. In one picture a dog is seen scampering across a field of view. He is made to bark as he runs. The guide who hustles the sightseers through the streets of Rome seems to talk glibly after the manner of his kind and the words are spoken in unison with the actions of the man on the screen. Nothing more humorous could be imagined than the speech of Cicero in the guise of a statue come to life. It's the very quintessence of broad farce and the audience shook with laughter. When we went to Niagara, we shivered at the icy grandeur of Winter, and felt the roll and roar of the great waters in Summer, so subtly skilful were the introduced effects. So, too, as the train tore through the Frazer River Canon of the Rockies; as the automobile swept over the rocky gorges of the Savoy; as the merrymakers disported themselves at the Nice Carnival of 1908—there were the accompanying toots and rattle of the locomotives, the tumultuous swirl of tumbled waters, the weird ear-splitting sounds of the carnivallers. In a word, these accompanying effects were splendidly done and they added much to the attractiveness of the pictures.

The programme, which is to be repeated next Sunday evening, contains a series of Sicilian views, apropos the recent earthquake, and many other items of a humorous character. All New York should see this fine collection of moving pictures. They are educative, they are entertaining, they are humorous, they are inspiring, and above all they are beautiful. I mingled with the great crowd in and about the gorgeous house, young and old, rich and prosperous, and I listened to what they said of the display. They had come to see the pictures—"so we thought we'd come and see the pictures" was a common remark of Madame New York, who meant filling an evening to the best advantage—they saw them; and they were contented. I take off my hat to you, friend Howe; you have a great public at your back, and you are doing so well with your exhibition and its quality is so fine that, especially in these critical times of the moving pcture when the hand of the enemy is against it, you deserve every praise and encouragement in your work.

Independents' Meeting in Chicago

A meeting was called in Chicago on January 30 from the Independent headquarters. A great many exhibitors who are known to favor the Motion Pictures Patents Company received no notice of the meeting, which was called as an open one, the chairman stating that everyone would be heard.

After the preliminaries Mr. Dan E. Mulvey reviewed the situation from the time of the first independent movement a year ago. He was fair to both sides and stated that it was his belief that a man should not sign anything until he was sure which side could offer him the best protection. He said that he had been quoted as a disturber and an agitator, which was a misquotation. He wished to say that his stand was first, last and all the time only for the improvement of the moving picture business and everything that was a real uplift for the exhibitor—made no difference from what source—license or independent. Mr. Mulvey's argument, though, seemed to be in favor of the Patents Company and he didn't believe that the Independents were in a position to supply the demand of film or reach the high quality of the licensed. He was frequently interrupted by the chairman, but the audience called for him to proceed and he was allowed to finish.

Mr. Friedlander, the chairman, met the argument of Mr. Mulvey in a longer discourse and especially in relation to the possibilities of Independent film. Mr. C. B. Cannon then read the following

LETTER FROM MR. GEORGE KLEINE.

"Many of our customers who are owners or managers of theaters are asking for information regarding the position of the Motion Pictures Patents Company. In the matter of exacting royalties on machines, misleading and inaccurate statements regarding this question have been made in the trade papers and in circulars which have been widely distributed by several rental agencies to whom licenses were refused. The following statement is therefore made to explain the situation.

"The Patents Company issued a blank form of application for a license to theaters for signature. The signing of this application has no permanent binding effect and does not deprive the signer of any legal rights that he may have had, as he is in a position at any time to give up this license if he so elects, and his status will be exactly the same as if he had never applied for a license. This application is of no greater significance than that which is signed when service is requested from a gas company. The signer pays his license fee so long as he retains his license, just as a consumer must pay his gas bills, but the fee stops when the license is surrendered, just as there are no further gas bills after the service is closed. Both the Patents Company and the licensee will then have the same rights as they would have had if no license had been issued.

"Most of those who object to the payment of the license fee do not object because of the amount of money involved, but on principle, and fair minded men must respect the foundation of these objections, even if they are based on a misunderstanding.

"Therefore we give our views as follows:

"The exaction of royalties assumes three phases: the MORAL, the LEGAL and that of EXPEDIENCY. Critics base their complaints chiefly upon the first, but we consider them unwarranted by the facts.

"As to the right of collection, the main argument against the royalty holds that exhibitors bought their machines in good faith without conditions, and the exaction of a royalty is therefore unjust. As against this we state that these machines have been sold without the consent of a number of interests which controlled important patents such as Armat Company, the Biograph Company, the Vitagraph Company, etc.

"It cannot be maintained that these concerns which are now interested in the Patents Company, and never sold projecting machines, have no moral right to ask royalties for the use of their patents because they have been deprived of them during the past ten years.

"In addition, the two concerns that may be considered above all others as fathers of the motion picture business, and without whose works the present trade conditions could not have developed, have for years been spending enormous sums in litigation and in other ways to protect their rights, as well as to make technical improvements [in the production of the Biograph Company] On the other hand the chief beneficiaries, that is to say, the thousand of motion picture theaters that are now in operation, have never contributed one penny to the cause, in spite of large profits made with small investments by many of them.

"But on the contrary, the vast majority of theater owners have made every effort to reduce the cost of their film service. Every man familiar with the situation of last year knows that the action of the Independents reduced rental charges throughout the United States to an extent that cannot be figured, but which probably amounted to hundreds of thousands of dollars, and possibly several millions.

"In spite of the part which my Company took in benefiting the theaters in this way, I found that all of our officers throughout the United States were under constant pressure to reduce their prices, and that the theater managers did not hesitate to play one side against the other. It happened many times that theaters would pat us on the back for our independent action, and then tell us with great regret that they would take Association films, unless our prices were reduced to meet some figure that had been quoted by an irresponsible exchange, which could not make good. This may be good business on the part of the theaters, but nevertheless competition between rental exchanges has forced prices down to such a point that many of them are unable to pay their film bills.

"This has no particular bearing upon the question of paying royalties on machines, except that, to be frank, it casts some suspicion upon the sincerity of many of those who claim that they have objections on principle.

"From the legal standpoint the Motion Pictures Patents Company controls all of the strong patents covering machines and films. These include the Biograph Camera Patents and the Edison Camera Patents, both of which are declared to be valid by the United States Circuit Court of Appeals, which is the highest court that could take cognizance of this question. The same court declared that practically all of the cameras in use, excepting that held exclusively by the Biograph Company, infringed upon the Edison Camera Patents.

"The Patents Company control the Edison Film Patent which we fought last year; this is only one of the many patents covering both machines and films, and standing as it was.

"Machines that are now in use are claimed to embody infringements in some form of the following patents which are now controlled by the Patents Company.

"Four patents by Thos. Armat, one of which went through the United States Circuit Court, and was decided in his favor about six years ago, although strongly fought by the Biograph Company. This patent has been before the United States Supreme Court, and has not yet passed its final adjudication.

"Six patents formerly controlled by the Vitagraph Company, including the framing device system which is embodied in some form on all projecting machines now in use.

"The Latham Loop Patent, the Pross Patent and several others controlled by the Biograph Company, which appeared to us to be strong enough last year to base our fight upon, whose value is unchanged.

"It will be seen that the control of these various patents by different concerns gave their prospect of endless legal warfare to the serious annoyance of every branch of the moving picture business. Innocent parties, both rental exchanges and theaters, would be in danger of continual annoyance between the contending interests, and the final control of those patents by the Patents Company was the only logical proceeding.

"It should be noted, however, that technically the royalty which is asked from the theaters does not cover machines exclusively, but covers the use of licensed films with licensed machines.

"We next come to the question of EXPEDIENCY; that is to say, to what extent is the general condition of the films business, of manufactures, rental exchanges and theaters, involved in difficulties, and what steps can be taken to remedy the situation?

"Taking up the interests of the manufactures: The situation in Europe is extremely bad. There are no restrictions upon the manufacture of films, and this has resulted in the turning out of a mass of subjects, many of them very poor quality.

"No European manufactures, excepting a very few that have world-wide connections, are sure of the sale of enough prints to warrant a heavy investment in negatives. Every man interested in the moving picture business knows that a manufacturer must sell many prints before the original cost of his negatives is regained. If trade conditions reduce this quantity the investment must be correspondingly reduced. Excessive competition between manufactures will, therefore, make it impossible to turn out negatives involving heavy expenditures. The effect of economy in this direction would mean unsatisfactory films to the ultimate loss of exhibitors. Conditions in the United States have been such as to threaten a repetition of the European situation if some check were not placed upon the small film manufacturing concerns that would increase in number constantly and add to the total of undesirable films.

"In order to produce a film that is reasonably satisfactory to the public, it is necessary to employ a large and expensive plant. The films that are being offered under the license of the Motion

Pictures Company involve the use of negatives whose cost is at least double that of last year. Owing to the use of masses of people, elaborate stage settings, actors of note and expensive plants, the initial cost of a motion picture film negative is constantly increasing.

"Throughout the United States motion picture theaters are complaining of excessive competition. It is difficult as well as unjust to put an existing theater out of business. While we cannot speak for the Patents Company in this particular, we believe that an action looking to this elimination of existing theaters should be taken only if objectionable practices are followed. At the same time it is of the utmost importance that no new theaters be licensed in locations which are not sufficiently provided for. The Patents Company can be of great assistance to existing theaters by preventing the erection of competing houses whenever possible. It will be the right as well as the duty of any theater owner to notify the Patents Company whenever a neighbor shows signs of changing his store into a moving picture theater, and to warn him before signing a lease and entering into construction work.

"It would have been a simple matter for the Patents Company to license the exchanges which were rejected, but it was thought best after consideration to eliminate those whose practices were offiensive to all fair minded men interested in the film business."

* * *

A member of the Chicago Moving Picture Exhibitors' Association moved that the meeting should take no notice of the letter, as it contained nothing of interest to the exhibitors of the meeting. The motion was carried. A recess of thirty minutes was taken to allow those exhibitors that desired to join the old Exhibitors' Association. There were only eleven to join at this time. The Association had to begin with seventy-six members and the eleven newcomers makes a total of eighty-seven. This figure seems to represent the Independent movement in Chicago. When the meeting again was called to order it was conducted as a meeting of the Independent Exhibitors' Association. Several gentlemen who did not joint the Association, among others L. E. Wagner, who, by the way, was a nominee for chairman when the meeting opened, C. B. Cannon, L. E. Sluder, Arthur Karg and S. M. Walker, tried to get the floor but were refused on the ground that they were not members of the Association, and on that account they, with a large number of others, left the meeting.

The chairman stated that he had an official list of licensed theaters in Chicago, giving the number as 285. This statement caused much argument and several said he was 100 short. The chairman stated in a response to Mr. Mulvey that it was the intention of the Independents, if they could not supply enough new films, to use old films if necessary, but still be independent.

Mr. McMillan, of the Unique Film and Construction Company, stated, in response to the suggestion that the supply of Independent film would not be enough to meet the demand, and also that the quality was not up to the standard, that he was in a position to furnish all the Independent film that would be necessary, and furthermore, as referring to the quality, he said that he would allow anybody to pick out ten reels from his vault and he would guarantee the quality to be found equal to any of the best licensed films on the market.

In response to that Mr. Harry Thompson offered the use of the Pastime Theater, 109 East Madison street, at 11 o'clock on the following Thursday night, for an exhibition of this Independent film.

A large number of exhibitors, a great many accompanied by their families, met at the Pastime Theater Thursday night and withnessed a very fine exhibition of film. The different makes of film represented Great Northern, Italian Cines, Eclair, Cricks & Martin, and Ambrosio. The film was good and in many instances brought out applause.

The Kalem Company have made a sally out of their regular path and next week will issue a sporting film. There are two subjects on the reel, the first representing a cock fight, a sport which is openly indulged in in the South but which is illegal in Northern States. The second subject shows the making of a pugilist, intended to represent the victorious Jack Johnson, the negro fighter. The Kalem Company do not claim that Johnson posed for these pictures. In reality they were posed for by his sparring partner, who closely resembles him in appearance and in tactics. That there is nothing offensive in this film is shown by the fact that it has received the approval of the Chicago police censorship, although they cut out the less exciting battle of the roosters.

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THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY.

This company was organized last week in Chicago, with J. J. Murdock as president; D. W. McKinney, vice-president; H. J. Streyckmans, secretary; Capt. L. A. Boenig, treasurer, and George F. Harding and John R. Davis, directors. The capital of the new company is fixed at $2,000,000. Mr. Murdock has long been prominent in vaudeville and theatrical management, and is one of the most influential men in Western vaudeville affairs. He is general manager of the Western Vaudeville Managers' Association, and his relations with the largest vaudeville interests are very close. Secretary Streyckmans was business manager of the "Show World," until he resigned to enter the new company, and he has held other positions of importance and trust. Captain Boening, the treasurer, was treasurer of the Wm. Swanson & Co. licensed film exchanges, and is also a gentleman of high standing. Mr. McKinney is the inventor of the camera and projecting machines which the company proposes to introduce, and which, it is claimed, are non-infringing. The company announces, also, that it will import films.

* * *

The Eastern agency of the newly formed $2,000,000 International Projecting and Producing Co. has been secured by Messrs. Harstn & Co., 138 East Fourteenth street, New York City, who will thus be able to open the market to the European films of about twenty different makers. Mr. Alfred Harstn, who personally arranged the agency for his firm, informs us that he is entirely satisfied with the arrangement, which seeks to maintain an open market and also includes the selling and renting of cameras and projectors, both non-infringing. The projectors will probably be ready in about one month from date.

Mr. Will G. Barker, who has arranged the business in London, Paris and other cities, arrives in New York this week with a large quantity of film. In about three months the company will have a factory of its own wherein subjects of an American character will be produced. The subjects already available are, however, popular with audiences in this country.

It is Mr. Harstn's opinion that the formation of the International Company makes the Independent position stronger than it has ever been; for there is ample capital, plenty of films, and non-infringing cameras and projectors available for making a free and open market. Without the support of the International Company the position of the Independents would be weak.

An important point is that all imported films will be personally censored by Mr. Murdoch, the president of the new company, and if found unsatisfactory they will be rejected.

Mr. Murdoch is at the head of a concern which controls over 500 first-class theaters, many of them moving picture houses, in various parts of the country, and associated with him in this new enterprise are such well known men in the entertainment world as Percy Williams, Martin Beck, and Keith & Proctor. In the opinion of Mr. Harstn the new company is the largest and most important happening in the moving picture field for years and is bound to be an important factor in the situation.

ST. LOUIS EXHIBITORS CLING TO THE PRODUCTIONS OF THE LICENSED MANUFACTURERS.

The war planned among local exhibitors of moving pictures against the Motion Picture Patents Company of New York fizzled out yesterday because the owners and managers of the largest theaters in the city refused to become parties to the remonstrance.

"A victory," they say, "means nothing. We have but one alternative and that is to patronize the opposition company, which cannot furnish the same class of pictures that the so-called 'trust' handles."

All of the best patents are controlled by the Motion Picture Patents Company, both in Europe and the United States, and these are the films which the exhibitor must have in order to succeed at the moving picture business. He has to pay $2 a week "royalty."

"As the Patents Company does control all of these patents, it would be worse than madness for anyone who hopes to succeed at this business to protest against the royalty asked by them for the use of their machines and films service," says a local exhibitor.—St. Louis "Republic."

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Comments on Film Subjects.

THE WEEK'S FILMS.

The effect of the recent combination of film manufacturers and the censoring of films has had its effect. The quality is steadily improving. The most serious criticism that one can utter now is that the films are, as a rule, too somber and too much inclined to make one feel sad. They are undoubtedly life stories. Everyone who sees them will realize that fact, but, after all, are films shown for amusement more attractive if they show only the sober side of life? Isn't it better to have more of the lighter side?

Possibly managers will reply to this that the comics are weak and that the difficulty of filling programs with good films that are light and amusing is too great. And in a sense they will be right in this assertion, but there are a good many that are not so sober and do not cause one to feel that the world is all gloom. The feature of an entertainment is the amusement. And it is not amusing to see only griefs and sorrows depicted.

Give us life, and action, and amusement. Here and there the sad side can be shown as a matter of contrast, but aside from that it would be better to show clean comics. For example, the exploits of a dog have caused more applause the past week than anything else that has been shown. No one was killed. There was no grief. There was no breaking up of homes by the manifestation of infidelity on the part of husband or wife; yet the audiences who saw that film were unanimous in the assertion that the picture was unusually good. This ought to be a pointer for the manufacturer and the manager.

"Women Chauffeurs."—A Pathe comic which carries the destruction of property too far. Some exciting escapes are noted as the automobile goes careering wildly along, but so far as most audiences are concerned, it lacks the essential elements of a comic.

"No. 5874."—A heart story from the Pathes which is particularly strong and holds the audience almost breathless in places. It is gloomy, but perhaps a majority of individuals have more gloom in their lives than they do sun. It is undoubtedly true to life and it has many features about it which are better than the average story of this sort. The little daughter left alone grows up, marries well and is enabled to take care of her unfortunate father in after years, something which does not often occur in a story. For this change from the ordinary run of stories the publishers are to be cordially thanked.

"Edgar Allan Poe."—The Biograph people have here condensed Poe's life into a short film by summarizing it. The picture itself does not represent a connected series of actual occurrences. All the events shown in the picture actually occurred in Poe's life, but not all together. Nevertheless, it is a pathetic series which is offered and the audience, or that part of it which has taken some interest in Poe, was held quiet while the picture was running. The technical quality of the film is good and the action is excellent. The makeup of the character representing Poe is to be heartily commended. The film should serve to draw attention to a character too little known and understood in the history of American literature.

"Les Ricochets."—A Pathe record of motor boat races somewhere, presumably in, or near, Paris. The flight of the little boats is represented as something remarkable and the technical quality of the films is quite up to the Pathe average.

"Buster's Revenge."—A Pathe story of a dog which is well worth seeing. Not often do films receive liberal applause in a New York theater, but this one was vigorously applauded and it deserves it. The film shows that the public appreciates something good, even though there has seemed to be a disposition on the part of manufacturers to introduce the bloodthirsty and sensational. Fortunately this disposition is becoming much modified and the effect is good. This film ought to have a long run. It is good enough to satisfy anyone.

"An Evil Day."—A comic from the Pathes which shows an old gentleman getting into all sorts of scrapes in his search for a locksmith to open a door and release his wife whose skirts were caught as the door closed.

"The Anonymous Letter."—A Pathe film which shows how mean a man can be with absolutely no provocation. Aside from this pschyological manifestation it possesses no interest.

"Voyage Round a Star."—A semi-magic film from the Pathes which represents what might be possible. But after all it is a little far fetched to locate a lusty ballet in a star, and perhaps the professor's fate in being kicked out is deserved.

"Palmistry."—A Pathe film which shows a series of pictures that were conjured up by a palmist who sought out individuals for the purpose of reading their palms. It represents possibilities, but is in no wise convincing.

"Choosing a Life Partner."—A Pathe production which does not seem quite clear. The girl's choice seems reasonable enough, after watching the foolhardy attempts to win her indulged by the other two; but even though this is true, the story as a whole is not sufficiently explicit to make it more than of a passing interest. The technical quality of the film is quite up to the Pathe average.

"He Can Imitate Anything."—A Pathe comic in which the hero gets into all sorts of scrapes because he knew too much. It is good enough to keep the audience laughing.

"Detectives of the Italian Bureau."—A Kalem film which has been mentioned before in these columns, but which is good enough to be worthy another word or two. The first part is extremely good, but where the detectives are disclosed talking to the father it is weak, and where they appear to Rosa after her escape it is also weak. If some ginger could be injected into these two scenes the film would be beyond criticism. Technically the quality could be improved, but most of the acting is good enough.

"Adventures of an Old Flirt."—When the Edison people determine to make a comedy or a comic they always achieve a signal success, and in this film they have maintained the firm's reputation. The acting is far better than the ordinary and the staging is remarkably good, while the technical quality of the film itself could scarcely be improved. The film deserves a long run. It is one of the best comedies for weeks.

"Virginius," of the Vitagraph Company, left a very cool audience. Historic subjects of this class are rather complex and never fully understood by the average public, no matter how well the actions are described in the sub-titles. With operators beating time, the spectators have scarcely time to read the titles and to memorize the hard names. One remark heard in the audience was that the company could have selected better built men to represent the Romans and not show us actors with such thin legs.

"A Wreath in Time."—A comic from the Biograph's studio which caused much merriment. The best acted and most natural scene is the one of the theater box, as it is a good study of the expressions of some blase spectators, who enjoy only a certain part of the show. Most of the other scenes are more or less exaggerated. Mrs. Goodhusband is far from natural. In her exaggerated actions of sorrow, she cannot keep from smiling, af it was fun to act for moving pictures.

"The Miner's Wealth."—A clean, well told story, but we have seen far better work from the Gaumonts.

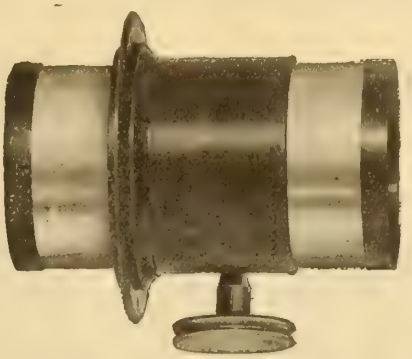
"A Sportive Puppet."—A poor attempt on the part of Messrs. Gaumont. The audience did not seem to appreciate the amount of time and the tedious work required to produce such a trick film; to everyone it was too much of a wooden toy affair.

COMING HEADLINERS.

"On the Warpath" is the title of a thrilling Wild West subject which will be released next wek. A band of real Sioux Indians were engaged to take part in the production. The Selig Polyscope Company have spared no expense to make this subject correct in detail and of such interest that it will sustain the faith of the exhibitors in the drawing quality of the Selig dramas.

"The Assassination of the Duke of Guise" is another headliner that will be released next week by the Pathe Company. We have read the reports of the foreign press on this film which are so enthusiastic that we look forward with interest to its exhibition in this country. The principal characters are acted by well-known members of the Comedie Francaise and the opinion of the British newspapers is that a peep at this film would be an education to the average actor.

"C. Q. D.; or, Saved by Wireless," is another specimen of the enterprise of the Vitagraph Company. The story is the wreck of the Republic and the photographs are actual pictures of the steamers Baltic and Florida and of the crew and officers of the ill-fated Republic.



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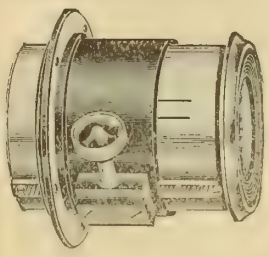

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NOTES OF THE TRADE.

Sandusky, Ohio.—The Royal Theater, under the management of Sol. Gillard, has been closed for the present.

Glens Falls, N. Y.—Work has begun on the Hagen building, on Main street, for a new moving picture theater.

Philadelphia, Pa.—Edward Fay & Co. are estimating on the erection of a moving picture theater at 413 South Fifth street.

Port Clinton, Ohio.—The Novelty Theater has installed moving pictures in connection with vaudeville, and is reported as doing excellent business.

Dayton, Ohio.—A moving picture theater is being constructed on Dakota street, which is in the center of the Hungarian colony.

Burlington, Vt.—A new moving picture theater known as the Casino opened its doors to the public under the management of Smith & Neiburg.

Syracuse, N. Y.—The Theatorium Company has filed a certificate of incorporation. It is capitalized at $4,000. Its policy is to give moving picture shows.

Hagerstown, Md.—Pearce & Scheck, who control sixteen moving picture houses in Baltimore, have purchased the City Opera House of Hagerstown.

North Wales, Pa.—The New England Motion Picture Company has rented the Amusement Hall and will conduct it as a first-class moving picture theater.

Syracuse, N. Y.—A new moving picture theater is under construction in South Warren street. Mr. Thomas Thompson is the promoter of the new enterprise.

St. Louis, Mo.—The building at 1612 Wash street was leased to Leo Largman, who will remodel it at a cost of $10,000 to be used as a moving picture and vaudeville theater.

Arctic, R. I.—The New Gem Theater, which occupies the stand of the St. Onge's Academy of Music, threw open its doors to the public, with the latest moving pictures and illustrated songs.

Sandusky, Ohio.—W. C. Kunzman, who assisted in the operation of the Cameraphone machine while at the Sandusky Theater, has again returned to operate the Vitagraph, which was installed last week.

The Rhode Island legislators are seeking to license operators and impose closer restrictions on moving picture shows. A bill has been introduced in the Assembly which has many sensible suggestions.

Wilson, N. C.—Mr. H. J. Paradis, the former manager of the Lyric Theater, has leased and renovated the building formerly occupied by the Lumina Theater Company, who closed on account of lack of patronage.

Little Rock, Ark.—The Arkansas Moving Picture Exhibitors' Association held its first annual convention at the Hotel Marion on February 1 and were afterwards entertained at a banquet given by the Mitchell Film Exchange.

Jamestown, N. Y.—A long lease has been signed for the room in the Arcade building now occupied by the New York Store Company, to be the home of a moving picture theater, which, it is expected, will be ready April 1.

Albany, N. Y., is to have two new moving picture shows. Mr. Weber has purchased the old club house of the Columbus Association on Central avenue, which will be converted into a theater, and Mr. John Ruhlof, a baker, on Lexington avenue, will erect a theater on the site of his present place of business.

"The Moving Picture Recall" is the title of a record book for the exhibitor which has been compiled by Mr. W. Rosenbloom, of 1066 East Sixtieth street, Chicago, Ill. It should be of value to the exhibitor in keeping a record of the titles of the films he has shown, being alphabetically arranged. Blank spaces are also ruled off for records of the class of subject, date of issue, weather and gate receipts.

The New York National Film Exchange, of 55 West Twenty-eighth street, New York City, is now being conducted under the sole proprietorship of Mr. N. H. Powell, who was formerly general manager. Mr. Powell has bought out his partner's interest in said concern, and expects to continue as an independent renter as heretofore.

CORRESPONDENCE.

A SUCCESSFUL EXHIBITOR.

New York, February 8, 1909.

Editor Moving Picture World:

Dear Sir—I will leave to others the task of describing the beauties of the excellent show of Sunday evening at the Hippodrome, but I wish to call your attention to some points which confirm what I have tried to convey to your readers.

The fact that Mr. Howe can draw such large audiences in such a big building as the Hippodrome and keep them interested for over two hours in showing them moving pictures ONLY proves, without a doubt, that Cinematography is not dying out but is increasing in the public favor when placed under such able management.

We can draw two more lessons from Mr. Howe's shows: First, that the public does not demand highly sensational and silly films. Secondly, that good moving pictures can be shown without being sandwiched between cheap vaudeville acts.

Good films can be shown by themselves, they will always please and always draw a good patronage. On the other hand, bad or sensational films need a tonic in the shape of cheap vaudeville acts.

The manufacturers have certainly a very good friend in Mr. Lyman H. Howe, as his success should stimulate the most discouraged exhibitor. J. M. BRADLET.

THE GOOSE THAT LAID THE GOLDEN EGG.

Philadelphia, February 10, 1909.

The exhibitors can be compared to the goose of fabled lore. They have certainly laid plenty of golden eggs and will lay many more in the future; but, unlike the old story, this goose (the exhibitor) is not dead, but his faith, his confidence is dead and he will proceed to look after his own interests. Philadelphia has in one year a perfect organization, and on February 16 next will celebrate the first anniversary ball. This happens to be Election night in Philadelphia. Sixty-five thousand tickets have been distributed and one hundred slides have flashed simultaneously on as many screens; one of the biggest halls in the city with a capacity of three thousand has been engaged, and it is looked forward to break all records of a similar kind. This is, however, the smallest thing we have done. We have now in the course of incorporation a company to be known as The Exhibitors' Film Manufacturing Company. The stock has not been offered publicly as yet; but in the infancy of its conception, I might say enough stock has been assured to give a bright outlook to the future. More anon. W. M. HAMILTON.

THE MOVING PICTURE IN AUSTRALIA.

Editor Moving Picture World.

Dear Sir:—The New South Wales makers of moving picture films are up in arms at the action of the Federal Government giving to Messrs. Pathe Freres, of Paris, a contract for the making of moving picture films of the various parts of the Commonwealth, to be sold at a very low rate to moving picture entertainers, to advertise the resources of this side of the world. This contract runs into about £2,500, and to put into the coin of the United States, roughly speaking, $12,500, and I do not blame them for it, either. The policy of the Government is protection, and here we have several concerns who are making films of moving picture events.

Mr. C. Spencer of the Lyceum Theater has gone to the most lavish of expenditure to fit up a moving picture factory, and has placed the whole of the work under the entire charge of Mr. Earnest H. Higgins, of Hobart, Tasmania, who had his first experience with moving pictures with the writer. Mr. Higgins has kept at the work since then, and has become not only an expert operator, but handles the camera to the manner born. It is he who was the official photographer at the great Burns-Johnson fight.

Mr. Spencer has no less than nine cameras for film work, and he has all the appliances of the most up-to-date factory, such as electric printing machines, large washing tanks, developing tanks and drying frames, reels and all that goes to make up a first-class place for the making of films. The work turned out is first-class in every respect. Mr. Spencer is prepared to furnish negative film in lots of not less than 1,000 feet.

I am sure that the sights of these great cities in the Antipodes would go well in the United States, as owing to the visit of the fleet to these waters there were mailed out from this city alone tens of thousands of books to the United States, and it would give the people of your great country

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It is an old saying that the camera can't lie. Well, that will not hold any longer, for it makes people fly up to the sky, jump out of the water onto the most inaccessible of places, and do things that were not dreamed of in trick films. So much so, that I have heard remarks from the audience that the pictures of the Italian cavalry manoeuvring were faked pictures. Just as if they could fake a high mountain with the undergrowth and trees and the horse and rider going down the side of it at an angle of at the very least 45 degrees, and running streams in flood and all these things, but the trick film gets them every time.

Not only does Mr. Spencer make films, but there are Messrs. West's pictures here, probably the best known name in the moving picture world to-day, with no less than seven shows running in Australasia, and heaven only knows how many in Great Britain, with Mr. T. J. West at the helm to guide them all, from his London office.

Mr. West was absolutely the first to take the negative films in this part of the world, and they are in the same position as Mr. Spencer. They will make for American firms negative films at a fair price per thousand feet, but if film from all over the Commonwealth, then there is a minimum of 6,000 feet must be taken. Films will be marked and numbered and all the information given to those who wish to have it made. Messrs. West's work has no superior.

Any firm making application to me for negative film, I will furnish to them samples of the work, and they can see just the class of work produced. The terms must be bankers' draft with the order, and the minimum price 25 cents per foot. Then there is "Jerdan's Limited," who make a specialty of making moving picture films and have made films for several parties of well-known Australian novels and scenes of the old bushranging days, and of several thousand feet in length.

Messrs. Jerdan's Limited make a feature of all moving picture apparatus and films, and do a fine business: but probably the largest firm in that business are Harrington's (Limited), and Baker & Rouse Proprietary (Limited). Both are large and up-to-date photographic supply houses and have a very large clientele. They are also the agents for some of the largest film and machine makers in the world; but I am not aware that they take films; in fact, I do not think so. It is to be wondered at where the dealers in films get their films so much in advance of the people of the United States, but that they do is amply proved by watching the dates that films are shown here and with the dates they are first mentioned in the trade papers in the United States. The Edison Manufacturing Company have a branch here, but their films are seldom seen on the screens. Now and then you see one with the brand on, but there is no doubt that the Continental makers have got the pull. Lately a lot of Lubin's films are being shown in this city, and good work they are. Well, this letter has far exceeded what I had set out to write.

I would be very pleased if any of your advertisers that read these lines would send me a copy or two of their catalogues, as I am all the time asked about these so-called current savers. If they will do the work and they wish to have them tested out here, Messrs. West will take one on trial, and if it does the work as represented will pay for it, and no doubt would use several others, as they have seven regular shows going all over the Commonwealth.

If, **Mr. John K. Bonine** should read these lines I would be very glad to hear from him, as I have written him twice to Honolulu, and while my letters have not been returned, I have not had any word in reply to them, and it is business for him, and dollars also. With the season's greetings to all the patrons of the Moving Picture World, I will close, but before doing so I forgot to mention that Mr. McIntosh, of the Self Defense (Limited), that brought out Burns and Johnson, has refused the sum of £35,000 for the films and sole right of this fight. But as good as the offer was, they turned it down. I think had it been mine I would have ordered him up and gone alone. Bird in the hand is worth two in the bush.

Gaumont's chrono-megaphone has not proved the draw on this side that it was expected to do, and while in lots of instances the pictures and songs were beautifully scynchronized, at other times they were most woefully out.

Mr. Spencer makes it one of the features of his entertainments. Harry Lauder and his songs seem to catch on here with the patrons. It has been out of the bill for some three weeks, but is to be restored this coming week.

Yours faithfully,

DR. W. H. H. LANE.

Queen Victoria Markets, Sydney, New South Wales.

Stories of the Films.

BIOGRAPH COMPANY.

THE HINDOO DAGGER.—The name Hindoo is sure to conjure up in our minds thoughts of mysticism, fetichism, thaumaturgy and occult art, and with reason, for Hindustan is, without doubt, the birthplace of all such weird practices. Hence it is that anything coming from the Hindoos is regarded as possessed of certain phylacteric and talismanic powers, and it was not strange that Jack Windom should experience a sensation of awe at the reception of the Hindoo dagger from his old chum, Tom, who was traveling in India. Hanging the dagger on the wall, Jack goes out. For some time Jack has discerned a coolness in his wife, and his jealous misgivings were verified when he returned and found her in company with a stranger. Seizing the dagger from the wall he chased the recreant lover from the house and then follows the wife to the bathroom, wither she had flown in terror. Mercilessly he plunged the dagger and flew the place. The lover in hiding saw him leave and returns, and calling aid succeeds in reviving the wife, who afterwards with careful treatment recovers and marries her paramour. However, either from the baneful influence of this diabolical dagger, or the woman's capricious nature, just one year later the second husband enacts the same scene, but with fatal results. He leaves the place, and has hardly disappeared when the first husband, who was thought to be dead, is drawn by an irresistible power back to view what to him seems to be the scene he left one year before, for there on the bathroom floor is the woman just as he apparently left her, with the dagger beside her. The sight drives him mad and the dagger is made to perform the final act of its mission. Length, 583 feet.

THE JONESES HAVE AMATEUR THEATRICALS. Well, here we pay another visit to the Jones' domicile, with the same amusing results, for Jones cannot help being funny, and we feel sure that his obituary—not that we are in a hurry to write it—will read like "Pickings from Puck." Mr. and Mrs. J. seem to be in for a dull evening, when the amateur dramatic club is announced, and then the fun begins. Jones had never been considered even a "near-actor," but when he is selected to play the lover to Mrs. Trouble he is a brilliant success; so much so that Mrs. Jones insists upon playing the part. With this change, Jones' histronic ability deserts him, and he is a "frost." Well, things move along at a pretty rapid pace with the party, until Jones, in a jealous rage, ejects the bunch. The film is really one of the funniest of the Jones series. Length, 400 feet.

THE CURTAIN POLE.—Here is a subject that simply defies description, so fast, furious and kaleidoscopic are the comic incidents presented to the spectator. It is a veritable seething, whirling cataclysm of comedy; positively the most daring ever attempted. So audacious were the many stunts performed that the producing director was arrested by a well-meaning but over-zealous policeman for what he considered endangering human lives, and there is no doubt that the film will induce screams of laughter from start to finish wherever presented. Furthermore, it will arouse renewed interest at every reviewing, for, like a three-ring circus, so many things occur that it is simply impossible to catch them all at first sitting. This may seem "tall talk," but it is merited, for in its entire length there is not an expletive foot of film; it is all "meat." We shall not attempt to describe the subject, but will endeavor to give you an outline of the story. At the Edwards' home there is to be a house party, and unfortunately Mr. E. has an attack of gout which incapacitates him so as to throw the burden of the arrangements on the women folks. Everything is in readiness when the guests begin to arrive except the hanging of a pair of portiers, which Monsieur Du Pont, an ingratiating Frenchman, insists upon doing. In the attempt the chair slips and he falls, breaking the pole. He, of course, insists upon procuring a new pole, but Edwards tries to persuade him not to, but he says: "Oui! Oui! I bring you ze one grand pole, if I have to get ze North Pole." Away he goes, and is but a short distance when he meets a friend, who invites him to sip a couple of absinthe frappes, after which he is more intensely charged with the phlogistic determination to get that pole. Arriving at the store, a pole is selected, but not remembering the width of the door, he takes the whole length, 18 or 20 feet. Back he starts -Gee, Whiz! the limit! The absinthe vapors arising to his brain make him a bit wobbley, and the pole in his hands becomes an instrument of destruction. After a series of indescribable incidents he enlists the services of a cab, the driver of which is extremely boozy. Away goes this Pegasus, driven by a crapulous Eos, with a wild, vertiginous Frenchman as fare, holding the devastating pole across his lap with 8 feet protruding from each side, mowing down everything within its reach—lampposts, fruit stands, market stalls, carriages, etc., all fall, until at last the home of Edwards is reached, where in the meantime a pole has been placed in

The Real Octopus that has Tried to Throttle the Moving Picture Business.

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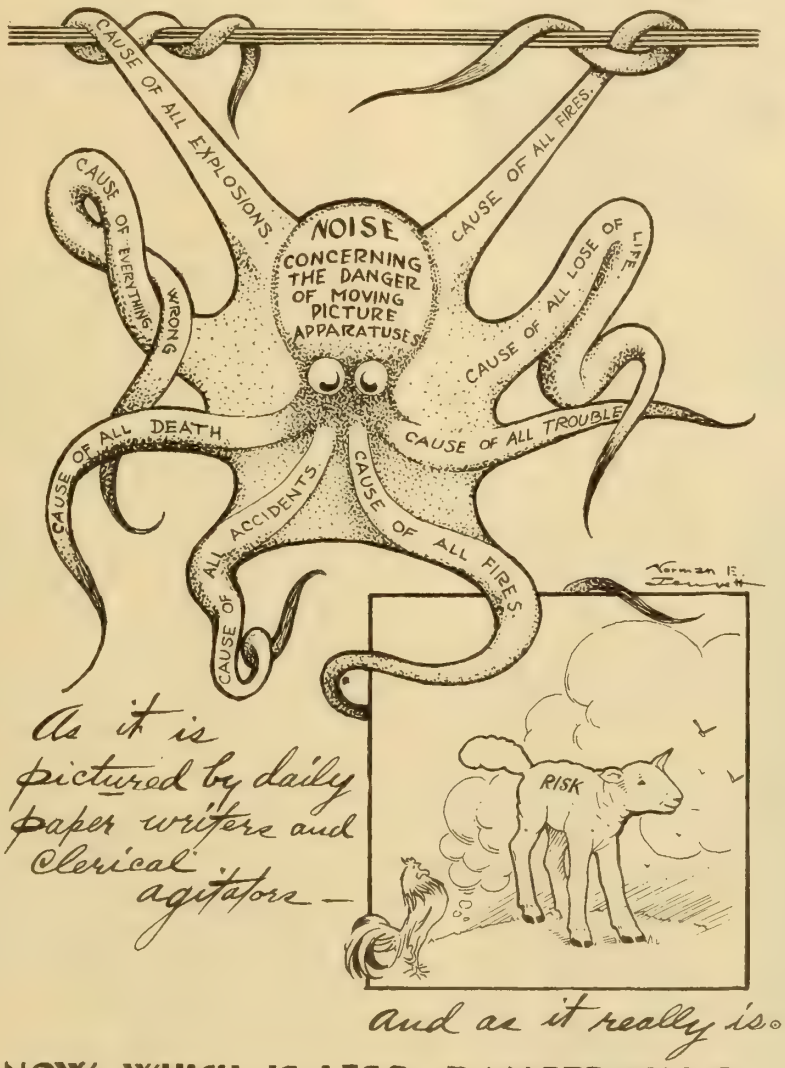
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position and the Frenchman forgotten. He is a wreck, as is easy with the pole, and no one pays the slightest attention to him, which makes him furious. "Sacrebleu" Zis is ze ingratitude!" And in a rage he bites the pole in two. Length, 765 feet.

HIS WARD'S LOVE.—A beautiful romance, showing the consecrations unselfishness of a minister to wards his ward. The Rev. Mr. Howson deeply loves his young ward a pretty girl of eighteen, but as she is loved by Gerald Winthrop, a promising young man of the village, he sacrifices his own love for what he fancies the girl's good, and even intercedes for Gerald. Gerald, while considered a dear friend by the ward, is not acceptable to her as a lover, for her heart is given to the minister. Devotedly they have loved one another unknown to each other until this episode brings it out. The subject is a beautiful one and photographically perfect. Length, 235 feet.

ESSANAY FILM MFG. CO.

M P WORLD SATURDAY —RUSH! ! ! !

BRING ME SOME ICE.—The above title readily suggests to an customers that this film is purely a comedy concert. The story briefly told is as follows: A housewife, while freezing cream, discovers she needs more ice. Calling her son, she sends him in search of the necessary article. The boy finds an iceman, secures his purchase and starts homeward by the longest route he can find. His many adventures are graphically depicted, each one being funnier than the previous one, and every one should command screams of laughter. Starting with a huge piece of ice, each time he is delayed the ice dwindles in size, until, upon arriving home, he presents his mother with a piece discernible to the naked eye. His enraged parent bestows upon him a deserved thrashing.

TAG DAY.—The custom of young women "tagging" men on the public screets (on a day specially set aside and called "Tag Day") to secure funds for various charitable purposes, offers many opportunities for excellent humor, and the fact that other manufacturers have not seen the wonderful possibilities of this subject is proven by our motto, "We lead, others follow."

This subject should call for one continuous burst of mirth from the opening scene until the finish. A matron is seen handing tags to a bevy of beautiful young ladies and they depart in search of spoils. A tramp, after witnessing the wonderful ease with which the girls entrap their victims, decides to become one of the bunch. First he discovers where the matron keeps the tags and steals all in sight. Next he appropriates some ladies' garments from a convenient clothes line and a wig from the show case of a costumer, and efficiently disguises himself as a grotesque old lady. He has many very funny adventures, securing much change. The girls and matrons discover the tags missing, start a search for the culprit and find the supposed old lady just releasing a victim. Suspecting something wrong, the ladies chase the tramp, who in his flight upsets a policeman asleep at his post. The police join in pursuit. The tramp gains a wide lead, dodges behind a hedge, disrobes and appears in his proper person just as the police appear. He throws them off the scent and remains in possession of his ill-gotten gains.

GAUMONT.

GEORGE KLEINE.

A STRONG DRAUGHT.—This is a comedy of exceptional merit and certain to result in wholesome amusement. In a comfortable home the draughts of the open hearth fail to operate properly and the chimney sweeps are soon at work removing the obstructions. This causes such a strong draught that furniture of every description is drawn up through the chimney. The latter resembles a veritable volcano and its eruptions, animate and inanimate, roll down from the roof into one enormous mass of wreckage. Length, 380 feet.

GRANDFATHER.—A dramatic presentation. The family goes out for a day's outing leaving Grandfather, a paralytic, in charge of an attendant. The latter, however, is unfaithful to his trust and conspires to rob the house in the absence of his employers. After the spoils are divided the servant permits himself to be tied to remove all suspicion against him. The daughter, a girl of twelve, returns to the home and perceives the men in the act of dividing the spoils, bides her time until the servant is securely bound and his confederate departed when she gives the alarm and causes the arrest of the guilty culprit. Length, 614 feet.

THE CHINAMEN.—Two celestials visit Paris and proceed to get into trouble. Their endeavor is crowned with unqualified success and the series of views furnish one continuous round of laughter, with their queues tied together they go pellmell over the streets upsetting pedestrians, cyclists, news stands, etc. An angry mob is soon in pursuit. Finally they are caught up by a derrick, but supported only by their hair they drop to the ground and rush off to the depot to return to their dear old Pekin. Length, 387 feet.

BERNARD PALISSY.—An artistically colored film telling in a series of exquisitely beautiful views the fondest hopes of Bernard Palissy (1510-1589), the inventor of ceramic arts. This artist, devoting his entire life to his work, was, as is customary with most men of genius, very poor, but his faith in ultimate success was so strong that he sacrificed his furniture as fuel to sustain the fires of his furnace in plying his experiments. Length, 444 feet.

URBAN-ECLIPSE.

GEORGE KLEINE.

OUTWITTED. The surveillance of the police in a foreign city is so strenuous that it furnishes the basis of a series of very amusing incidents and winds up with a tableau of the canet officer's wife behind the bars, to the extreme delight of the officer and his lieutenant. Length, 463 feet.

THE AMERICAN FLEET AT SYDNEY, NEW SOUTH WALES. A superb series of international importance, reproducing the scenes of reception accorded by the New South Wales authorities on the occasion of the recent visit of the Pacific fleet to Sydney. Steaming at full speed, the battleships present a grand spectacle as in choppy weather and with wonderful smoke and marine effects the mighty vessels rush in line past the cameras stationed on a local steamer in a most favorable position for the purpose. The subsequent reception of the United States Naval authorities at Sydney is reproduced in pictures of a photographic quality seldom excelled, and the scenes presented are most impressive and historic.

Order of Pictures. The fleet steams past the camera in line of cruisers, battleships, torpedo boats and destroyers. A wonderful and majestic spectacle. Close view of a warship under full steam a remarkable and thrilling picture. State reception at Sydney of Admiral Sperry and the officers of the fleet. Procession with mounted escort through the roads from the harbor to the city. Inspection of the staff of the Guard of Honor. The guests and the Reception Committee march past the camera—a portrait group of celebrities. Length, 190 feet.

THE HAND OF A WIZARD.—The present subject is one of magic pure and simple; extremely humorous often, but always of the mysteriously clever order which results from dexterous manipulation and optical illusion. While these illusions and delusions are always most effective and beautiful, the hands of the wizard only are used to produce them.

Order of pictures.—The curtain rolls up, and an ordinary pair of gloves appear upon the screen. The hands of the wizard mysteriously fill the gloves, after which the hands cast their covering and the gloves, detached, fall to the ground.

One of the hands is next occupied with a golf ball, which appears from space, disappears as mysteriously, and changes into a handkerchief.

This is manipulated by the fingers, until it takes form and substance of an egg; then into two, three and four eggs of perfect size and appearance, which are securely held between the fingers of the one hand. After which they are enclosed in an ordinary gas-lamp chimney.

M P WORLD—Eight

The eggs now vanish in smoke and reappear, upon which they are crushed in the hand and the pieces of shell are scattered.

The broken fragments gradually rise from the ground and an egg is again re-formed.

Again broken in half, a perfect chick is evolved, which gazes with mild astonishment at its first audience, takes a few mild pokes, and is then enclosed within its shell, which resumes its original shape. A charming picture.

The chick apparently pecks holes through the enclosing shell, and from a single egg a set of dice is formed. These perform without human aid, arranging and rearranging themselves in sequence.

The dice lose their distinctive markings, and on the face of each appears an animated human face in miniature.

The hand of the wizard itself accomplishes the next illusion. The fingers and thumb separate themselves one by one from the hand, and each digit, standing up, is converted into a performing Pierrot. A lively entertainment ending in a whirling dance.

These fingers now become absorbed into a small table aquarium, which being inverted, is emptied of a bouquet of autumnal leaves.

The leaves are again crammed into a vase, and are changed into gold fish, from which are evolved a lovely mermaid.

Another evolution, and vase, mermaid and fishes give place to a beautiful feminine face, which gradually vanishes from the screen. Length, 374 feet.

S. LUBIN.

THE SILVER DOLLAR.—A tramp finds a dollar. He at once invests the money in Welsh rarebit, after which he takes a well-earned rest. But the Welsh rarebit causes bad dreams. He sees the silver dollar coming out of his pocket. It is growing and growing until it is big enough to run, and run it does. The tramp in pursuit. The silver dollar has many narrow escapes: so has the tramp. The dollar, however, is quicker than the tramp and speedily rolls on. The tramp would surely have caught the dollar had not a cart of ashes been dumped at him, which interrupted his dreamy slumber. Length, 475 feet.

THE UNLUCKY HORSESHOE.—There is a runaway. A young man is thrown out of the buggy while the horse lost a shoe. Prof. Thriller, who is passing this way, finds the horseshoe, which proves very unlucky to him. He first falls into an open cellar door and lands on the coal heap. Speaking with a friend, a wall collapses and nearly kills him. He brings the horseshoe to his home. The steampipe explodes, the kitchen gets wrecked and even over the chicken coop the horseshoe proves a Jonah, as a colored man steals the chickens. When the folding bed closes up on the professor he throws the horseshoe out of the window, but hits a passerby. He concludes he has had enough bad luck and carries the horseshoe back to the place where he found it. Length, 460 feet.

A BROKEN HEART.—**Engaged.**—There is happiness in the house as Madeline and Frank become engaged. Friends come and go; they have a busy time.

THE NEW MIRROR.—The young husband is leaving home. A suspicious looking character watches him, and then sneaks around the house.

A Surprise for Wifey. The young husband passes a furniture store. Remembering his wife's wish for a new mirror he enters the furniture store and purchases a bureau with a large mirror. The bureau is delivered at once. While the wife is at the door to receive the bureau the thief is entering the bedroom window. Hearing the man approach he steps behind the curtain. The new bureau is brought into the bedroom. The young wife is delighted. She fixes her hair, but, behold! she sees through the glass the thief crawling from behind the curtains under the bed. She acts as if nothing happened, closes the window, then goes down stairs and there telephones to the police station.

In a Trap.—The Police Lieutenant at once sends three policemen to the house. One goes to the rear of the house, two enter through the front door. The thief had all the silverware packed up and was just going to leave, when suddenly the policemen come upon him. He breaks through, however, and, jumping out of the window, makes leaves the house.

A Hot Pursuit.—The policemen follow in hot pursuit. At last the thief is captured and meets with the deserved punishment. Length, 480 feet.

LOVE GERMS.—The Discovery. Prof. Smarty is working in his laboratory. Suddenly he jumps up. He made a great discovery. He found a love germ.

The Young Assistant.—The professor immediately calls his assistants and explains to them the possibilities of his great discovery. The young assistant wishing to prove the professor's theory, secretly takes the bottle containing the love germs and leaves the house.

Wonderful Results.—The young assistant tries the love germs on young and old with the most astonishing results. He suffers himself, however, when the bottle breaks and he inhales all the love germs. Length, 460 feet.

A SUIT CASE.—Will He Suit. A young man in his room reading a book, "The Way to Become a Great Detective." He is very anxious to become a second Sherlock Holmes. While reading the newspaper he notices an advertisement, "Detective wanted." He at once calls at the police station, where, after some formalities, he is engaged as a detective. He is given a case at once to arrest a man who wears black clothes and a black derby hat.

The First Suit.—The amateur detective sees a man whom he suspects as being the one who he is sent to capture. He is soon convinced, however, that he was mistaken.

The Wrong Suit. He holds up another man at pistol's point. The man proves his innocence and gives the amateur detective a good thrashing.

Uncle Sam's Suit. Now the amateur detective holds up an officer of the navy. He finds, however, that this, too, is the wrong suit.

Some Soot.—The amateur detective now follows a colored man to his home. In his endeavor to examine the contents of a parcel which the colored man carries he upsets the stove and he is covered full of soot.

A Suit for Damages. The amateur detective is reporting to his superior officer. While he is talking all the victims whom he has held up come rushing in and threaten a suit for damages.

A Damage Suit. The amateur detective is handled very roughly by his victims, and at last thrown out of the police station.

This Suits Me.—While the police are busy with the amateur detective a sneak thief goes through a department store, taking everything he can lay his hands on.

A Striped Suit. The sneak thief has been caught and is now dressed in a striped suit. Length, 615 feet.

WHO STOLE JONES' WOOD?—Jones had a nice little woodpile ready for the cold weather. Mike, his neighbor, steals the wood in the night time. Jones is bound to find out where his wood went. He points a gun toward the door, puts a string on the doorknob and lies down to await developments. He falls asleep, however.

As soon as Mike sees his neighbor asleep he jumps over the fence and hands the wood to his wife. He then turns the gun toward Jones, the door opens and Jones is rudely awakened from his sweet dreams.

Jones tries again. He fills an empty log with gunpowder and puts this log on top of the woodpile. Night time. Mike comes for a new supply. Unfortunately he takes hold of the powder-filled log. There is an explosion and the guilty one and his wife are thrown into Jones' yard. Length, 270 feet.

PATHE FRERES.

LES RICOCHETS. All records made by motor boats up to the present time have been eclipsed by Mr. Le Las in his Ricochet Antoinette (hydroplane type). Instead of the boat being made with a hulk that cuts through the water, it is flat bottomed, which makes it capable of gliding over the surface of the water at a tremendous speed. In a test trip on the Seine, between the Neuilly and Asnieres bridges, the speed attained by Mr. Le Las was about 34 knots an hour. In this picture we get a good close-range view of this wonderful little craft. Length, 246 feet.

WOMEN CHAUFFEURS.—Paris has the unique distinction of possessing women cabbies; the scheme of making them chauffeurs (or, more properly, "chauffeuses") meets with rather disastrous results, as is shown in this extremely funny picture. Business is bad and one of the female cabbies reads an "ad" in the newspaper calling for women chauffeurs, so she goes to the garage and gets the job. Getting into the auto, she starts out and makes for the railway station, where there is a good opportunity to do a record business. Her first passengers load into the machine and, after giving directions to the lady in charge, she starts down the street. It is easily seen that she lacks experience in manipulating the steering gear, for she misses nothing along the thoroughfare. Her first victim is a fellow with a push cart, next the machine tears through a market place upsetting everything in its track. Going along at a swift clip with the mob closely following, it bumps into a carriage, completely demolishing it, but keeps right on going and knocks over a lamp post, then rushes through a street where there is a large scaffold in front of a building which is in course of construction. It takes the scaffold supporters along with it, throwing the whole thing in a heap on the heads of the crowd. Finally something goes wrong with the machine and it comes to a sudden stop, giving the mob an opportunity to catch up, and when they finish with the lady chauffeur, she is glad to resign her strenuous job and return to the quiet task of driving a slow cab horse. Length, 311 feet.

CHARLOTTE CORDAY.—The scene of this beautifully colored film is laid in that period of the French Revolution, showing the tragic ending of Charlotte Corday, who, through her iron nerve, planned to rid France of Marat, one of the leaders of the revolution, because he represents in her mind the party responsible for so many crimes.

Charlotte Corday was born in Normandy of noble parentage, and was a girl of striking beauty and a powerful personality. Being highly educated, she made a close study of current politics, and was in sympathy with a party known as the Girondins, whose power was overthrown. While living at Caen she met and talked over conditions with Barbaroux, a leader of the party, and, through him, she learned that Marat was an enemy to France, so takes it upon herself to avenge the death of many who were being sent to the guillotine every day.

She comes to Paris, where she writes to Marat, begging him to grant her an audience, and stating that she has important information to reveal, but he would not see her. Finally she goes to his home, and when she is refused admittance, forces her way in and presents herself to Marat, who is seated in a bathtub. She tells him the names of the men at Caen who are affiliated with the Girondist party, and as he eagerly writes them down, mentioning that they will die on the guillotine, she plunges a knife into his heart, killing him instantly.

The servants and police rush in and drag her to jail through the clamoring mob who are eager to strike her down. Taken then to the tribunal of justice, she makes a confession of her guilt and is condemned to die. Listening to her doom with cold indifference, she is then taken back to prison, and we next see her on her way to the guillotine, followed by a mob which howls with fury as the beautiful girl bravely mounts the steps and stands erect, her face pale, her eyes steady, facing death like a soldier. Laying her beautiful head on the block, in an instant all is over with Charlotte Corday. Length, 787 feet.

BESS AND HER GOOSE.—Bess is an unsophisticated country girl, and her kind parents send her to the city with a goose to be delivered to a friend. They give her the address of the party and she starts out, after receiving her usual lecture to be good and careful. Arriving in the large city, she asks a man to direct her to the given address, and he, not knowing much more about the place than herself, sends her in the wrong direction. She strolls around the crowded thoroughfares trying to find her way and inquiring of every one who will take time to listen, but it seems as though the poor

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girl will never reach her destination. Her troubles come fast and furious, for the goose manages to escape and leads her a good chase before she captures it again. Finally she climbs on a tram car, and while she is talking to a fellow passenger a man takes the goose out of the basket and sets it free again, but Bess is soon on its track and recaptures it. She stops again to talk to some people and a mischievous boy puts the goose in a cab, which drives away, leaving her to follow on. At the station she catches up to the cab, but the goose has escaped, and in her rage she attacks the female cabby, and is giving her a beating when the police rush up and stop the altercation, placing the poor girl under arrest. They hurry her off to the station and throw her into a cell, where she fights like a demon for her liberty, but the best she can do is make herself contented and give vent to her wounded feelings.

When she does not return home her parents, fearing for her safety in the large city, start out to find her. They inquire at the station, and are horrified upon learning that she is a prisoner charged with assaulting one of her own sex. They vouch for her good behavior in the future, so Bess is released and returns to the simple life on the farm. Length, 482 feet.

THE LAPLANDERS.—This is another of our educational and interesting pictures showing how the inhabitants of the Far North live and in which we are given a vivid idea of their customs and rather gloomy existence in such a bleak country. The first picture shows their huts made of skins, where they appear happy and contented in their squalid surroundings, where outward appearances seem to give them very little care.

We see them hunting and fishing (their chief occupations) and also see some fine specimens of reindeer, which animal is the Laplander's best friend, grazing on the mountain side under the watchful eye of their owners, who manage to keep their own herd together, all of which bear the owner's brand. Length, 462 feet.

THE BRAZILIAN'S RING.—The scenes in this interesting little drama are laid in Brazil, and depict an Indian's gratitude to one who befriended him in the hour of need. The Indian is accused by the inhabitants of the town of an offence which is punishable by death. A missionary, who takes pity upon the condemned man, unties his hands and slips him a revolver to defend himself when the time comes for action, and as a mark of his appreciation the Indian presents his benefactor with a ring. The crowd comes and leads the doomed man to the scaffold and, just as they are about to hang him, he breaks his bonds and, defending himself with the revolver, makes good his escape, returning safely to the camp, where there is great celebration in honor of his return.

This Indian, however, belongs to a nefarious band of cutthroats who are forever giving the inhabitants of the adjoining town all sorts of trouble. One day several of the band kidnap a girl and leave a note demanding a large sum of money as ransom for her safe return. When the girl's father hears the news he gets together all his money and valuables (including the ring which was given him by the Indian). The old man goes to the camp where his daughter is detained and offers the reward, but it is not enough to satisfy the demands of the savages, so they tie the girl on the back of one of their horses and set the animal free to dash her to death. In the meantime, while the Indians are looking over the trinkets they find the ring and immediately recognize it. The man whom the missionary saved therefore determines to save the girl, so they mount horses and start in pursuit. After a long chase they finally overtake her and bring her safely back to camp, where she again joins her happy father. The grateful Indian gives back the money and the ring and all ends in joy and happiness. Length, 482 feet.

SELIG POLYSCOPE CO.

KING OF THE RING.—Jack Ashton was the athletic hero of Brookfield Academy. Jack and pretty Mary Blake, schoolmates, have found time to become sweethearts, and in our opening scene on the campus grounds Mary arrives just after Jack has been summoned before the faculty, and she then and there decides to give him a lecture for neglecting his studies.

Devoting all his time to athletic pursuits, they meet the next day on the peristyle of the college grounds, and a very pretty little love scene occurs. Mary scolds and Jack pleads, and pretty Mary, as women were ever wont to do, ends the lecture by nestling within the embrace of Jack's strong arms.

We then see our hero in his room, strenuously trying to learn lessons against the coming examination, but too late. The faculty enter and the boy is extolled too much attention to football, boxing, etc., and too little attention to the prescribed studies of this academy.

We are then introduced into Banker Ashton's study. A note from the faculty has apprised him of Jack's disgrace. The old father does not take the news philosophically, for when Jack arrives we find him in a towering rage. Jack explains the situation truthfully, but the father is unreasonable. "Out of my house; go earn your living by your muscle, since you seem to prefer it."

Three months later Jack dashes into his sweetheart's home with the glad tidings that he has been engaged as boxing instructor at the famous Olympic Club; his salary is big enough for two and they can be married soon.

We next see a busy office scene at the club. Jem McCaffrey, champion middleweight of the world, is taking his daily exercise within the club walls and all the members are highly gratified. McCaffrey enters, followed by a crowd of admirers, just as Mary calls and sends in her card to Jack. While waiting for him, she is accosted by the champion, who, attracted by her pretty face, endeavors to scrape an acquaintance. The frightened girl attempts to avoid him, but he leans forward and leers in her face. Mary sees Jack approaching, and with a cry of joy runs to him. McCaffrey runs to confront Jack. A few angry words and the champion gets the surprise of his life, for the athletic boy aims true and straight from the shoulder; his fist meets the point of McCaffrey's jaw and that doughty champion is flat on his back. With a yell of rage he leaps to his feet, but the members of the club separate the contestants and the affair blows over. Just then a messenger boy arrives with a telegram: "Am unable to meet April notes for $20,000. My business failure inevitable. Forgive my harshness and come home. Your father, Harold Ashton."

As Jack turns to leave the gymnasium he sees a placard placed on the bulletin board that morning: "An open challenge from McCaffrey to any man in the world, winner to take all. The Century Club, a rival organization, guaranteeing a purse of $25,000 for such a match."

"$25,000—why, that would save dad. See here, Mr. Carter (who is president of the Olympic Club), will you back me to fight McCaffrey?" "Will I? Do you mean it?" "I do. Put me in the ring with that man and give me a chance." "My boy, I believe you can do it; I'll back you." The president steps to the middle of the floor and announces that Jack Ashton, boxing instructor of the club, accepts the Century's offer and will fight Jem McCaffrey for the middleweight championship. We then see the articles signed and both men go into active training.

Before the first round is over McCaffrey realizes his mistake, but it's too late. McCaffrey exerts all the treacherous tricks of an old fighter, but to no avail. Jack's quickness saves him from all the traps his wily antagonist lays for him, and his strength and cleverness soon begin to show. By the end of the second round McCaffrey knows he is up against the fight of his life. He proves game enough, but those rushes presage the beginning of the end. Time after time he goes down for the count, but only to regain his feet and be again sent sprawling. This is the opening Jack was looking for—a hard uppercut to the jaw and McCaffrey's pugilistic fame is over.

The referee tolls off the fatal count ten, throws the new champion's gloved hand up to his admirers and proclaims young Jack Ashton "King of the Ring."

Jack has wired his father to meet him at ten o'clock, and in his dressing room after the fight we see the proud boy present his father with the certified check.

"Gentlemen, I entered the ring to save my father's honor, and it will be my first and last fight. I hope the Olympic Club will always have the 'King of the Ring' and the belt." Length, 1,000 feet.

VITAGRAPH COMPANY.

JESSIE, THE STOLEN CHILD.—A gypsy caravan passes slowly along the country road. Hugo, on the front seat, drives lazily; Bill, his companion, sits on the back of the wagon smoking, while Liza, another member of the tribe, walks behind. They come to the farm house of Mr. Graham, where Jessie, his little daughter of 5 years, is playing in the yard. Bill and Liza approach the house and ask for food and money, which is refused by Mrs. Graham. Her husband comes from behind the house at this moment and gruffly orders the gypsies away. They walk off sullenly and a few moments later return and kidnap the little child. The mother soon misses Jessie, suspects the gypsies and Mr. Graham and several neighbors start in pursuit. The gypsies observe the pursuing party. The child is bound and gagged and secreted in a hollow tree, and when the party reaches the camp no trace of the missing child can be found and they return sadly home. Ten years later we find the same tribe encamped on the bank of a river. Jessie, by this time, has grown to a beautiful young lady. She is sewing as Joe, a young gypsy of her own age, comes along and speaks to her. Bill watches the couple jealously. Liza is in love with Bill, and, when she observes his infatuation for Jessie, shakes her fist in jealous rage. Jessie dances, while Joe accompanies her on his guitar, and, when she finishes, Bill grasps her around the waist and kisses her. The young man drops his instrument, knocks Bill down and chokes him into silence. Liza motions the young people to get away, which they do, and a little distance up the road, she joins them, and from a bundle which she carries in her arm takes out some child's clothes—the ones worn by Jessie when she was stolen from home. The story of the abduction is told. Liza directs the girl to her parents, then returns to camp. Bill, by this time, has regained his senses and is sitting

near the fire smoking and in a very bad humor. He inquires of Liza as to the whereabouts of the young girl, and, receiving no satisfaction, starts out to hunt the fugitives. As he mounts his horse, Liza knocks him off and mounts herself, and is off after the pair. She comes up with them after a while, and the journey home is at last finished. Graham and his wife, with a farmhand, are seated in the doorway as the gypsies appear. Liza goes forward and talks to Mr. Graham, who at first refuses to believe her story. She brings Jessie forward and produces the clothes worn by the child when stolen. This is sufficient proof, and Jessie is soon in fond embrace of mother and father. They lead her into the house, Joe following. Liza stands aloof watching them, then slowly and sadly walks away.

AN IRISH HERO.—Scene 1. News from Over the Sea.—Outside the cottage of Artie O'Neill, Claire, sister of Robert Folloit, a Fenian prisoner, is churning as Father Nolan appears. He takes a newspaper from his pocket and from it reads an article citing the escape of Robert from the Penal prison at Melbourne. They are surprised and delighted, and still more so when Moya, a young girl in love with Conn Kelley, enters with a letter from Robert to Artie verifying his escape.

THE TREASURE; Or, The House Next Door.—Mr. and Mrs. Jones, a middle-aged couple, are sitting in their dining room when water is seen trickling down the walls; a large piece of plaster falls immediately afterwards. They are disgusted and determined to seek other apartments. Jones resumes reading, when the following notice meets his gaze: "Fine city house, furnished; for sale or rent. A hidden treasure is known to be in the house, but the clue to its whereabouts is unknown." Thoroughly excited, the pair leave their flat to look over the rooms. They reach the house, are shown about by the caretaker, agree upon the terms, etc., and Jones gives his check in payment. Two days later they are comfortably settled and we find the new tenants examining every imaginable place in search of the treasure. Chairs are broken, carpets pulled up with no success and finally two old-fashioned chairs from the parlor are brought in. As Jones sits down in one it collapses, spilling him on the floor. As he gets to his feet he spies a slip of paper, which proves to be the plan of silver plate stored in the panels of the house. Jones grabs a pickaxe and crowbar and rushes from the room, followed by his wife. The print is laid out. Jones begins measuring off, then starts to dig for the silverware.

In the dining room of the house next door an elderly couple are taking dinner. Suddenly they hear knocks against the wall, then the plaster falls in. The butler excitedly phones for the police, the old gentleman tries to pacify his wife and takes a pistol from the drawer, ready to protect himself and his property. By this time Jones is well through the wall. The police finally arrive and take in the situation: at least, they think they do, and hide behind the furniture. Jones and his wife come through the hole in the wall, spy the silverware on the sideboard and are highly elated at having their efforts rewarded. Jones picks up a piece of silverware, hands it to his wife and is preparing to take the rest when the sergeant grabs him. Jones is greatly excited and starts to fight. Other officers appear and overpower the intruder, the lights are turned up and Jones, realizing his position, explains to the best of his ability and pays the damage. Length, 464 feet.

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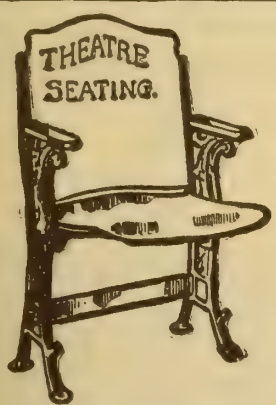
3d—Unbusinesslike
4th—Unfair

Eliminate the hazard—insure your profit—be businesslike—and be fair to us.

By arranging to receive film service from a firm with an unblemished eleven year record in the Moving Picture field you are not "Taking a Chance."

Our prices are interesting—write us.

GEO. K. SPOOR CO.
(INCORPORATED)
62 North Clark St., CHICAGO, ILL.



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Electric Light Plant for M. P. Show
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ORDER QUICK
OUR
Comedy Subjects
"TAG DAY"
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AUTOMATIC FOLDING and REVOLVING
OPERA CHAIRS
Nothing Better for Nickel Theatres and General Seating
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Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.
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Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

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Chas. Rousher, 2219 S. Opal street, Philadelphia, Pa.; experienced operator.

M. V. Page, Box 658, Tecumseh, Mich. Six years' experience in handling film; will work in film exchange or operate machine. Married and steady. Reference.

Wm. H. Mallon, Bijou Theater, Easthampton, Mass.; experienced operator and manager and lecturer.

F. K. Evans, Oneonta Theater, Oneonta, N. Y.; first-class operator and electrician; age 30.

W. J. Gibbons, 15 West 51st street, Bayonne, N. J. Operator or manager. Best references, nine years in the business.

J. W. Delk, Leon, Ia. Experienced operator. Steady; have also acted as manager.

Wm. A. Clement, 939 North 7th street, Harrisburg, Pa. Experienced operator. Can put on the right kind of picture.

Clarence Howe, 39 Clay street, Pawtucket, R. I. Experienced operator. Rhode Island or Connecticut preferred.

William McCreary, 2515 Ninth avenue, Beaver Falls, Pa. Experienced operator.

Mr. E. Cook, 324 Fifteenth street, Brooklyn, N. Y.

Bernard Cook, 439 Second street, Brooklyn, N. Y.

R. C. Geissler, 78 Woodcliff street, Roxbury, Boston, Mass.

Manager. Ten years' experience in motion picture and vaudeville theaters. Good references. A. C. Blythe, 1051 Tremont street, Boston, Mass.

R. J. Keefer, Colfax, Ia. Experienced manager, also lecturer and effects producer. Can put any house on a paying basis by producing the right kind of a show. Am sober and reliable.

Bernard Corbett, 67 Walnut street, Norwood, Mass. Experienced operator. (Massachusetts licensed.) References. Capable of managing house if desired.

L. Darier, 109 West Fifty-fourth street, care of Y. M. C. A. French branch, electrician and licensed operator. 2 years' experience. Power or Edison machine.

Edw. Latell, 1396 Myrtle avenue, Brooklyn, N. Y. Experienced licensed operator or manager.

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We are still Independent and are going to be. We intend to own and have some small say how we will run our own business.

You, Mr. Exhibitor, are most likely too good an American to let some one else dictate to you how you shall conduct your picture theatre.

If you want to be manager of your affairs and desire an exclusive film service write us.

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Shine On, Harvest Moon
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Somebody's Heart
Promise
I'd Like to be the Sweetheart of a Girl Like You
Honey Dear

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NOTICE.—All advertising matter should reach us not later than Wednesday morning for insertion in the current issue.

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Moving Picture Theatre, cheap rent, doing good business. Partner wishes to sell don't answer if you have not a thousand dollars.
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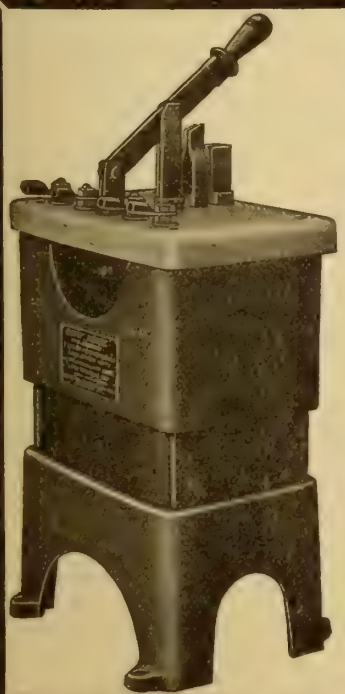

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Department A

FORT WAYNE, - INDIANA

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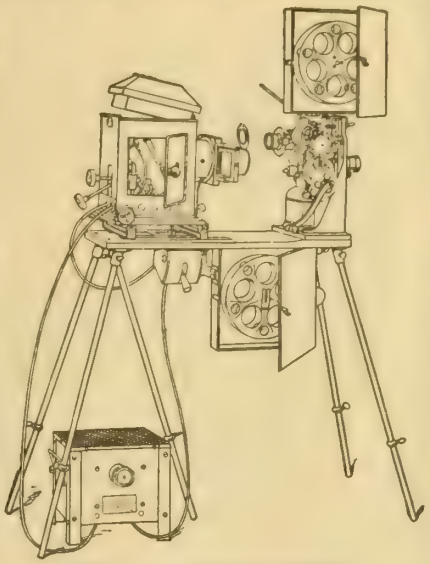
An Edison Kinetoscope puts an exhibitor in a class by himself. Its brilliant work, safety, simplicity and low operating expense give those who use it a decided advantage. If you are going into the field, start with the best equipment. If you are in it and want to keep your profits where they should be, learn about the Kinetoscope. Among Mr. Edison's many recent improvements is a



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NEW SUBJECTS:
Shipment, February 9, 1909
A BACHELOR'S SUPPER
Dramatic
No. 6420 Code, VENGEFULLY
App. Length 850 feet

Shipment, February 12, 1909
THE SALESLADY'S MATINEE IDOL
Comedy
No. 6421 Code, BENGEONS
App. Length 900 feet

NEXT WEEK'S SUBJECTS:
Shipment, February 16, 1909
A DAUGHTER OF THE SUN
Dramatic
No. 6422 Code, VENGERESSE
App. Length 850 feet

Shipment, February 19, 1909
THE UPLIFTING OF MR. BARKER
Comedy
No. 6423 Code, VENGERIONS
App. Length 900 feet

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MAIN OFFICE and FACTORY: 72 LAKESIDE AVE., ORANGE, N. J.
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LATEST FILMS.

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY

Feb. 8—Edgar Allen Poe (Dramatic).....450 ft
Feb. 15—The Curtain Pole (Comedy).....765 ft
Feb. 15—His Ward's Love (Dramatic).....235 ft
Feb. 18—The Hindoo Dagger (Dramatic).....583 ft
Feb. 18—The Joneses Have Amateur Theatricals (C).....400 ft

EDISON MANUFACTURING COMPANY.

Feb. 9—A Bachelor's Supper (Dramatic).....850 ft
Feb. 12—The Saleslady's Matinee Idol (Comedy).....900 ft
Feb. 16—The Daughter of the Sun (Dramatic).....850 ft
Feb. 19—The Uplifting of Mr. Barker (Comedy).....900 ft

ESSANAY FILM MFG. COMPANY.

Feb. 5—Adventures of an Old Flirt (Comedy).....960 ft
Feb. 3—The Musician's Love Story (Dramatic).....1000 ft
Feb. 10—Educated Abroad (Comedy).....970 ft
Feb. 10—Educated Abroad (Comedy).....970 ft

FILM IMPORT AND TRADING COMPANY.

Jan. 23—Messina Disaster (Scenic).....
Feb. 6—A Pirate of Turkey (Dramatic).....
Feb. 6—Riding for Love (Dramatic).....
Feb. 6—Fatal Wedding (Dramatic).....

GAUMONT.
George Kleine.

Feb. 9—A Sportive Puppet (Gaumont).....463 ft
Feb. 13—Jones Has Bought a Phonograph (Gaumont).....296 ft
Feb. 13—The Ambassador's Despatch Case (Gaum't).....624 ft
Feb. 15-20—A Strong Draught (Gaumont).....380 ft
Feb. 15-20—Grandfather (Gaumont).....614 ft
Feb. 15-20—The Chinamen (Gaumont).....387 ft
Feb. 15-20—Bernard Palissy (Gaumont).....444 ft

GREAT NORTHERN FILM COMPANY.

Jan. 27—Desert Life (Comedy).....380 ft
Jan. —Balloon Races (Scenic).....296 ft
Feb. 3—Sultan Abdul Hamid (Dramatic).....415 ft
Feb. 3—Moving Furniture (Comedy).....370 ft
Feb. 3—Summer Sport (Scenic).....236 ft

KALEM COMPANY.

Jan. 29—The Octoroon (Dramatic).....
Feb. 5—The Detectives (Dramatic).....800 ft
Feb. 12—The High Diver (Dramatic).....895 ft
Feb. 19—Sporting Days in the South; or, The Making of a Champion (Dramatic).....940 ft

LUBIN.

Jan. 25—A Suit Case (Comedy).....615 ft
Jan. 25—Who Stole Jones' Wood? (Comedy).....270 ft
Jan. 28—The New Mirror (Serio-Dramatic).....480 ft
Jan. 28—Love Germs (Comedy).....460 ft
Feb. 1—Aunt Emmy's Scrap Book (Dramatic).....805 ft
Feb. 4—The Blind Musician (Dramatic).....480 ft
Feb. 4—Willie's Water Sprinkler (Comedy).....340 ft
Feb. 15—The Silver Dollar (Comedy).....475 ft
Feb. 15—The Unlucky Horseshoe (Comedy).....460 ft
Feb. 18—A Broken Heart (Dramatic).....530 ft
Feb. 18—The Pass Key (Comedy).....415 ft

PATHE FRERES.

Feb. 8—Women Chauffeurs (Comedy).....311 ft
Feb. 8—Buster's Revenge (Comedy).....344 ft
Feb. 10—Charlotte Corday (Tragic).....787 ft
Feb. 10—Adventures of a Bag of Coal (Comedy).....203 ft
Feb. 12—Boss and Her Goose (Dramatic).....482 ft
Feb. 12—The Laplanders (Educational).....462 ft
Feb. 13—The Brazilian's Ring (Dramatic).....482 ft
Feb. 13—They Lead the Cops a Chase (Comedy).....410 ft
Feb. 15—The Hand (Serio-Dramatic).....570 ft
Feb. 17—The Assassination of the Duke of Guise (Dramatic).....850 ft
Feb. 19—His First Flight (Comedy).....307 ft
Feb. 19—Choice of Weapons (Comedy).....317 ft
Feb. 19—How Mother-in-Law Got Even (Comedy).....197 ft
Feb. 20—Exacting Father-in-Law (Comedy).....42 ft
Feb. 20—Now I'm Here, I'll Stay (Comedy).....45 ft

SELIG POLYSCOPE COMPANY.

Jan. 21—Love and Law (Dramatic).....950 ft
Jan. 28—The Prairie Town Romance (Dramatic).....1000 ft
Feb. 4—Stirring Days in Old Virginia (Historical).....1000 ft
Feb. 18—King of the Ring (Dramatic).....1000 ft

URBAN-ECLIPSE.
George Kleine.

Feb. 10—Following Mother's Footsteps (Urban-Eclipse).....477 ft
Feb. 15-20—Outwitted (Urban).....465 ft
Feb. 15-20—The American Fleet at Sydney, New South Wales (Urban).....195 ft
Feb. 15-20—The Hand of a Wizard (Urban).....374 ft

VITAGRAPH COMPANY.

Jan. 26—The Treasure (Comedy).....464 ft
Jan. 30—Cleopatra's Lover (Dramatic).....860 ft
Feb. 2—The Deacon's Love Letter (Dramatic).....410 ft
Feb. 2—The Marathon Race (Serio-Dramatic).....580 ft
Feb. 6—Virginius (Dramatic).....980 ft
Feb. 9—Jessie, the Stolen Child (Dramatic).....560 ft
Feb. 9—A Clever Trick (Comedy).....340 ft
Feb. 13—An Irish Hero (Dramatic).....730 ft
Feb. 13—Lost in a Folding Bed (Comedy).....240 ft

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American Mutoscope & Biograph Company
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The following exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed films:

Actograph Company, 50 Union Square, New York City.
Actograph Company, Troy, N. Y.
Alamo Film Exchange, 405 Main street, Dallas, Tex.
Alamo Film Exchange, 304 Conroy Building, San Antonio, Tex.
American Film Exchange, 645 Wabash Building, Pittsburg, Pa.
American Film Service, 125 Monroe street, Chicago, Ill.
American Film Service, 158 North Main street, Memphis, Tenn.
American Vitagraph Company, 116 Nassau street, New York, N. Y.
George Breck, 70 Turk street, San Francisco, Cal.
Buffalo Film Exchange, 13½ Genesee street, Buffalo, N. Y.
C. A. Calehuff, Fourth and Green streets, Philadelphia, Pa.
Calumet Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline & Co., 59 Dearborn street, Chicago, Ill.
Eugene Cline, 268 South State street, Salt Lake City, Utah.
Clune Film Exchange, 727 South Main street, Los Angeles, Cal.
Colorado Film Exchange Company, 320 Charles Building, Denver, Colo.
Columbia Film Exchange, 414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co., Gayety Theater Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co., Crawford Theater, El Paso, Tex.
O. T. Crawford Film Exchange Co., Hopkins Theater, Louisville, Ky.
O. T. Crawford Film Exchange Co., Shubert Theater, New Orleans, La.
Harry Davis, 347 Fifth avenue, Pittsburg, Pa.
Harry Davis, Buffalo, N. Y.
Harry Davis, 1311 Market street, Philadelphia, Pa.
Denver Film Exchange, 713 Lincoln avenue, Denver, Colo.
Dixie Film Company, 620 Commercial place, New Orleans, La.
Duquesne Amusement Supply Co., 104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co., 235 Monticello Arcade Building, Norfolk, Va
Edison Display Co., 1116 Third avenue, Seattle, Wash.
Edison Display Co., 165½ Fourth street, Portland, Ore.
Electric Theater Supply Co., 47 North Tenth street, Philadelphia, Pa.
Greater New York Film Rental Co., 24 Union Square, New York City.
C. J. Hite Company, Monadnock Block, Chicago, Ill.
Howard Moving Picture Co., 564 Washington street, Boston, Mass.
Imperial Film Exchange, 44 West Twenty-eighth street, New York City.
Imperial Film Exchange, 299 River street, Troy, N. Y.
Imperial Film Exchange, 803 Ninth street, N. W., Washington, D. C.
Imported Film & Supply Co., 708 Union street, New Orleans, La.
Kent Film Service, 218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company, 2008½ Third avenue, Birmingham, Ala.
Kleine Optical Company, 657 Washington street, Boston, Mass.
Kleine Optical Company, 52 State street, Chicago, Ill.
Kleine Optical Company, 302 Boston Building, Denver, Colo.
Kleine Optical Company, 229 Commercial Building, Des Moines, Ia.
Kleine Optical Company, 214 Traction Building, Indianapolis, Ind.
Kleine Optical Co. of California, 369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company, 662 Sixth avenue, New York, N. Y.
Kleine Optical Company, 309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri, 523 Commercial Bldg., St. Louis, Mo.
Laemmle Film Service, 196 Lake street, Chicago, Ill.
Laemmle Film Service, Main and Sixth streets, Evansville, Ind.
Laemmle Film Service, 78 South Front street, Memphis, Tenn.
Laemmle Film Service, 1121-23 Lumber Exchange, Minneapolis, Minn.
Laemmle Film Service, 800 Brandeis Block, Omaha, Neb.
Laemmle Film Service, 419-20 Marquam Grand Bldg., Portland, Ore.
Laemmle Film Service, 151 Main street, Salt Lake City, Utah.
Lake Shore Film & Supply Co., 314 Superior avenue, N. E., Cleveland, Ohio.
H. Lieber Co., 24 West Washington street, Indianapolis, Ind.
Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.
Lubin Film Service, 510 Paul-Gale-Greenwood Building, Norfolk, Va.
Lubin Film Service, 140 West Fifth street, Cincinnati, Ohio.
Michigan Film & Supply Co., 82 Griswold street, Detroit, Mich.
Miles Bros., Inc., 259 Sixth avenue, New York, N. Y.
Miles Bros., Inc., Washington and Dover streets, Boston, Mass.
Miles Bros., Inc., 790 Turk street, San Francisco, Cal.
Mitchell Film Exchange, 120½ Main street, Little Rock, Ark.
Monarch Film Exchange, 201 Thompson Building, Oklahoma City, Okla.
Montana Film Exchange, 41 North Main street, Butte, Mont.
Morton Film Exchange, 107 Sixth street, Portland, Ore.
National Film Company, 100 Griswold street, Detroit, Mich.
National Film Renting Co., Spokane, Wash.
Novelty Moving Picture Co., 418 Turk street, San Francisco, Cal.
Ohio Film Exchange, 16 East Broad street, Columbus, Ohio.
Pearce & Scheck, 223 North Calvert street, Baltimore, Md.
Pennsylvania Film Exchange, 403 Lewis Block, Pittsburg, Pa.
People's Film Exchange, 126 University place, New York City.
Philadelphia Film Exchange, 1229 North Seventh street, Philadelphia, Pa.
Pittsburg Calcium Light & Film Co., 121 Fourth avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co., Wilkesbarre, Pa.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co., 421 Walnut street, Des Moines, Ia.
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Swaab Film Service Co., 338 Spruce street, Philadelphia, Pa.
Wm. H. Swanson & Co., 160 Lake street, Chicago, Ill.
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United Film Exchange, 717 Superior avenue, N. E., Cleveland, Ohio.
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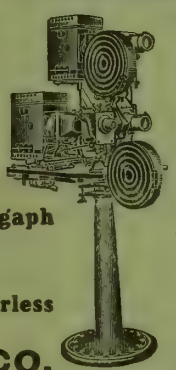

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"AN OBSTINATE UMBRELLA"

Comedy. Approx. Length, 530 Feet.

RELEASED TUESDAY, FEB. 23, 1909.

A borrowed umbrella furnishes the substance for this subject. Fortunate to be able to borrow an umbrella on a rainy day, a gentleman finds himself the object of derision when after the storm he is unable to close it. Many very ludicrous scenes are enacted by the distracted man in his efforts to close and return the umbrella to its owner.

"SOME MILK FOR BABY"

Comedy. Approx. Length, 430 Feet.

RELEASED TUESDAY, FEB. 23, 1909.

Entrusted with an infant, the nurse forces responsibility of taking care of the charge upon the clerk of the grocery and then cheerfully saunters off in company of her sweetheart. The clerk, driven to his wits' ends by his failure to quiet the little one with the nursing bottle, connects a tube to a large reservoir containing milk. The healthy infant has a ravenous appetite and flourishes under the liberal quantities imbibed. When the keeper of the store returns he finds his supply of milk exhausted, but he feels amply rewarded when instead of the mite left behind he finds a two hundred and fifty pound cherub occuying the cradle. Certain to create unrestrained laughter.

"THE PRINCE AND THE DWARF"

Melodrama. Approx. Length, 707 Feet.

RELEASED SATURDAY, FEB. 27, 1909.

Beautifully hand colored. A prince on a hunting expedition gets lost in the woods. He has an encounter with a dwarf, whom he is about to attack, when a fairy interferes and causes the nose of the prince to elongate to enormous proportions. The appendage becomes extremely annoying and cumbersome. Court officials hold a consultation amputation is resorted to, but nothing avails, as the nose always regains its unsightly length. Disconsolate, the prince seeks love to break the spell, but the dames of other court circles would faign to love the prince. Resigned to his fate, he takes to the woods to bemoan his misfortune, when a shepherd has compassion upon him, and immediately that love prevails the spell is broken and the prince's nose is restored to normal condition.

"THE FOXY HUSBAND"

Comedy. Approx. Length, 253 Feet.

RELEASED SATURDAY, FEB. 27, 1909.

The husband goes out for an evening and returning late finds that his wife has retired and as a fee demands fifty dollars before she will admit him to his home. Under pretext of having dropped some money, the wife is induced to go out and seek to find it, when her husband locks the door and then demands the return of his money before he lets her in. Good detail and well rendered.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by the Motion Picture Patents Co.

"JOEL'S WEDDING"

Drama. Approx. Length, 569 Feet.

RELEASED WEDNESDAY, FEB. 24, 1909.

The squire finds time hanging heavy on his hands and resolves to find something of interest to occupy his mind. In company of his valet he goes out upon his mission in quest of excitement. Disguised as beggars, they take up their position on a public road, but soon they change their vocation from beggars to that of philanthropists. A sturdy fisherman is in love, but owing to his lack of funds his prospective father-in-law looks upon him with disfavor. The squire is touched by the sincerity of the fisher lad and unknown to the latter supplies the funds necessary to overcome the objections to his troth. The father of the maid questions the lad as to his suddenly acquired riches and causes his arrest, when the squire unmasks and rescues the young lover.

The wedding ceremonies are on a large scale and the entire populace joins in the celebration.

"POLKA ON BRAIN"

Comedy. Approx. Length, 445 Feet.

RELEASED WEDNESDAY, FEB. 24, 1909.

Having acquired the rudiments of dancing, the student becomes so enamored that he engages in dance with everything possible. Many very amusing incidents are depicted, as also numerous novel magic effects.

Highly amusing throughout and of excellent photographic quality.

GEORGE KLEINE

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Moving Picture World

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Edited by J. P. Chalmers.

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Vol. 4 FEBRUARY 20 **No. 8**

Editorial.

By special permission we reprint a most excellent article on moving pictures written by Professor Starr, of the Chicago University. That such an eminent authority should speak in such glowing terms of the motion picture theater is an unanswerable argument that can be handed out to those carping critics who write about what they have not seen, or, having seen, do not understand. Prof. Starr says:

"The moving picture is not a makeshift for the playhouse; its dignity is greater, its importance far beyond the puny function of comedy and tragedy. It is a clean entertainment, lecture and amusement all rolled in one; in its highest effort it stands above literature; in its less ambitious phase it ranks above the tawdry show house. It teaches nothing harmful, and it usually teaches much that is helpful."

The learned professor's remarks were not based upon hearsay. He "simply dropped into a moving picture theater at various moments of leisure," and freely states his opinion. We understand that the article has been copyrighted by Messrs. W. N. Selig, Geo. K. Spoor and George Kleine, who are prepared to furnish reprints to licensed film exchanges for distribution. It deserves the widest circulation.

The article appeared as a full page in the special Lincoln number of the Chicago Tribune of Sunday, February 7. In that same paper there appeared a full page advertisement of the Selig Polyscope Company, a half page advertisement each from Geo. K. Spoor and George Kleine. It should be mentioned that these advertisements were not inserted as business bringers, but were written in a way to impress the public with the high plane of motion pictures as a form of amusement and of their value as a means of education. It is an expensive method of molding public opinion, but the results will be of general benefit. The trade in general must feel under obligations to the gentlemen who bore the expense and they and other manufacturers will publish from time to time similar advertisements in other leading newspapers.

It may be of interest to note that the issue of the Chicago Tribune referred to consisted of 194 pages, weighing four pounds, and is said to be the biggest newspaper ever published. Two days after publication copies were held at $2 each and there are many who would now pay $5 for a copy. The edition was one million.

Recent developments in the moving picture field find the Motion Picture Patents Company perfectly well satisfied with the situation, we learn, especially in the East where they have all the large theaters with them. It is too soon, however, for them to size up the state of affairs in remoter parts of the country, but, roughly speaking, the situation there is also in a favorable state of development. It will probably be of interest to our readers to learn that the rules which the company have drawn up for themselves will be rigidly enforced, and there is no doubt at all in the official mind of the success of the enterprise. Another point worth making public is that the exhibitors who have not taken out licenses will have to be dropped by the exchanges.

THE PROPOSED INCREASED TARIFF ON FILMS.

The tariff war is like the poor. It is always with us. It has invaded the moving picture field. American manufacturers want to see the duty on imported films raised; importers of those films wish nothing so much as the tariff left undisturbed, or abolished altogether. Incidentally, it may be remarked, the controversy has assumed a Trust and "Anti-Trust" aspect. The associated manufacturers favor an increased tariff; the opposing side consists of those importers who are known as the "Independents" in current moving picture politics. The question is therefore one of which it is trite to observe that there is much to be said on both sides. There always is in every dispute.

Looked at dispassionately, the case for the associated manufacturers is a strong one. What is the position of affairs? The moving picture industry in America is a young one and in comparatively few hands. But it is a growing industry, and it shows every sign of expansion. Considerable capital is embarked in it; thousands of employees are engaged in it; and the demand for American made films of American subjects (a most important point) is immeasurably greater than the supply. Here, it is urged, are all the primary factors which call for increased protection, which, having regard to the fiscal policy of the country, it seems unreasonable to deny. Arguing from the great to the small, what is true of, let us say, silks and laces, is surely true of moving picture films? The cases are on all fours.

The free-traders, if we may so term them, will find it somewhat difficult to make out as cogent a case as that held by their opponents. Can they deny the youth of the American moving picture industry and the obvious need of its protection? Can they deny the comparative scarcity of American made films? We think not. On the other hand, they can take a stand against the possibility of monopoly; the wisdom of opening the market to the best productions of other countries, which would have an educative effect on those of our own; the public demand for foreign goods; the restricted supply of films at present available, and the fact that the handling of a large supply of foreign film would promote internal trade and employment. It is upon such lines as these, we imagine, that the free-traders will draw up their arguments.

Congress is very jealous of reducing the tariff and the sentiment of the country is distinctly against "reform"

in the matter. Hence the free-traders have a very uphill fight before them. The associated manufacturers have already taken action at Washington, and they make out what is by no means a weak case. It remains to be seen what the free-traders will do. Public meetings are talked of. Too much importance need not be attached to what is done there. Legislative bodies are rarely influenced by such means, particularly in this country.

One other phase of the matter demands notice. The importing firms in this country who want the tariff to remain as it is can be counted on the fingers of one hand. The European manufacturers naturally support them, on sheer business grounds; so that the free trade element is somewhat lacking in numerical strength. But they are fully competent to make up for this defect by a superabundance of energy, which we perceive they are doing. So there the question stands as between "Trust" and "Independents."

The public, of course, through the renter and the exhibitor, has a voice in the matter. It is not easy to say offhand how the American people regard it. Do they prefer American made films of American subjects to the foreign article? If they do, then the associated manufacturers have a most powerful ally in the public. Good foreign art or literature is always welcomed here; all the same, sentiment leans toward the home product whenever it can be obtained. Witness the opera, the theater, fiction, painting, sculpture, the arts and crafts: all the tendency of the times is to exalt, wherever practicable, the home product in preference to the foreign one. Is it possibly the same in regard to moving picture films? Certainly some very fine work comes from Europe; if just as fine can be made here, which will the public prefer? We commend this aspect of the controversy to the consideration of those interested.

* * *

Much is made of the alleged lack of native talent in this country and the consequent difficulty of obtaining good films made here. This nonsense is fostered by persons who have newly entered the moving picture field and who are therefore excusably ignorant of the history of the subject. In 1896 when moving pictures first became popular the best work was done by American photographers, the European continent, with the exception of Paris, did little or nothing worth notice. We imagine that what American skill was capable of in 1896 it can accomplish in 1909.

INSTRUCTIVE ARTICLES FOR EXHIBITORS AND OPERATORS.

In an early number we will commence to publish a series of practical articles of the greatest value to exhibitors and machine operators. These articles have been written by well known men of experience in the exhibiting field and by practical eletcricians and have been procured at great expense by the publishers of the Moving Picture World, who believe that nothing is too good for its readers. The series of articles will commence as soon as the necessary drawings and cuts are made and should be welcome and helpful reading after the surfeit of political matter that has taken up so much space heretofore. If you are not a subscriber enroll now or place your order with your newsdealer.

¶ CAN you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers.

THE WORLD BEFORE YOUR EYES.

By Prof. Frederick Starr, of Chicago University.

Copyright, 1909, by W. N. Selig, George Kleine, Geo. K. Spoor.

I have seen Niagara thunder over her gorge in the noblest frenzy ever beheld by man—I have watched a Queensland river under the white light of an Australasian moon go whirling and swirling through strange islands lurking with bandicoot and kangaroo—I have watched an English railroad train draw into a station, take on its passengers and then chug away with its stubby little engine through the Yorkshire Dells, past old Norman Abbeys silhouetted against the skyline, while a cluster of century-aged cottages loomed up in the valley below, through which a yokel drove his flocks of Southdowns—I have been to the Orient and gazed at the water-sellers and beggars and dervishes—I have beheld fat old Rajahs with the price of a thousand lives bejeweled in their monster turbans, and the price of a thousand deaths sewn in their royal nightshirts as they indolently swayed in golden howdahs, borne upon the backs of grunting elephants—I saw a runaway horse play battledoor and shuttlecock with the citizens and traffic of a little Italian village, whose streets had not known so much commotion since the sailing of Columbus—I know how the Chinaman lives and I have been through the homes of the Japanese—I have marveled at the daring of Alpine tobogganists and admired the wonderful skill of Norwegian ski jumpers—I have seen armies upon the battlefield and their return in triumph—I have looked upon weird dances and outlandish frolics in every quarter of the globe, and I didn't have to leave Chicago for a moment.

No books have taught me all these wonderful things—no lecturer has pictured them—I simply dropped into a moving picture theater at various moments of leisure, and at the total cost for all the visits of perhaps two performances of a foolish musical show, I have learned more than a traveler could see at the cost of thousands of dollars and years of journey.

Neither you nor I fully realize what the moving picture has meant to us, and what it is going to mean. As children we used to dream of a journey on a magician's carpet to the legendary lands, but we can rub our own eyes now and witness more tremendous miracles than Aladdin could have by rubbing his fairy lamp. But we're so matter-of fact that we never think of it that way. We're living at a mile-a-second gait in the swiftest epoch of the world's progress—in the age of incredibilities come true. We fly through the air—chat with our friends in Paris by squirting a little spark from a pole on one shore of the Atlantic to another pole on the other side, and so we take as a matter of course that which our great-grandfathers would have declared a miracle.

The talking machine has canned the great voices and master melodies of our time, but the moving-picture machine has done more—it is making for us volumes of history and action—it is not only the greatest impulse of entertainment but the mightiest force of instruction. We do not analyze the fact that when we read of an English wreck we at once see an English train before us, or when we learn of a battle that an altogether different panorama is visualized than our former erroneous impression of a hand-to-hand conflict—we are familiar with the geography of Europe—we are well acquainted with how the Frenchman dresses, in what

sort of a home he lives, and from what sort of a shop he buys his meat and greens.

We take so much for granted—we are so thoroughly spoiled by our multiple luxuries—that we do not bestow more than a passing thought upon our advantages, because the moving picture machine is an advantage—a tremendous, vital force of culture as well as amusement. An economy, not only of money but of experiences—it brings the world to us—it delivers the universe to our theater seat. The moving picture is not a makeshift for the playhouse—its dignity is greater—its importance far beyond the puny function of comedy and tragedy. It is a clean entertainment, lecture and amusement all rolled in one—in its highest effort it stands above literature—in its less ambitious phase it ranks above the tawdry show house. It teaches nothing harmful and it usually teaches much that is helpful.

To-day the moving picture industry is developed to a high degree of perfection in America and in Europe. Millions of dollars are invested in the production of moving picture films—entire companies of trained and practiced actors are carried to every interesting spot on the continent and carefully drilled to enact pantomimes which will concentrate within the space of a few minutes the most entertaining and instructive incidents of the world. A new type of dramatist has arisen—men who search through the literature of the ages and construct tableaux in action which will render vividly the entire contents of famous works of the drama, of the novel and of history.

The moving picture is not a makeshift, but the highest type of entertainment in the history of the world. It stands for a better Americanism because it is attracting millions of the masses to an uplifting institution, drawing them to an improving as well as an amusing feature of city life. Its value cannot be measured now, but another generation will benefit more largely through its influence than we of to-day can possibly realize.

Frederick Starr

OHIO SHOWMEN UNITE.

Forty moving picture show owners from all parts of Ohio met last week at the Hartman Hotel and perfected arrangements for organization of the "Film Exhibitors' Protective Association of Ohio." W. C. Quimby of Zanesville was elected temporary chairman and Max Stern of Columbus temporary secretary. A meeting has been called for Wednesday afternoon, February 24, at the Nell House, when permanent officers and committees will be named.

The purpose of the organization will be for mutual protection. There are 1,500 moving picture exhibitors in Ohio and it is expected that many of them will be present when the meeting is called. Mr. Quimby said regarding the new association:

"We do not intend to organize to boost prices of admission or to fight the 'moving picture trust.' We have always believed that the moving picture business is here to stay, but we will do our best to promote cleaner, saner and less objectionable pictures. We desire to put our business on a higher plane, that is all. Some of our places have cost a small fortune to equip and we mean to protect ourselves by protecting the public from all objectionable features."

A Metal Safety Moving Picture Booth is being offered to the trade by Williams, Brown & Earle, of 918 Chestnut street, Philadelphia, Pa., which is built according to the fire underwriters' specifications. The booth is of ample size for the operator and machine, has spring doors, metal floor, ventilating arrangements and automatic closing openings. Finally, it is offered at a very low price.

OBSERVATIONS BY OUR MAN-ABOUT-TOWN.

I was asked the other day what I thought of existing conditions in regard to the producing and exhibiting of moving pictures and was forced to beg off from expressing any opinion further than that it resembled a big dish of Hungarian gulosh. It is a general mix-up which some seem to be well pleased with and others do not. This is not an unprecedented condition of affairs. It may be observed every day, especially in connection with affairs that interest the public. The pleased and displeased are always with us. This combination will always be in evidence.

* * *

I have viewed the field carefully during the past week and made frequent calls here and there to glean sentiments. As a result of the trip I feel justified in saying that the position of the Moving Picture Patents Company appears to be stronger to-day than at any other time since it started out to do business. In saying this I do not wish to be understood as posing as a mouthpiece for the combination, nor as attempting to boost its interests or prestige by giving false color to its status, nor would I say that its legal position is any stronger to-day than it has been. What I mean to say is that two weeks ago it looked as if eighty per cent. of the exhibitors would refuse to pay the license fee demanded by the Patents Company, and to-day it looks very much as if at least eighty per cent. of them have fallen into line. The threatened general revolt against what was at first termed a tyrannical measure did not materialize. Such being the case, as shown by the facts, it must be conceded that the Patents Company has made good in the first tussle.

* * *

You will observed I say "the first tussle." A comparatively small percentage of the exhibitors, so far as I have been able to learn, have refused to pay the license fee for the period ending March 8th. How many will continue paying the fee after that date I am not prepared to say, nor can the exhibitors themselves, for they are waiting for developments. Some are waiting to see what fee they will be expected to pay after that time, others are on the watch to determine if the fee will bring to them any more than the privilege of using licensed films, and there are others who are keeping close watch upon the Independent movement. They demand protection as well as privilege. For instance, they cite cases where exhibitors who have not paid the license fee are running both licensed and independent films; they point out that there are thousands upon thousands of feet of film that was manufactured and sold by the concerns that now comprise the Patents Company before the combination was formed and which can be used by the Independents without fear. These films can be used to give tone to the exhibitions and the new importations will furnish the first run features. There is also talk of an immense Independent film producing plant being established.

* * *

This feature is, to my mind, the most threatening to the interests of the exhibitors. The combined product of the manufacturers in the Patents Company is now in excess of the demand. It is doubtful that any film exchange in the country is taking, or can take, every subject that is produced by that company. Now, if the claims of the Patents Company cannot be maintained in the courts and the Independents are free to use all the films they can procure from the score or more of manufacturers on the other side and are free to manufacture all they please in this country, there is bound to be an overproduction that will so stagnate the market as to force the manufacturers on both sides to seek a direct outlet for their products, which will mean the direct exhibition of them and the cutting out of all middlemen.

* * *

I appreciate that many will look upon this view as premature, but it is not. Let us cite a case that proves such a development is closer at hand, under certain conditions, than many are willing to admit. Mr. P. G. Williams, who is one of the leading spirits in the vaudeville theater trust, has put up a fight in New York City against the Motion Picture Patents Company. He refuses to pay any license fee to the company and has secured a temporary injunction against that company and also against the exchange that has been renting him films for his theaters, to restrain them from cutting off the film service. This case is to be the first test of the Patent Company's claims. It is rumored in some quarters that the test is very much in the nature of a frame-up and Mr. Williams has good-naturedly undertaken to help the Patents Company to prove that their claims are good in

law. I do not take much stock in this. It is true that when Mr. Williams is approached on the subject he laughingly says he is giving the combine a run for their money, but I have it from unquestionable authority that if he loses his injunction suit he will not walk up to the Patents Company cashier and pay the license fees. It is doped out to me that he has other plans. They have not been divulged, but two guesses are made at them. One is that the vaudeville trust may start in to make films for use in all its theaters; the other is that contracts may be made by the trust for the products of the Independent plants on the direct from maker to consumer basis, with a guarantee of protection against suits and recovery of damages for infringements. Should the latter scheme be put in operation and its operation successfully defended in the courts, it will be all over with the film exchanges and their patrons. If it will work with the theaters it must certainly do the same with the nickelodeons, and it will soon be a case of the exchanges getting their service from first hands.

* * *

I met a Patents Company manufacturer at a hotel the other afternoon and with considerable indignation he gave expression to these remarks: "I can't make out what the exhibitors are driving at. For a year past they have been contending that the combination of the film-producing manufacturers was an excellent idea and but for one thing would be perfection. That one thing was the omission to take the Biograph and Gaumont companies into the arrangement. For months they pleaded with us to come to some understanding with those two companies and pictured to us the death-dealing effect it would have on the Independents. Well, we have done just as they wished and still we find them discontented, and now crying out against trusts and monopolies. But on reflection I think I see the real sting. It is not so much the license fee required as it is the determination that none but licensed films shall be run in licensed places. They want the free lance and for home producing protection we want them to keep within bounds. No one disputes that they have a right to use Independent films if they so desire; and they are perfectly at liberty to use our films if they wish to, but in dealing with us they must decide which they will use and when they take a license from us they can only use licensed goods. There is no compulsion in the matter. No exhibitor is compelled to take a license from us. He is free to deal with the Independents and use their products, and any time after he takes a license from us he is at liberty to surrender it and go to the Independents. How can any exhibitor claim that this binds him hands and feet?" OLIVER.

A FEW PERTINENT COMMENTS.

By F. H. Richardson.

There has been an amazing improvement in films during the past few months. The day of the "three murders and a robbery per hundred feet" film seems to (thank Heaven!) be passed. Also there is a noticeable increase in long subjects of real, legitimate comedy, as distinguished from the absurd "breaking-up-a-houseful-of-furniture-and-chase-through-the-street" type. Photography has kept pace, or more than kept pace, with other improvements, and stock seems to be improving, too.

In the past few months there have been put out very many really beautiful, dramatic, tragic and serio-comic films. Films with real acting in them, which tell a beautiful and connected story running from 800 to 1,000 feet. Our American manufacturers have made prodigious strides and, barring colored stuff, as good and even better subjects are being produced right here in these United States as the world can show. That film, "Where Is My Wandering Boy Tonight?" actually had half my audience in tears, and that's going some for a picture!

Pathe films are good, they always have been; but, with all good feeling, the writer would like to submit a friendly criticism: His policemen are altogether too fond of pounding helpless prisoners around and showing pure brutality, and his fitting up an office or police station scene with a 75-cent kitchen table for a desk doesn't look exactly right—to American eyes, anyhow. Pathe office scenes are almost without exception poor, simply for the reason that the furniture is not at all in keeping. Perhaps Frenchmen may fit up their offices thus, but the writer doesn't believe they do. There is certainly plenty of room for improvement in this respect in Pathe's pictures.

Another encouraging sign of the times is the tendency to larger, better fitted motion picture theaters; at least, here in Chicago. Also, there has been marked improvement in operating room machinery, so much so that there no longer remains the slightest excuse for a dim, blurry, shadowy picture. It is now perfectly possible to project a clear, brilliant and in every way splendid picture with even 60-cycle alternating current without using large amperage, which could not be done with the earlier appliances.

Improved machines have reduced the "jump," "tremble" and flicker to a minimum, so that the enjoyment of audiences is enhanced fully fifty per cent. Operators are becoming better posted in their work and able to produce better results, while managers have in like ratio improved on their earlier, cruder ideas.

In fact, taken by long and short, as one views the field one can begin to see a great white light ahead on the horizon of the motion picture theatrical field, and the rays of that light project to the brain of the observant one the message of good cheer and solid, profitable, permanent business for the near future.

GOOD CHEER WANTED.

Manufacturers must be made to see their mistake in offering so many films that incline toward, or actually reproduce the sombre, the sad, or that part of life which develops grief and brings the tears. Something cheerful is wanted, something that will send those who see the pictures home feeling pleasant, or even happy. There are good comedies. There are good comics. There are interesting films of an educational character which one turns from with a feeling of satisfaction.

Plenty of dramas contain no tragedy. Plenty of interesting pictures contain no death, or separation, or murder, or abduction, or anything else that causes one to wish one had not seen the pictures. These subjects should be selected, and the best comedies should be constantly featured. Until they are, until this long line of grief and sorrow and despair is broken the moving picture business will not come fully to its own.

Ultimately exhibitors are at fault. If they would persistently insist upon having only those which create a cheerful impression manufacturers would be compelled to turn them out. One might, perhaps, go a step further and say that the public should not patronize shows which offer only these depressing subjects, yet drastic action of this sort is manifestly impossible. No one can tell what pictures may be seen until they are actually shown, consequently this force cannot be invoked to stop the flood of sin stained films. Gradually, however, this will occur.

Managers can do much. Manufacturers can do more, and unquestionably the time has come to make the change. Give the public good cheer and watch the increased stream of dimes and nickels which will flow into your coffers.

THE LECTURES.

Not all theaters introduce lectures, but they are desirable additions to the programmes if they are well done, and if the slides are informing and well made. Little fault can be found with the slides. They are generally well done and colored with reasonable fidelity to facts, but in not all instances are the lecturers as good as they might be. It requires something besides ability to barely read the English language to do the work well.

Wherever lectures are included in the programme the lecturer should familiarize himself with his subject, and it would be far better to talk to the audience rather than to read the matter, as is done in most instances. It wouldn't take long to memorize the short lectures given, and the effect and impression would be enough better to pay for the trouble.

VAUDEVILLE.

After close observation of the motion picture shows in New York for a number of months, the writer has arrived at the conclusion that a large majority of the vaudeville acts are dead letters so far as drawing the crowds is concerned. Perhaps in isolated instances a good act will draw, but one is forced to the conclusion that the theaters would have equally as good attendance without these acts as with them.

The acts the past week have maintained a fair average. A few have stood out with considerable prominence for one reason or another, but the average has been only fairly well maintained. Managers are far more likely to run down the quality of their vaudeville than they are their pictures, and for that reason, if for no other, perhaps, the motion picture business would do quite as well, maybe better, if the vaudeville of questionable quality was cut out.

The International Projecting and Producing Company.

H. J. STREYCKMANS SPEAKS FOR HIS COMPANY.

H. J. Streyckmans, the secretary of the International Projecting and Producing Company, is very optimistic, and being a newspaper man himself, it was no trouble to get a statement from him. He said:

"We are very much gratified at the progress we have already made. It would be surprising to the trust to learn of the numbers of secessions from their ranks and which will be made public when our stock is brought upon the market. When we begin to furnish our goods our films will be shown simultaneously in a chain of theaters covering the entire country. One thing that we shall do is to eliminate the standing orders. We believe that it is an injustice on the film exchange to have to buy 'a cat in the bag.'

"We are proud of our products and are glad to show it. We will secure the entire business of the country, not through intimidations, threats or underhand methods or by creating a monopoly of a trust, but by sheer superiority of our goods. It is not our object to stifle competition. We welcome it. We shall not only fight the issue with quality but also quantity. We ask any fair minded men to compare the output of the trust manufacturers to that of the firms who will furnish us with their film, and compare them in quality. We have 27 manufacturers, representing the highest degree of photographic excellence, many of them masterpieces of motography, with variety of subjects, give us a total of about 40 reels per week from which we shall select 25 or 30 reels for distribution.

"The McKinney machine will eliminate all of the exhibitors' and operators' troubles. It is simple in construction, cannot get out of repair, and throws a brighter picture, with no flicker, than any machine on the market. Working without the sprocket holes, we are enabled to have a 6 to 1 movement, while the sprocket machines can only have a 4 to 1 movement, otherwise they would rip the sprocket holes out of the film.

"Our jigs and dies are about completed and Mr. Murdock has arranged for the factories to work three shifts of eight hours each a day. We will throw upon the market 400 or 500 machines within the next three or four weeks.

"While the entire sentiment of the country is with us and against the trust, we do not ask for business upon a sentimental basis. We have the goods. We shall shortly have in operation a number of factories in America, and, for the first time in the history of motography, Americans will have American moving pictures worthy of the name, and will not make the citizens of this country blush for some of the creations that have been turned out heretofore by the trust. Mr. Ambrosio will come to America to educate our men in the making of real moving pictures.

"Mr. Murdock is bending every energy to supply the demands which are being made upon us for films. Every European steamer will carry a shipment of films consigned to us, and subjects that will make the patrons of moving picture theaters sit up and take notice. Meetings are being called all over the country and resolutions passed protesting against the attempts of certain parties to have the duty increased upon foreign films. It would be outrageous if the duty was raised, as it would give a monopoly to the trust and they would then be enabled to present to Americans pictures of foreign scenes and incidents taken in the back yards of the American manufacturers. With ourselves in the field, the trust will have to content itself to confining their fake pictures to prize fights taken upon the roof.

"Why should there be a monopoly? Why should competition be stifled? If a man has the goods and is not ashamed of them, why should he be desirous of keeping out his competitors? The age of control by intimidations, alleged competition rights and inferior pictures has passed for the moving picture industry."

HARSTN & CO. REPRESENT THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY IN THE EAST.

Mr. Alfred Harstn says that his company, having been given the Eastern agency for the above company, he will personally arrange for meetings to be held in all the principal Eastern cities at which specimen films will be shown to independent renters and exhibitors. The dates of the exhibitions will be announced in the daily papers and all who are interested in exhibiting or renting will be invited to see on the screen the best the world produces.

"We have 40 reels of sample prints on hand and among them are some subjects that will be eye-openers to those who think they have seen moving pictures. In about four weeks I expect to have about 100 McKinney projecting machines which will be placed on sale at very reasonable prices.

"Since my last advertisement in the Moving Picture World I have been overloaded with mail, telephone calls, wires and all kinds of inquiries as to the nature of the films and when they are going to be on the market. I wish to say the quality will be far superior to those that are now on the American market. We have the productions of some 40 different manufacturers to select from and all films will be examined and censored by Mr. J. J. Murdock upon their arrival in this country before they are placed on the market for sale. Mr. Raleigh, of Raleigh & Robert, Paris, who holds the agency for the European manufacturers, is in this country to study the demands of the American public and will instruct the foreign manufacturers as to what is desirable. We will compete with the American licensed manufacturers on the ground of quality solely, as we already have them beaten in quantity.

"Having such a large field to select from, only the very best productions will be admitted. Insinuating love affairs, murders and thievery will not be accepted and only up-to-date dramatic subjects and clean comedy. The mere fact that we are willing and ready to exhibit specimen prints of our subjects before ordering is sufficient guarantee that we have confidence in their quality.

"I also wish to say that descriptive circulars of the films, giving dates of issue, will be mailed two weeks in advance to all interested parties who make application."

INTERVIEW WITH MR. WILL G. BARKER.

Mr. Will G. Barker, who has just arrived in America as the representative of the various European firms whose films are to be handled by the newly formed International Projecting and Producing Company, has given us a special interview on the subject of the company's proposed plan of operations. Of the 27 firms who have contracted to supply this market with film, 20 may be rated as first class, and the other 7 are new entrants into the field. Between them they will supply 25 to 30 reels per week and there will be no standing orders. It is proposed to show sample pictures in every large city of America every week in order that renters and exhibitors may inspect them; and they will be released three or four weeks afterwards.

Censoring the Films.

All these pictures will be rigidly censored in Europe by a committee of English manufacturers, and no sample will be sent here until it has passed that censorship. Moreover the pictures will be personally censored by Mr. Murdock, the president of the company. It is a point of interest that the whole of the continental European manufacturers but one are controlled by Messrs. Raleigh & Robert, of Paris, and between this firm and Mr. Barker, of the Warwick Trading Company, the entire English and European output will be handled and effectively censored.

An Open Market.

An important point brought out is that these films will be sold or rented to any one who chooses to buy or rent them, without restrictions. It is the policy of the company to keep the market perfectly open.

An American Factory.

Mr. Raleigh, of Messrs. Raleigh & Robert, who arrived at the same time as Mr. Barker, has brought a complete plant of cameras, perforators and printers of the latest European design and both Mr. Barker and Mr. Raleigh will remain in America until a factory has been started in America by American workers. It is desired to emphasize the fact that no European will have any voice in the practical management of the factory when it is started, which will be wholly and solely for the production of American made films by American labor. It is probable that the factory will be installed at Albany, N. Y., a spot which has many natural and other advantages, including beautiful scenery, for the production of films.

To Suppress Duping.

Mr. Barker informs us that he, and those associated with him, are determined to put down duping, which he alleges takes place by American film houses in this country. It is proposed to offer a reward of $500 for such information as will lead to the detection of the guilty parties. Legal pro-

cess will be taken in the following manner: The original films will have the trade-marks of their producers printed upon them. The copies will betray those trade-marks, and criminal prosecutions will be instituted under the "passing off" laws of the various States, which make duping a criminal offense. Eminent attorneys and solicitors advise that this is the proper course to take and is bound to result in conviction.

A Waiting Market.

Mr. Barker was clear in pointing out that he is acting in the interests of the 27 European manufacturers, whom he represents, and his pictures will be handled by the International Company amongst 500 or 600 theatrical houses, which offer a waiting market for them. The variety and quality of the pictures will, undoubtedly, be appreciated by the public.

Independence.

Mr. Barker also informs us that though acting entirely for himself and his associates in this movement, he is in perfect sympathy with the other independents and will readily cooperate with them for the purpose of keeping an open market, so long as their policy does not in any sense represent that of a trust.

Our energetic visitor has left New York for a tour of the principal cities of the United States, in which he is to address meetings of exhibitors and others interested in this matter. He is opposed to trusts or combines in the moving picture world on the ground, amongst other things, that they tend to destroy individuality of production, thus eliminating the personal element from the quality of the films, factors which he thinks make for public appreciation. Mr. Barker's stay in this country is only limited by the time it takes him to complete the work of organizing the work of the company and superintending the erection of the new factory.

CHARLES RALEIGH IN THE ROLE OF PROMOTER.

Charles Raleigh, of the firm of Raleigh & Robert, Paris, is in this city and favored the Moving Picture World with a long and exclusive interview as to his mission. The firm of Raleigh & Robert stands very high in the foreign cinematographic world, claiming to be second only to Pathe in importance, not on account of their own productions, which are largely confined to travel scenes and educational and scientific subjects, but because they market the products of most of the foreign manufacturers, with all of whom they are on such terms that they have only to make a request and it is granted. This is shown by the fact that in one week Mr. Raleigh procured signed contracts from all the French and two German manufacturers to act for them in this country.

European Manufacturers United.

Mr. Raleigh informs us that the day before he left Paris an agreement was entered into and signed by all the foreign manufacturers, binding themselves to certain terms of sale, a uniform price, the return of old films and other measures to protect the trade. The manufacturer who violates the agreement will be practically shut out of the market and besides will be unable to obtain raw stock from the Eastman Kodak Company, who are parties to the agreement. No standing order guarantees the output of any manufacturer and the competition is solely upon merit.

Mr. Raleigh says that his stay in this country is only determined by the length of time it takes to establish a similar understanding between the American and the foreign manufacturers, viz.: an open market, a uniform selling price and competition on quality—the only measures which will insure the increasing success of the moving picture business.

An Open Market Desired.

"Are your American manufacturers afraid of competition? It would not appear so as many of them are competing with us in Europe. One of your associated group of manufacturers only recently opened an office across the street from us in Paris and we welcomed them and did everything possible to smooth the way for them, still they seek to exclude us from this country. We are here to give you a lesson in politeness and to teach you what is the 'Liberty' which is represented by the statue in your harbor which was the gift of my country.

"It has been stated that the English films are not desirable because they are 'too slow' and the excluded French films because they are 'not good enough morally or photographically.' We are here to show your people what really good films look like. Have you seen ——— and ——— and ——— (mentioning a few names)? No. I thought so. Come around to our exhibition and you will see some films that will open your eyes to the possibilities and perfection of motography. (Mr. Raleigh showed high indignation that the work of his foreign confreres should have been deemed inferior.)

Mr. Barker and myself have come over not in our own interests, because we do not expect and do not care whether our own productions are sold in the American market. We are acting for others who are producing work that the American public should see. Unless we can have variety and competition in the motion picture business it is doomed to extinction. I admire much in the platform of the Motion Picture Patents Company. We have no fight with them because we go farther to accomplish our ends. If obstacles are placed in our way we will fight and we have a few cards up our sleeves that will be played one by one as needed, but we hope that legal entanglements will be avoided.

"One thing is certain, we are bound to win and we are here to stay until we do win, but I do not think my stay will be prolonged."

Both Mr. Raleigh and Mr. Barker confided what was the nature of some of the cards up their sleeves but would give no hint as to the nature of the trump card. Both are energetic and resourceful men and we will watch their progress with interest.

IMPROVED NICKEL THEATERS.

The Rev. A. E. Bartlett, of Chicago, believes in the moving picture shows, but believes also that they can be improved. He says:

"Amusements have no character in and of themselves. They are good or bad, as the people make them so. All wholesome amusements are needed, but instead of trying to abolish them the church should seek to purify and uplift them. The five-cent theater has become one of the greatest problems in recreation which our city must solve. Its low price has enabled it to reach the multitudes, including many children. Our city needs these cheap amusements, but it does not need, nor should it suffer, coarse and unclean entertainments.

"Of course, bad moving picture shows can do harm just as bad books can do harm. But on the other hand, these shows can be and generally are both interesting and instructive. The latter kind is what the authorities and the press and the pulpit should insist upon."

The nickel theater may have positive educational value. Committees of the Chicago Woman's Club report that investigation shows decided improvement in these places of popular resort. Demoralizing tendencies are being checked, so that theaters once of doubtful character are counted among the helpful influences of their neighborhoods.

That the nickel shows meet a popular need is apparent from their drawing power. Most of them are making money despite their small admission fee. That means that they are furnishing entertainments which are sufficiently attractive to secure the repeated attendance of a more or less limited constituency. Unless they made the right sort of appeal, their receipts would soon fall off.

Certain physical evils have been noted in connection with them. As a consequence some regulation has been necessary and proper. Care has been demanded in the electric wiring. Some degree of technical skill in using the moving picture machines has been required. Supervision of the methods of handling the audiences in respect to overcrowding, to freedom of exits, and to guarding against panics has been essential. Some regard to the quality of the air breathed has been urged. The forbidding of immoral and suggestive pictures has been in line with long accepted public policy.

No one can urge effective objections against any one of these precautionary measures. They have not been used to destroy a business, but have been solely in the interest of the safety of life and morals. They have not required any exceptional or extraordinary outlays on the part of the operators. That a committee of investigation is able to report favorably upon their general character shows that the requirements have been met in the proper spirit.

If now it should develop that subjects of some educational value are preferred to those of the blood and thunder type, or to those where temporary amusement is afforded by impossible situations labeled "humorous," the theaters may become positive benefits to their surrounding neighborhoods. People demand entertainment and amusement. Many of them are limited in the amount they can spend. Others do not care to go far from home in the evening. There are far worse places than the nickel theaters which might be frequented were it not for this new, cheap and apparently satisfactory type of popular resort.—Chicago Daily Tribune.

THE DRAMA LOSES TO THE PICTURE SHOW.

The popular-price houses at which melodrama is given are feeling more and more the effects of the cheap picture shows, which continue to multiply in the large cities, and the question of survival is becoming acute. Managers are at a loss to know what to do to meet the competition, especially as at many of the picture establishments a vaudeville performance is given in addition to the film display, and all for not more than 10 cents, and in most instances for 5.

In the large cities there are sometimes three picture shows in a single block, all well patronized, and people are not obliged to pay car fare to go to the theater district for amusement. The picture places are orderly and well conducted, and the fact that one may drop in at any time for an hour or two is another inducement. In many of them plays are given.

One of the melodramatic managers suggests combining the melodrama of the popular-price houses with pictures and vaudeville—that is to say, cut down the current melodramas to two acts, and with one of these display pictures and give some vaudeville specialties. The melodrama as the single attraction of the evening, he says, has evidently had its day, and some radical change must be made if the houses are to be kept open.

That the patrons of the picture theaters still prefer a play in some form is shown by the fact that travel pictures are in little demand, and comic pictures only moderately so. The audiences like dramatic interest, especially if combined with the spectacular, and hence the acceptability of such subjects as "She," taken from the novel. Molnar's play, "The Devil," is also popular in picture form. There must be a story, and ultimately, no doubt, suitable plays will be prepared for films. —"Sun."

THE SILENT STAGE.

The growth of the moving picture industry in itself furnishes proof that "the silent stage," as it has been termed, appeals with a wonderful power to masses of people. The industry has developed productive and distributing enterprises that involve millions of capital, and it is too late in the day to dismiss this form of amusement as something unworthy, or to hastily attempt to embarrass its operations without reference to the place it has won with the public. At the time of the recent attempt to close moving picture places in New York by virtue of an omnibus order of the Mayor the number of such places in this city was stated to be more than 500. It is probable that of this number many were legitimately subject to such an order, but that a majority of them were entitled to permission to continue under the terms of direction that govern all public amusements, cannot be questioned. There have been various estimates as to the number of persons that weekly witness moving picture shows in Greater New York, and it has been said the number will reach half a million. The patronage of the fifty-odd theaters devoted to regular or standard amusements in this city sinks in comparison to an insignificant number, but, of course, the moving picture places outnumber the regular theaters ten to one, their fees for admission are small and they give many shows a day, one audience following another in most of them. That the moving picture places injure the business of the regular theaters is beyond question, yet the measure of that injury is probably less than estimated by many that have given the subject attention. The great bulk of moving picture patrons would not visit a regular theater if there were no moving picture places in existence, as the regular theater price of admission is prohibitive as to them. Yet no doubt thousands of persons who formerly attended popular-price theaters have taken up the moving picture place as a substitute, and this—in connection with the ill-advised conduct of popular-price theaters during recent years, which have steadily seen the classes of plays offered at such theaters fall lower and lower in character—has served practically to put large population. The moving picture form of amusement, in fact, is but a phase of the stage of transition through which public amusements generally are passing. What the outcome may be no one can foretell. But it would seem that moving pictures have come to stay, and other amusement enterprises must adjust themselves to the conditions presented. It is probable that there will be a revival of interest in popular-price theaters when plays related in sanity and healthful appeal to the sorts of drama that formerly prospered in that class of theaters, shall be offered again; that the moving picture phase of amusements will be condensed and refined to the character of an institution; and that the regular, or higher-price theaters will prosper at all times in accordance with the nature of their offerings. And if the moving picture places do nothing else, they will educate a great number of their patrons to use of the theater in some form, and gradually inspire in them a desire to see regular plays in regular theaters at regular prices when ability to patronize such theaters comes.—Dramatic Mirror.

VIEWS OF AN EXHIBITOR IN A CITY OF THE MIDDLE WEST.

"The managers of moving picture theaters throughout the country are not making as much money as they did a year or more ago. The film business has reached a point where the manufacturers or dealers handling them are making the money, as the charges for service are gradually advancing. It makes no difference from whom we secure the pictures, we have to pay the prices asked by the exchange. We are many times offered reduced prices on films by parties representing that they have new subjects, but when we get them we are usually disappointed. I have many times found the pictures so much different from what I expected that I would not exhibit them. The business is handled in such a way that the house manager is obliged to pay for the service whether he uses the pictures or not. Very few of the house managers stick to one service very long. I know of a number who have changed houses from ten to a dozen times in a year.

"Many of the dealers are working hard for patronage, but as a rule they do not deliver the goods promised, and for this reason do not hold their patrons continuously. There is a great demand for new subjects, but only the larger and more influential dealers are getting the latest pictures. Many of the houses in the smaller towns are obliged to repeat the pictures. Sometimes they come under new titles and the managers do not know what they are getting until they see them on the screen. Moving pictures promise to be popular as long as new and interesting subjects are introduced.

"The moving picture business has been largely overdone in many of the larger cities, as well as in some of the smaller ones. Many of the former exclusive picture houses are also introducing other features. Many of them have found that a single vaudeville feature has resulted in increasing their business, while others have found vaudeville a detriment. In this section the exclusive picture houses with illustrated songs have fared better than those having both vaudeville and pictures.

"If the so-called combination in the film business continues to advance the prices they will in time drive many of the house managers to the wall, as the average picture house is not making any money under the existing conditions. Another thing that is working against the exclusive picture house is the fact that many of the regular theaters are putting in moving pictures on their open dates in order to help meet their expenses. In a number of places the regular theaters using moving pictures have driven out the exclusive houses."

THE JUVENILE LAW.

Several exhibitors have been getting into trouble since the law prohibiting the admission of children under 16 unless accompanied by adults. Some of these have unwisely said that "graft" is at the bottom of the arrests, but this is a wrong view to take. The authorities cannot be blamed for enforcing the law. Exhibitors have no more right to make money by law-breaking than any other citizen. If this law is obnoxious and against the wishes of the majority of the people it can be repealed.

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C. W. LINN ON THE MOVING PICTURE BUSINESS.

Says It Has Passed the Period of Speculation and Settled Down to a Firm Rock Basis.

The Birmingham, Ala., Age-Herald takes up over a column of space to enthuse over the fact that that city was selected as the site for one of the three branch offices of Pathe Freres in this country. The Birmingham office, which is at 2104 First avenue, supplies fourteen of the Southern States and is in charge of Mr. C. W. Linn, who is of German birth, but who has been in this country for many years, and who has an intimate knowledge of and great faith in the future of the moving picture business, as is seen from the following interview given to the Age-Herald.

In talking of the moving picture business, Mr. Linn said: "Many people have been of the opinion that the moving picture business was of the kind that flourished to-day and was a thing of the past to-morrow. This particular idea appeared to be especially strong among the Americans, but the continued success which the business is enjoying is foreing them to change their minds. The moving picture business is one that is going to last. Each year has found it covering a broader field, while continual improvements are making it more and more popular in localities where it has been a thing of long standing.

"For educational value there is no greater amusement than the moving picture. Scenes of life and great happenings in all parts of the world are shown, thus teaching those who travel but little, things which they could never have learned otherwise. Take, for instance, a picture which was shown in Birmingham last week—a picture of Paris taken from a balloon. So realistic was the picture that one almost felt like he was in the balloon looking down on the great city throbbing with life.

"The concern which I represent stops at no expense in getting out a picture, though, of course, they get a return for their money. For instance, the 'Passion Play' gotten up by us cost over $150,000. The pictures were taken at Paris, but a commission of artists and others were sent to Palestine to study conditions and to study the scenes. They stayed there for some time, then returned to Paris, where a much longer time was taken up in the painting of the scenery, studying out of the play and rehearsing it. Altogether the time taken for getting out this picture was much over six months.

"All of our subjects are made at our plant in the suburbs of Paris, though the pictures themselves are taken in all parts of the world. The straight dramas and comic are mostly taken in Paris, and my concern has contracted with the greatest of French playwrights for dramatic sketches. We will also show in the near future pictures posed by the 'divine' Sarah Bernhardt and other great persons of the stage, while many of the greatest plays are being prepared for the camera.

"The moving picture business is here to stay, each year finding it growing greater. It has passed the period of speculation and has settled down to a firm rock basis."

MONTREAL EXHIBITORS PLAN COMBINE.

An effort is being made in Montreal, Can., to merge all the moving picture interests in operation there, and there is every reason to believe that the scheme will go through. A rough estimate shows that there has been at least $100,000 spent in the city in fitting up the many "theaters" in which the pictures are shown. Some of the places cost a great deal more than others, one St. Catherine street establishment, for instance, being valued to-day at $10,000. Informal meetings of those who are interested have been held during the past two weeks, and the first steps towards the merger have been taken. It is understood that several of the smaller shows decline to be parties to the deal, but it is pointed out that, with the action of the authorities to sop Sunday performances, it will be well for the little fellows to get in line and have their battle fought for them. It was really the necessity for organization to continue the Sunday business that led to the idea of merging all interests. It is, of course, a recognized fact, that as the Sunday shows turn in, in many cases, three times as much as any other day of the week, the loss would be so great, should they be forced to close on Sunday, that some of the cheaper places might have to close up altogether. One proprietor in the extreme north end of the city said that without his Sunday business, which is as big as the other six days put together, he would not be able to make both ends meet. This, then, is the real and primary cause of the attempt at permanent organization, and it is likely to be successful.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

My congenial commission, if executed with clear fidelity, impartiality and knowledge, should be an attractive feature of this paper. And something more than attractive. Useful! Useful to the film maker and the film exhibitor, and useful to the public. It is sometimes said that dramatic criticism does not make a bad play successful, or that it cannot mar a good one. Lord Beaconsfield styled dramatic critics unsuccessful authors, and actors, playwrights and managers alternately cajole and repulse them. But when all is said and done, the stage would soon become intolerable, and finally die of morbid rottenness, were it not for the critical columns in the newspapers.

I don't say that a similar fate threatens the moving picture: but the events of the past few weeks in New York City certainly point to its probabiliy. The censorship of the press—the most potent and therefore the most effective form of censorship in the world—has been brought to bear on the moving picture at the pyschological moment, with the result that there has been a visible stoppage in the dry rot that was attacking the business. It is not necessary to dot the i's and cross the t's of this innuendo. It was time that The Moving Picture World, the only authoritative publication of the kind in existence, assumed the role of censor for the benefit of the industry and all concerned in its welfare (and they may be counted by millions), and my readers may rest assured that whatever is written in this section of the paper, which is to be a regular and permanent one, has its sole aim in a sincere wish to make good moving picture photography profitable for its producers and popular with the public.

* * *

I have been into a far country, otherwise Harlem, to me until this week a **terra incognita.** Harlem has all the appearance of sleek, smug, suburban respectability, and the manners and customs of its inhabitants are very well made evident by a contemplation of the large number of them which perpetually fills Mr. Fox's handsome and commodious Orpheum Theater, on 125th street. When I entered the portals of this gorgeous temple of amusement the other day, I felt like another being of a superior order, especially when I contemplated the reflection of myself in the decorative mirrors of that entrance.

The place was so crowded that I could not find a seat. I walked down to the pianist, and you so badly illuminated the center of your house, Mr. Fox, that, in the semi-darkness, I sat in the laps of several unoffending females, before discovering that there were no empty seats there and so I had to retire to the back part of the orchestra.

Having got rid of this solitary grumble, I should like to pass a compliment to the young lady, who on Wednesday afternoon last sang the song called "Don't Go Away," as some very prettily colored song slides illustrating it were shown. The song and slides were the best I have seen and heard recently, and if they were always as good I would not grouch a little bit.

As regards the films a very elaborate and photographically beautiful Japanese subject called the "Daughter of the Sun" was, I thought, somewhat coldly received, because the audience did not seem to follow the story. I likewise fear that this was the mental condition of my neighbors with regard to the **piece de resistance** of the afternoon, the magnificent Pathe called the "Assassination of the Duke of Guise."

It is a moot point whether foreign historical subjects are generally understood by American audiences, but I wish to say that as a piece of moving picture stagecraft, archaeological accuracy and correctness I have never seen a better motion picture drama than this play which culminates in the doing to death of the Duke and the remorse of the murderous King. The hand of the practised dramatist and producer is visible in every detail, the acting is superbly natural and the picture as a whole is extremely fine. Still, the audience received it in respectful silence.

On the other hand the two succeeding films which show the turpitude of a newly married man and the other which illustrates the extraordinary pranks of an amateur acrobat excited great merriment. Here I laughted heartily, and the moral of my visit is this, that the average audience of a moving picture house, as I have said before, wants laughter, wants comedy, farce, or whatever you like to call it, so long as it amuses them. [Exhibitors take note!]

In conclusion I would like to say that at Harlem the moving picture is shown to the best advantage and that houses of this type deserve the success which they undoubtedly receive.

WATCH YOUR EMPLOYEES.

In most motion picture theaters the employees are uniformly courteous, but occasionally one enters a place where the employees are quite as far the other way. New York City has a number of such places, unfortunately. Perhaps it has a good many. The writer has found a few. Managers should insist that their employees be uniformly courteous, especially to ladies and children. They will lose nothing by doing so. And they will gain much.

THOSE AWFUL SONGS.

Managers will do well to cut out the songs unless they are better. The subject matter of the songs used the past week is disgusting in nearly all instances and the slides have been poor, with a few exceptions. They do not entertain. They do not instruct. They do not amuse. The programmes would be far better without them.

As has been pointed out before it requires a good deal of taste to select a good song. It requires equal taste to properly illustrate. Where taste is lacking in both directions the result is anything but pleasing. Managers will do well to strike them out of their programmes.

One wonders what the song writers have been doing lately. Surely someone is capable of producing a good song, and if he does managers should have taste enough to recognize it. Perhaps under the inspiration of a decent song slide makers would turn out better slides. Audiences leave in droves when the songs are sung, and one can scarcely blame them. Poor songs, unsatisfactory slides and poorer singing make a combination that anyone would escape if possible.

Further, a song is not necessary for the success of a programme. Good pictures alone are needed. Good pictures and plenty of them will make a successful programme without songs, vaudeville or lectures. Managers who have pinned their faith to pictures alone have made money and unquestionably it is motion pictures only which the bulk of the patrons of the theaters want to see.

MACHINE TROUBLES AND THEIR REMEDIES.

By Merritt L. Oxenham.

1. **The Film Runs Off the Top Sprocket.**—See that the guide roller bears evenly against the sprocket, and that the spring holding it is not too weak. See that the film comes straight from the top magazine to the sprocket and not with a twist. Sometimes this is caused by a faulty joint in the film.

2. **The Picture in Dark on the Left Side.**—The door is not correctly fastened, allowing the film to flap on the right side of the window aperture, thus causing the left side of the picture to be out of focus on the screen.

3. **Shaky Pictures.**—Due to worn out parts, dirt on tracks, faulty photography or unsteady machine board. Replace or adjust the parts (generally star wheel and driver), clean the springs and chain the machine to the floor.

4. **The Machine WON'T Run.**—Oil all the bearings and do not forget the star wheel. See that the gears are clean and that the fan is free from lens or other obstructions. The intermittent sprocket roller sometimes catches the star wheel; correct this by the set screw on the roller bracket.

5. **White Spots Jump.**—Adjust the fan by moving it gently one way or another until it is correct, then set it tight.

6. **Film Breaking.**—Caused by loop disappearing (see No. 1); incorrect feeding (see No. 8); faulty mending, or film in bad condition.

7. **Poor Take-Up Action.**—Increase the tension on the split pulley by moving the collar closer or put greater pressure on the belt by lengthening the toggle joint on the take-up.

8. **Shifting Frame-Up.**—When the distance between the intermittent sprocket and the feed rollers varies by use of the frame-up, look out for the loop. Shift the frame-up all the way up, and then make the lower loop the ordinary size and the upper one slightly larger, experimenting until the correct size is found.

9. **Three-Piece Lens.**—Not all machines are equipped with a tube lens and when an operator comes across one for the first time he is sometimes confused. By moving the tube (they come for various distances) in or out with the finger a focus can be secured when ordinary movement by the ratchet will not give it.

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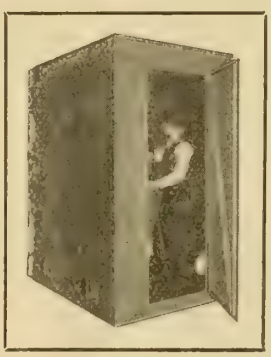

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Comments on Film Subjects.

The week has seen little change in the average quality of films shown. The weeding-out process has been well maintained and the average quality has been better than it was a month ago. Apparently the combination is exercising its censorship to good purpose, and the patronage will increase proportionately. There should be no question about this. The independents are following the lead of the combination. Their films are better than they were.

One notices particularly the proportion of old films which are being used. They constitute perhaps one-third the total in a number of theaters. And they seem to please quite as well. The truth is that there have always been films which deserved more than the ephemeral life which lasted until changing day only. Now and then a film is produced which has an unlimited capacity to instruct or amuse. Where the output was unlimited these films never got a chance beyond the changing day, but with output restricted the films which are good will have a wider field and will amuse or instruct far more people.

It will be noticed that many subjects on which we comment are several weeks old, but this is because they have been shown during the week in the theaters where we usually go to see new subjects.

"The Silver Dollar."—S. Lubin has created a picture under this title which not only illustrates what fantastic dreams one can have after he has eaten heartily, but it also shows how the crowd will chase the dollar. Some of its situations are funny enough, but the long winded chase and the destruction of property and more or less indecent struggles between men and women are not to be commended.

"The King of the Ring."—A very good production of the Selig Company which pleased the audience. The subject is very interesting, full of life and of action, well treated and of good photographic quality. Although the prize fight was the main point of the film, the last round was rather sharply criticised by most of the audience, as the defeated pugilist is entirely too weak in his actions. It is no more a fight but a farce.

"The Hand."—This little playlet from the Pathes has several interesting situations, not the least of which is where the girl who has sent her suitor away discovers a strange hand through the curtains. The objection to it is that the costuming is extremely Frenchy. It is not customary for American women to receive their men friends in such a state of deshabille, at least not publicly. It looks out of place in this country.

"Unlucky Horseshoe."—Lubin has developed the reverse side of the picture and has shown what might happen if the horseshoe brought bad luck instead of good. Some of the difficulties are funny and some are simply inane. However the film gets more than one laugh. It would be a pleasing modification of this to have the poor luck dependent upon the way the horseshoe is placed over the door, that is, which side up it is. The photography and action are good.

"The Curtain Pole."—The Biograph have gone all the destructive comics one better and have placed a crazy man in a cab with a long curtain pole and a drunken driver and have set them careering through crowded streets and along alleys where there are things to be scraped off. Before they are done they have a mob after them and have destroyed a considerable amount of property. Nevertheless, the film makes audiences laugh heartily and usually ends with prolonged applause. One is disposed to wonder why the Biograph Company with its splendid organization has felt forced to adopt the wornout scheme of foreign producers and introduce these long chases and destruction of property as a part of their amusement films. No fault can be found with the picture technically, but the plan under which it is worked is not quite so satisfactory.

"The Prospective Heiress."—Perhaps not every father would want to resort to apparent suicide to discover the real intentions of his daughter's lovers, but the Pathes have shown what money will do for people under some circumstances. The film has one merit worth mentioning. It is short.

"A Powerful Tenor."—This comedy from the Pathes is short, a merit which is worth considering in subjects of this character. The tenor, whether he is good or bad, gets all that is coming to him in the picture anyhow, and sometimes one thinks he deserved it else he wouldn't get it.

"The Miner's Will."—In this film Gaumont has given a good interpretation of the miner's life, and has depicted as graphically as has ever been done, perhaps, the roving spirit which urges on the ceaseless quest for gold. The film has all the technical quality of the Gaumont pictures and excites much interest wherever shown.

"The Sportive Puppet."—Some novel magical effects are produced in this picture, and while it is short it is none the less entertaining. The Gaumonts are to be commended for producing a film so entertaining.

"The Inn of Death."—The Vitagraph Company has produced a picture which has some scenic qualities to commend it, but there is too much of the rough brigand flavor to it. The abuse of the little girl, for example, while it may be, and probably is, true to life, is not calculated to amuse an audience. Technically one can find no fault with the film, but the subject is as horrible as its name implies.

"Outwitted."—A film which is the product of the Eclipse people. It is good comedy, better, one might say, than a good many that are offered, and technically it is equally good. The methods adopted by the arrested parties to escape from the gendarmes are amusing and the close is greeted with applause.

"Arrival of the American Fleet at Sydney."—A record film from the Urban people which shows the American fleet steaming into Sydney and afterward pictures the crowds which attended the receptions, etc. Technically it is as good as the usual film of this character and it serves admirably to give people here an idea of how the fleet looked on the other side of the world.

"The Hands of a Wizard."—A magic picture from the Urban house which is marvelous in its manipulations of different and seemingly impossible objects. Only the hands are visible and they do some wonderful things before the picture runs its course. Such films are not only interesting but are extremely entertaining. More like this should be produced. The opportunity for variety in this direction is unlimited.

"The Honor of the Slums."—A tribute to the Salvation Army from the Vitagraph folks which would be hard to equal. This film could well be used by religious organizations in illustrating the saving grace of what they preach. The staging is excellent and the last scene, in the Bowery Mission, is unusually strong from a religious standpoint.

"How the Kids Got Even."—A comic with the Vitagraph trade-mark which is uproariously funny in spots. It illustrates a phase of country life which is fast passing away. It is good, clean fun and deserves a long run.

"An Early Round With the Milk Man."—Possibly this film is funny. A good many laughed when it was shown, but there were others who did not. There is nothing funny in the movements of a drunken man. These films should be left off the managers' list. Give good, clean fun and plenty of it, but a man who has made a beast of himself with intoxicants is not a subject for laughter.

"A Singer's Sacrifice."—The Biograph people have told a tender love story, though one can scarcely understand why they did not follow the lines of David Garrick all through and finally allow the young man to marry the singer. It was not right, and it doesn't seem right to the audience, to force the singer to make all the sacrifice. The staging and acting are alike good, but the picture leaves an unsatisfied feeling because of this apparently unnecessary sacrifice.

"Mr. Jones Has a Card Party."—A comedy of the cat's away variety. As soon as Mrs. Jones leaves for a temperance convention the house is turned into a bar room and Mr. Jones becomes seriously inebriated. It may be funny, but there ought to be other sources of fun.

"The Heroes of St. Bernard."—A film without a trade-mark which illustrates how the dogs and the life savers work, or used to work, in the Alps before the time of tunnels and excellent roads. The picture is a good record and possesses the merit of instructing as well as amusing.

"His Ward's Love" of the Biograph. It is very regrettable that such a good film should be so short. The audience was captivated by the simple but well told story, by the clever acting, the great care in all the details and the excellent photography.

"Changing of Souls."—A comic film which greatly pleases on account of the originality of the subject and of the excellent photographic work. Even in their comic productions the Great Northern folks stick to their clever acting and do not neglect the details in the excitement of the funny stunts.

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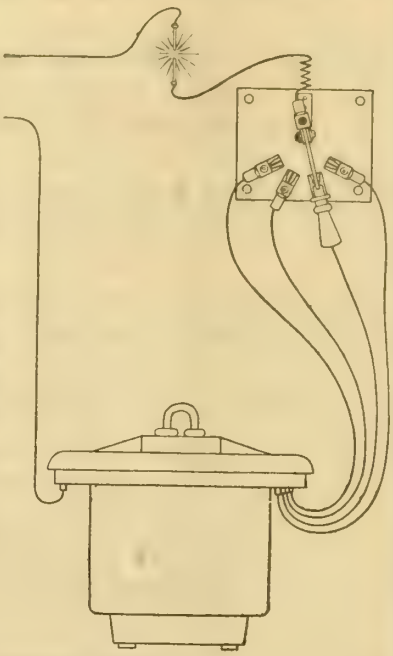

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NOTES OF THE TRADE.

Louisiana, Mo.—W. T. Herrelson has opened a new moving picture theater in Louisiana.

Broadhead, Wis.—Mr. S. F. Williams has sold the Lyric Theater to Mr. Bert Stephens.

Baltimore, Md.—Louis T. Deetjen is converting the store room at 426½ Baltimore street into a moving picture theater.

Grand Forks, N. D.—Ralph Carter has purchased the Empire Theater and will soon open for business.

Rock Valley, Ia.—Clark Riddle and Jelle Werkhoven will open a moving picture theater in Rock Valley.

Philadelphia, Pa.—A new moving picture theater will be opened at 2238 Front street by Michael Steiffel.

Mishawaka, Ind.—J. Henry Kraker is erecting an addition to his electric theater at 120 North Main street.

Toledo, Ohio.—Abe Shapiro, of Saginaw, will open the Family Theater, at Cherry and Canton streets.

Salina, Kans.—Charles Kastner & Co. are making arrangements to open a moving picture theater in Salina.

St. Paul, Minn.—James Gilowsky and L. E. Lund will soon open the Gem Family Moving Picture Theater here.

Joliet, Ill.—Mr. L. M. Rubens, of this city, is planning to open moving picture theaters in a number of small villages.

Oneida, N. Y.—Musante & La Beef will open a new moving picture theater in the Warner Building, on Vanderbilt avenue.

Okford, Miss.—J. W. T. Falkner has sold the City Opera House to L. M. Russell, who will make extensive improvements.

Gulfport, Miss.—A room in the Hoyle Building is being remodeled into a moving picture show, to be owned by Mr. Hoyle.

Kankakee, Ill.—Wm. A. Caddere has taken possession of the Petite Theater, having purchased it from Mrs. E. M. Drukher.

Caldwell, Ida.—Carr & Holterman have purchased the Scenic Moving Picture Theater from Frank Roges and taken possession.

Akeley, Minn.—Messrs. Lee and Peterson will erect a first class opera house, to be used for the exhibition of moving pictures.

Lowell, Mass.—A new picture theater, known as the Mathews' Moving Picture Palace, opened on Dutton street to a crowded house.

Oelwein, Ia.—Mr. J. G. Capron, of Waterloo, has purchased the Oelwein Opera House and will conduct it as a vaudeville and moving picture show.

Pontiac, Mich.—The Old Star Theater has discontinued operation and the interior is being completely remodeled for a new electric one.

Ft. Smith, Ark.—The Ft. Smith Cameraphone Company has been incorporated with a capital of $10,000. Wm. Moore is president of the corporation.

Little Rock, Ark.—The Crystal Theater, located on West Second street, has been sold to W. S. Layton, and the name of the theater will be changed to the Lyric.

Argenta, Ark.—S. H. Budd, of Texarkana, has leased the building at 106 East Washington street and will open a vaudeville and moving picture theater there.

Des Moines, Ia.—The Elite Theater Company has been incorporated with a capital stock of $10,000. The incorporators are Charles Berkell, R. Berkell and S. Philliber.

Lake Charles, La.—The Pastime Theater, which has been conducted by J. L. Pitman as a moving picture and vaudeville show, has been sold to the Ina Lehr Company.

Newark, N. J.—F. T. Proctor's Bijou Dream, formerly Blaney's Theater, in Washington street near Market, has changed its policy from vaudeville to moving pictures.

Wilmington, Del.—The United Theaters Company has been incorporated with a capital stock of $100,000. The incorporators are E. L. Squire, G. W. Dorsey and Louis Rothstein.

Milwaukee, Wis.—A new corporation, known as the Wisconsin Theater Company, has been organized with a capital stock of $13,500. The incorporators are Wm. C. Schnell, Geo. T. Campbell and H. Harris.

Ogden, Utah.—M. Beck, head of the Orpheum Vaudeville Circuit, is planning to establish a theater in this city.

Remsen, Iowa.—M. R. Faber proposes the erection of a fireproof opera house here.

Hearne, Tex.—Y. S. Mathis has been awarded the contract for the erection of an opera house for W. A. Wilkerson.

Wood River, Neb.—Harry Hedges, of Hanlock, is making arrangements to open a moving picture theater here.

Eau Claire, Wis.—E. T. Vinton has sold the Unique Theater to H. S. Scammon and F. S. Graven, of Mason City, Ia.

Great Falls, Mont.—Messrs. J. E. Shattuck and F. I. Hindley, of Helena, have purchased the Dreamland moving picture theater here and have taken possession.

Pontiac, Mich.—John and I. Bandefiefer, of Kalamazoo, will open a new moving picture theater here.

Wilkes Barre, Pa.—The National Amusement Company, which has conducted the Family Theater, has sold out to the Monitor Realty Company, of New York.

Leavenworth, Kan.—Mr. Mensing, proprietor of the Casino moving picture theater, is making extensive improvements in the building.

Fort Dodge, Iowa.—Mr. Henry Castligion has opened a new moving picture theater in the building formerly occupied by the Empire.

Norman, Ill.—J. W. Koup, of Bloomington, has rented the Pierce building here, and will open a nickelodeon.

Utica, N. Y.—The Utica Hippodrome Amusement Company has been incorporated with a capital stock of $8,000. The incorporators are Adam Tennis, Peter Karl, Frank P. Meyer and Peter J. Tennis.

Lockhart, Tex.—The fire department at its monthly meting has appointed a committee composed of Tom Connolly, V. Clark, E. Andreweather and others, to advertise for bids for the erection of an opera house.

Baltimore, Md.—The Celtic Amusement Company will erect a moving picture theater at 839 Greenmount avenue.

Sulphur, Okla.—W. P. and Pascal Head, of Whitewright and Sherman, Tex., will erect a $25,000 amusement building here, to be used as a dancing pavilion and airdome.

St. Charles, Ill.—John Bogart will soon open his moving picture theater here.

Claremont, N. H., Feb. 8.—The selectmen have decided to grant licenses to conduct moving picture shows to E. H. Doherty, Jewett Atwood, Joseph Lynch, Dean Putnam, John Goodrow and Harvey Moody. The decision is the result of a number of hearings. There was vigorous opposition.

Some of the applicants think the fee, $1 per day, too high. The license provides that school children shall not be permitted to attend the shows during the afternoon when school is in session unless accompanied by their parents or guardians.

Savannah, Ga.—Savannah is in the midst of one of the worst storms that has ever broken over the South. This storm is not made up of rain and wind, but is purely made up of human voices from in and around Savannah.

The readers of the "World" are familiar with the Trust that has sprung up lately, and the moving picture people in Savannah are not going to stand and see things run this way. So far there is only one concern that has paid its license, and what is more, this will be the only house that will pay it.

Mr. Arthur Lucas, Jr., who has been Southern distributing agent for several of the moving picture manufactories in the South, has sent in his resignation, to take effect at once, and will join hands with the people who wish to handle pictures without paying license for them.

A meeting will be held in Savannah shortly, when moving picture owners will meet to talk of plans by which they will use nothing but the independent films. Some of the cities that will have representatives in Savannah at the meeting are Atlanta, Augusta, Jacksonville, Fla., Memphis, Meridian and many other cities in the South.

L. E. Riner, of 616 West Monroe street, Chicago, an experienced operator, announces that he is the inventor of a new lubricant for moving picture machines which has some special features that recommend it to attention.

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CORRESPONDENCE.

SCHOOLS FOR OPERATORS.

Editor Moving Picture World.

Dear Sir:—I venture to submit a few suggestions as to why the picture on the screen is so often hazy, dim and flickering. To get clear, brilliant definition should be the pride of the operator and the delight of the audience.

Is the outline of your picture dim? Maybe the operator does not know that his carbons are not properly adjusted. Maybe the current is weak. Maybe from defective contacts. Maybe that the shutter is out of adjustment and spoils the definition of the picture. Maybe that the lens is out of distance. Maybe that the lens is of too short focus.

The inexperienced operator who imagines that the science of operating consists in turning a crank will find that he is up against exact knowledge. For to **know** is everything. The lawyer has much to learn before he is admitted to the bar. The doctor must go through a course of scientific training before his knowledge equips him for recognition as a medical practitioner. He does not start out to get his experience by killing people. Must the operator get his instruction and his skill by putting on bad pictures, burning up machines, burning buildings and jeopardizing human lives? In my opinion there should be a school of instruction for operators in all large cities, where a course of experimental operating and practical demonstration would qualify the student for obtaining a certificate of efficiency, which would guarantee that he was competent to operate calcium or electrical machines of standard makes. Yours very truly,

ROBERT GOSS.

[Our correspondent's suggestion is a good one. It would pay some qualified instructor to start a school for operators. One large moving picture house that we know of has its own school and gives practical instruction. Many of those who present themselves for training have either mistaken their vocation or are deficient in intelligence; of those that are "taught" many fall down; but the really clever and competent are always sure of work.—Ed.]

VAUDEVILLE SANDWICHES.

February 17, 1909.

To the Editor of the Moving Picture World:

Dear Sir—I am sorry to see that parties who depend on the cinematographic industry for a living can boldly say that they would be tired of looking at moving pictures, if said pictures were not sandwiched between vaudeville acts.

As the "Index" is supported by moving picture interests, is it correct for its editor to say that moving pictures are too tiresome to be shown alone?

Is it fair for the "Index" to take the money of the manufacturers, then to use its editorial columns to boom up the vaudeville acts, the greatest enemy of the moving pictures?

If Mr. Lyman H. Howe can show moving pictures **only** to the great audiences crowding the Hippodrome on Sunday evenings, is it not a proof that the good American public can digest long programs of moving pictures without having to take a vaudeville act as a tonic?

I am against vaudeville acts because I know that three-fourths of the exhibitors cannot afford such an expense.

We must bear in mind that the few places in New York, Philadelphia, Chicago, able to show good vaudeville acts, are a mere drop of water in the great ocean of moving picture shows of the country. Some of the 10-cent places on Fourteenth street, with a large seating capacity, are able to give shows to the numerous transients from 1 P. M. to midnight, but for few such places we have thousands of moving picture shows scattered all over the country who have no matinees, who must make their money between 7 and 11 P. M., who have no Sunday work and who do not seat over 250 persons. With only such a small seating capacity and only four hours of work and no Sunday business, such places cannot collect much more than $300 per week. When the rent, the current, the license, the film service, the wages and other incidentals are deducted, the owner must be satisfied if he can clear from $30 to $60 per week of profit on his investment. On such a small margin the exhibitors cannot afford to pay any good vaudeville acts, and no vaudeville act is better than cheap ones.

If the vaudeville acts are to be a feature of the moving picture shows, it will not be long before many of the places will have to close their doors, and if such a calamity is in

store for us, the renters will have to reduce their orders and the manufacturers will have to reduce their outputs.

Is the "Index" doing a wise thing in advocating the vaudeville acts as a digestive for moving pictures?

Is it wise to so boldly proclaim that moving pictures are losing ground?

Mr. Editor, be a little more cheerful. If even you cannot digest all the films produced, have at least a little consideration for the manufacturers, who give you a living by advertising in your paper. Show them a bright outlook for the future of the industry.

Can we blame the daily newspapers for constantly casting stones at the moving pictures, when a trade paper, entirely supported by the moving picture interests, turns down cinematography and declares that moving pictures are too tiresome to be shown alone? Respectfully,

JNO. M. BRADLET.

"GIVING THE SHOW AWAY."

Sparta, Ill., February 5, 1909.

Moving Picture World.

Gentlemen:—I am a careful reader of the World and wish to congratulate you on the wonderful advancement you have made, especially in the past year, and in my opinion your comments on film subjects is alone worthy the subscription price. It gives the country exhibitor who has not the opportunity to see the pictures before receiving them from the renters, a chance to know how to advertise when he receives an unknown subject. I am only sorry that you are limited to a few columns for your comments.

In your criticism on "How Moving Pictures Are Made" I note you give the Vitagraph credit of a meritorious production. This is the instance in which I cannot voice your sentiments. Why the Vitagraph Company should deem it necessary to show the leading lady smoking a cigarette while making up is more than I can see, and in my opinion it is a disgrace to all concerned and a great reflection on our American camera artists. True, they may have only been desirous of detailing their pictures true to life in this instance. But can you imagine the impression it leaves in the minds of the unsuspecting audience, who are at all times only too glad to run down the stage and its children?

We are all subject to mistakes, but here's hoping that the Vitagraph Company will put the kibosh on such minor detailing and give us something more uplifting.

Yours truly,

J. C. HEWITT.

[Our correspondent is not the first one that has raised objections to this same feature in this film mentioned. If manufacturers will cater to the more critical they cannot fall far short of pleasing the general public.—Ed.]

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CHICACO, ILL.

OVERWORKED OPERATORS.

Baltimore, Md., February 17, 1909.

Editor Moving Picture World:

Sir: A few brief questions we would like you to answer in reference to the experienced operators for theaters that are open from 10 a. m. to 11 p. m. Should they work the whole time or should they work half that time? And what wages should they receive, for an operator that has had experience for two years, sober and reliable? If a concern has two houses open from 10 a. m. to 11 p. m. working three operators between the two houses, what salary should an operator receive? I remain Yours, F. B.

[The above questions should be decided between employer and employee. It is not within our province to express an opinion further than to say that no operator can or should be asked to work from 10 a. m. to 11 p. m. The show that gives such a continuous performance should be well able to afford two operators with alternate shifts. It is absurd to think that any operator can put on a good show with such exacting hours, neither can he be responsible for disasters, as human endurance has its limit. The latter question depends upon the location and the prevailing rate of wages. Fifteen dollars per week is paid in some places, eighteen to twenty dollars in others. We invite replies to these questions from exhibitors and operators, as this is the third inquiry of a similar nature we have received in the past few days.—Ed.]

INCOMPETENT OPERATORS.

Editor Moving Picture World:

Dear Sir—The old-fashioned lecture operator who owned his own apparatus and understood all the wrinkles of operating a dissolving lantern with limelight or electricity, is becoming scarce and there is a consequent kick and complaint among the better class of lecturers who use pictures. They have had their experience with the "crank turners" who have been running moving picture machines, and what these gentlemen do not know about skillful operating has impressed them forcibly. Now, the whole trouble with the lecturers is that they want to hire a competent operator, who has spent hundreds of dollars on his apparatus, for the same pay that they can get an incompetent man with a $14.00 magic lantern.

A thoroughly competent stereopticon operator owning his own apparatus for both electricity and limelight, is worth ten dollars per day and all his traveling and hotel expenses. Where he goes one hundred miles from the city his pay should never be less than $25.00 and railway expenses.

Yet lecturers who use pictures will take the chance of being accused of dealing in lemons by taking cheap, incompetent operators with them and destroy their chances of return dates. They will likewise cut their price for their lectures and expect to take part of the cut out of the wages of their operators.

I recall to mind a famous lecturer in this city who discharged a competent operator to whom he was paying $50.00 per week, because a moving picture company offered him a man for half that sum, whom they guaranteed as an expert. This expert had never manipulated a dissolving lantern, his whole experience having been with a moving picture machine. He went to Boston with the lecturer and in the Colonial Theater made a spectacle not only of the lecturer but of himself. He couldn't make his two lights burn in unison and didn't know why. The lecture had to be run by putting in one picture, taking it out and substituting another—with the consequent wait between pictures.

The trouble with this man was that he had been getting fifteen dollars per week running a moving picture machine, and ten dollars out of the twenty-five he was getting from the lecturer now went to the moving picture concern. He was guaranteed as an expert and did not know his business. He took one rheostat with him to run two lanterns set up in multiple and couldn't understand why one light should drop out of circuit when he struck the arc on the other one. These are the kind of experts the lecturers have been experimenting with and in consequence the few really competent operators have abandoned the business. HOWARD.

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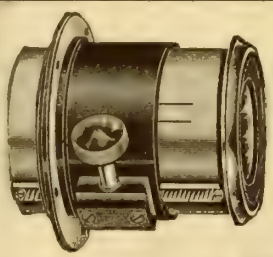

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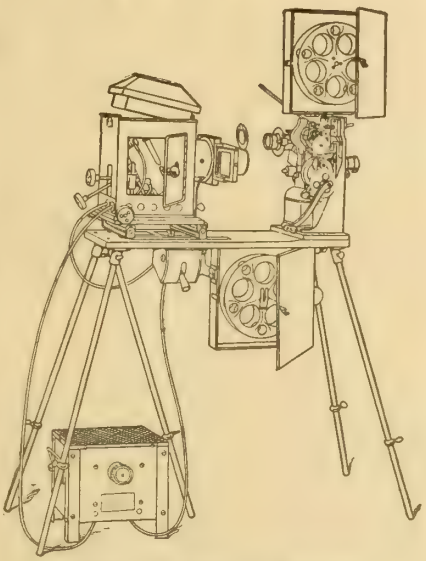

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Stories of the Films.

BIOGRAPH COMPANY.

AT THE ALTAR.—The Interception of a Rejected Suitor's Vengeance. Napoleon I. said "Vengeance has no foresight,' which may be true, but it has cunning, and never more than when wrought by this Sicilian, for in the evolution of means of wreaking vengeance he was past master. Revenge is always the pleasure of a little, weak narrow mind and tends to make men more savage than cruel. Such was the condition of the villain of this Biograph story. At the Italian boarding house the male boarders were all smitten with the charms of Minnie, the landlady's pretty daughter, but she was of a poetic turn of mind and her soul soared above plebeianism and her aspirations were romantic. Most persistent among her suitors was Grigo, a coarse Sicilian, whose advances were odiously repulsive. The arrival at the boarding house from the old country of Guiseppe Cassella, the violinist, filled the void in her yearning heart. Romantic, poetic and a talented musician, Guiseppe was indeed a desirable husband for Minnie. All this, of course, filled Grigo with bitter hatred and he vows vengeance, which you may be sure he will work with extreme subtlety. All preparations are made for the wedding, and when the day arrives Grigo is ready for it. He has contrived an infernal machine with a pistol so arranged that its explosion means death to anyone standing in front of it. The little church is decorated in honor of the affair and Grigo, with subterfuge, gets the sexton out, leaving the place to himself. Sawing a hole in front of the altar step, he places his weapon in such a position that one step forward by the priest would mean death to the bride kneeling in front. Grigo rushes back to his room, arriving just as the wedding party is leaving for the church. Here he becomes a victim of the frenzy of his mind and appreciating the fact that the awful deed will be laid to him and his apprehension will be inevitable, he writes a alarming note and then takes poison. His fall is heard by the housemaid, who, discovering the note, gives it to a policeman, who rushes madly to the church. Fate, however, seems to conspire, and the officer falls, breaking his ankle, just outside the church. A newsboy, seeing his plight, runs up, and the policeman directs him hurriedly to the church, where he arrives just in time to save the couple, who start back at his yell, for the priest had just made the step which fires the gun, but with no harm done. The priest gives thanks to God for their deliverance and proceeds with the wedding. Length, 972 feet.

THE POLITICIAN'S LOVE STORY.—This subject is a Biograph comedy, with the moral "Don't anticipate," for no matter how formidable and audacious you may be, you might have to back down from the tallest bluff you ever pulled. Such a thing occurred to our political friend, Boss Tim Crogan, when he started out to perforate the person of one cartoonist "Peters," who had grossly insulted him by drawing and publishing what he considered scurrilous cartoons of him during the campaign. These caricatures have been growing more and more odious to him until his suppressed rage bursts forth and he seizes a pistol and makes his way to the newspaper office to transform the aforesaid cartoonist into a human sieve, with the gentle but decisive percolation of bullets, but, as Hamlet says, "enterprises of great pith and moment, their currents turn awry, and lose the name of action." So it was with Crogan, who rushes, gun in hand, into the editorial sanctum of the "Daily Bugle," throwing the editor and reporters into a tumultuous panic, in his search for the offending "Peters." Reaching the art department, he espies a screen with a placard reading "Peters' Corner." With an invective he hurls the screen aside, and well, there was simply nothing to it, for there sat "Peters" herself, calmly working on another "Crogan" for the morning edition. The lion is now the lamb and Crogan is stung by the love microbe. He is, of course, repulsed and leaves the place with a bleeding cardiacal organ. Love-lorn, he goes into the park, and, seated on a bench, the frigid atmosphere and ice-covered landscape having not the slightest effect on his burning passion, he is greatly annoyed by the persistent presence of the loving couples, it being Lovers' Promenade, until finally Miss Peters passes. He approaches her, but is gently, but firmly, repulsed. Following at a distance, fate favors him, for the lady is accosted by an insulting masher, and Crogan flies to her rescue and knocks the vile wretch down. That settles it. What woman can resist the charms of a hero? and we next see the Hon. Timothy Crogan and Mrs. Crogan nee Peters enjoying a moonlight stroll along Lovers' Promenade. The subject is a photographic work of art, comprising the most beautiful Winter scenes ever obtained. Length, 526 feet.

THE GOLDEN LOUIS.—A Biograph subject showing the fallacy of good intentions. It was fete day in old Paris, and the city was the scene of gaiety and splendor. Contrasted with the brilliant throng we see a little child shivering in the snow, with her little wooden shoe held out expectant of a coin from those charitably disposed. But in the intoxicating jollity of the occasion the poor soul is

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passed by unnoticed until, exhausted, she sinks upon the stone step and sleeps. There now passes a kindly spirited knight, who flicks a Louis d'Or into the tiny wooden slipper at her side. Meanwhile, at the gambling house there has run to ruin at roulettes a young blade, who is tipped that on the stroke of twelve the number 17 is sure to come out. So impressed is he that he tries to borrow, in the hope of recouping his lost fortune, but his friends turn coldly away. From the place he saunters dispondently and comes upon the little one on the step, still asleep. His hand, through habit, goes to his own pocket, but, alas! it is empty. As he stands and contemplates the little one his eyes strikes the Louis d'Or. "An idea! I will borrow the coin, play 17, and win her a fortune." Back to the hall he rushes, reaching there upon the stroke of twelve. Hurling the coin upon the table he yells "17," and 17 wins. He lays his winnings and wins again. Again and again he doubles his wealth until the bank is broken. Back he goes to repay with interest the "borrowed" Louis, but what a sight greets him. "Dead, and I have murdered her!" and taking the death-stained gold he scatters it in the snow. Length, 474 feet.

EDISON MFG. CO.

A DAUGHTER OF THE SUN.—Synopsis of scenes:

A story of early Japan, when but few strangers were permitted to visit the Flowery Kingdom. With the exception of the Dutch and Portuguese traders, who were mostly established at the seaports, the only persons permitted intercourse were the faithful missionary fathers, who sought to convert the warlike people.

Our story tells of the tragic romance of Mitsuka, a dancing girl of one of the famous tea houses, who loved Komura, a young soldier—both converts to the Christian religion, but worshipping in secret.

Taka, a noble, is spurned by Mitsuka, who becomes a rival of Komura. They clash, and Taka obtains permission to take Mitsuka and her lover by force.

Mitsuka and her lover are found together—Komura escapes—she refuses to divulge his whereabouts—about to be put to the torture—the crucifix is discovered—Komura bursts in, strikes down the soldiers, and escapes with Mitsuka.

Father Orlotto at mass. Mitsuka and Komura approach and kneel at sacristy railing. The alarm. The pair approach Father Orlotto as he turns from altar. A few words. He understands. Places them back of him. The rush of soldiers. Priest raises his arms. Komura leaps forward with drawn sword. Repels soldiers, then overcome. Father Orlotto raises crucifix from altar, Mitsuka clinging to him. Refuses to give her up. A soldier strikes him down. Mitsuka slain in struggle. Soldiers retire a few paces as Taka rushes on. Priest pulls himself to altar. Mitsuka raises her dying head, puts up imploring arm. Father Orlotto, clinging, dying, to altar, blesses her as she finally falls back; raises his arm in blessing on others, Taka turning his head. Priest crashes down dead. App. length, 850 feet.

THE UPLIFTING OF MR. BARKER.—Synopsis of scenes:

Mr. Barker, the breadwinner of the family, at last reaches a position where the oft expressed wish of "Ma" and the "girls" can be gratified—a trip to Europe, and a glimpse of Royalty.

The only drawback to their anticipated pleasure is the fact that "Pa" is too American—too democratic; and, ere he can hope to successfully meet the crowned heads, needs uplifting.

To please the ladies, however, he permits them to coach him in the gentle art of bowing and scraping, to his eternal discomfort and disgust.

Arrived in "Lunnon" their troubles begin with "Pa." Although his bank account is large, Barker, himself, is small, thin and insignificant looking. He finds it difficult to do all the stunts the ladies demand, and at times rebels.

After much coaxing, he is persuaded to prepare for his presentation to the King. The eventful day arrives. The ladies are resplendent in court trains —but a bit anxious and nervous over "Pa."

At the reception, a lady's train upsets Barker, and he, in turn, overturns his Majesty, causing poor Barker to retire in confusion. Later he is commanded to meet the King, who appreciates the little man, and together they have a very convivial time.

Barker, retiring during the wee small hours, seeks his way homeward, where "Ma" is awaiting his arrival. The climax is excruciatingly funny; but, in the end, the uplifting of Mr. Barker is complete. App. length, 900 feet.

ESSANAY FILM MFG. CO.

THE TELLTALE BLOTTER.—This story is a strange and interesting study of circumstantial evidence. It concerns two young men who are rivals for the hand of a merchant's daughter. The successful suitor is a trusted employee of the merchant. The rejected suitor commits a robbery and then tries to fasten the crime on his rival. He is, however, outwitted by the merchant's daughter, who, by a woman's intuition, discovers circumstantial evidence of the crime by means of a blotter. Then the use of hypnotism is brought forward in order to secure a confession from the culprit. She succeeds in fastening the guilt where it belongs. The opening scene portrays the engagement of the lovers and the anger of the rejected suitor. Then the official of the merchant, who is about to go upon a journey, intrusts the combination of his safe to his future son-in-law. In doing this he writes the combination on a slip of paper; then dries the ink with a blotter, which he thoughtlessly casts aside. The blotter, of course, takes the impression of the combination. The rejected suitor finds this blotter, opens the safe and steals the funds, which he hides in his bedroom. The other scenes show us the ingenuous detective work of the daughter and how she secures the aid of a celebrated hypnotic physician, who hypnotizes the culprit, and, like Mathias in "The Bells," the guilty man is made to act over again the details of his crime.

KALEM COMPANY.

THE NEW MINISTER; OR, THE DRUNKARD'S DAUGHTER.—Ladies and Gentlemen: We take great pleasure in offering for your amusement and instruction another of the Kalem Company's celebrated Florida films, entitled "The New Minister." By this picture you will be taken into the very heart of the Sunny South, into the land of the moss-covered pines and the ever-blooming roses. The story is one that will appeal to you all. It tells how a poor fellow addicted to the use of liquor was falsely accused of a robbery, and how his daughter bravely stood by him and secured his complete vindication. And the character of the new minister is one which you will follow with absorbing interest. We call your particular attention to the beautiful photography of this film.

Scene I.—The New Minister Arrives.
M P WORLD—Fourteen

Scene II.—In the midst of a handshaking a girl, followed by her drunken father, club in hand, runs on and falls before the minister, crying for protection. The minister interferes on her behalf and the father slaps him in the face. Now the squire's son advances in an insolent and familiar manner and, remarking, "The old man handed you a dandy," digs the minister in the ribs with his cane, whereupon the minister with a sturdy blow knocks him down.

Scene III.—The Robbery. Rear of the clergyman's house; night time. The squire's son is seen approaching the kitchen door. He finds it locked; takes pliers and picks lock; then enters and closes the door. The minister, returning from a sick bedside, finds the door unlocked. Surprised, but he passes it up and enters.

Now we are at the front of the house, and we see the robber coming out of the window. He jumps to the ground, examines papers, hears minister and darts off.

The drunkard is now seen coming down the road alone. Now the squire's son, the robber, comes rushing down the same road in the opposite direction. An idea seizes him to throw guilt upon the old man by hiding the papers on him, while he himself retains the money. He offers the old man drink, during which he shoves papers in his inside coat pocket, after which he sends the old man on his way and goes off with a self-satisfied chuckle.

Scene IV.—The Arrest Next Afternoon. The drunkard's girl is slaving over the washtub, tired and downcast. The father, arising late from the debauch of the night before, enters and sees her. Remorse seizes him and he determines never to drink another drop. In the midst of the girl's joy at the promise two officers enter and demand to know where he was the night before. They accuse him of the crime, he making a confused denial. One enters the house for his coat, and, bringing it out, finds the papers, and they arrest and lead him away.

Scene V.—An Afternoon Tea at the Rectory. Women are gathered on the lawn of the Rectory. The minister approaches and greets them all. Gossip among the women as the different ones make their appearance. In the midst of the tea serving the two officers bring on the old drunkard, followed by the girl, who pleads with the minister. The officers show the minister the papers, and in spite of the girl's tears he is forced to admit they are his. The drunkard is dragged off while the girl kneels, sobbing.

Scene VI.—Two Years Later—Sunday Morning. The drunkard, now a convict, is seen escaping from prison with two guards in pursuit. The squire's villainous son is seen dashing madly down the road on a horse which he has lost control of. He falls from the horse, fatally hurt. A boy chancing by sees the fall and runs over, and the real robber writes a confession of his guilt and expires. The boy rushes with the confession to the minister, who reads it—and the poor drunkard, now a reformed man, is restored to his daughter and to a position in society.

SPORTING DAYS IN THE SOUTH and THE MAKING OF A CHAMPION.—This film is remarkable in many ways, but chiefly because it presents phases of Southern life in a manner never before available for motion picture photography.

You doubtless know that all through the South a great deal of attention is given to the scientific

breeding and training of game cocks. These beautiful birds are to be found as pets in many aristocratic homes south of the Mason and Dixon line, and the matching of the birds is a favorite diversion of the Southern gentleman. In the first part of the film we propose to give a comprehensive view of this novel sport.

The second part of this reel is entitled "The Making of a Champion." Doubtless no exponent of the manly art of self defense has aroused more national enthusiasm than J. Arthur Johnson, of Dallas, Tex., popularly known as Jack Johnson. Johnson arrived at the top notch of fame by defeating Tommy Burns for the premier title in Australia. In our film we propose to show you some scenes representing the life of the champion from the baby in his mammy's arms to the full-fledged gladiator of the fistic arena.

Sporting Days in the South.

Scene 1.—Trimming the Game Cocks.
Scene 2.—Adjusting the Spurs.
Scene 3.—Weighing the Birds for the First Bout.
Scene 4.—The First Bout.
Scene 5.—Weighing the Champion.
Scene 6.—Betting on the Main.
Scene 7.—The Champion of Florida Wins.

The Making of a Champion.

Scene 1.—Jack's Home.
Scene 2.—Jack the Baby.
Scene 3.—Jack at School.
Scene 4.—Jack's First Experience With the Gloves.
Scene 5.—Jack Enters the Fistic Arena.
Scene 6.—The Future Champion of the World.

S. LUBIN.

THE NEW GOVERNESS.—Elsie is preparing to leave her mother. Trunks are packed. A last good-bye, and she departs.

In a Strange Town. The train arrives. When Elsie steps from the train a young man is trying to take hold of her grip, but is severely beaten by a gentleman whose protection Elsie implores.

The New Charge. Elsie is received by the lady of the house and introduced to her new charge, a boy six years old.

The Son of the House. While at dinner the son of the house enters, in whom Elsie recognizes her protector at the railroad station.

Five Months Later. Ed., the son of the house, has been greatly attached to the young governess, and asks her to be his wife.

True Love Never Runs Smooth.—Elsie received a package and a letter reading as follows:

Dearest Elsie:

I have to leave on business, and will be absent for three months. Take this diamond brooch as a small token of my true love. When I return I shall claim you as my own for aye and ever.

Devotedly,
Ed.

Elsie kisses the letter, puts the brooch in a drawer and the key in her pocketbook.

A Child's Innocent Act and Its Grave Consequences.—The father is at work at the office. The cashier brings the checks to be signed, among these two drafts for $20,000. Elsie enters with the boy. She has a note from the proprietor's wife. The proprietor exits, after him the new governess. The boy innocently plays with the two drafts, writes on them and puts the pieces of paper in his pocket. Elsie returns and departs with the boy. Shortly after the proprietor is looking for the drafts. They cannot be found, and Elsie is suspected of having stolen them.

The Detective Thinks He Finds a Clue. A detective is engaged. He examines Elsie's room and finds the diamond brooch. The brooch is held as a proof that she stole the notes.

Accused of Theft and Convicted on Circumstantial Evidence. Elsie is accused of having stolen the money, and is convicted on circumstantial evidence.

Rags for Sale. A peddler buys some old clothes. Among these the little boy's suit, which he wore while visiting his father's office. At home, in his junk shop, while examining all his clothes, he finds the two drafts, not knowing what they were. A friend explains to him the value of the papers. They at once go to the proprietor to restore to him the drafts. In the meantime Elsie is behind the prison bars.

"Where Is Elsie?" Three months have passed. Ed. returned from his trip. His first question is for Elsie. The father tells him of Elsie's dishonesty, and as a proof shows him the diamond brooch, whereupon Ed. informs his father that he is the giver of the brooch and that Elsie is innocent. Just then the peddlers enter, bringing the two drafts, on which is plainly visible the scribbling of the little boy.

"Can You Forgive Me: Father and son quickly bring the proof of Elsie's innocence to the proper authorities, and Elsie is freed. The father asks her forgiveness and joins her hand with his son's. Length, 895 feet.

LOVE ME, LOVE MY DOG.—A Present for His Best Girl. Earl buys for his best girl a little white poodle. She just adores the little poodle. She is so fond of it that she even forgets Earl, who gets jealous of the dog.

"Poodle, Me and You." The wedding ceremony is over. The bride carries her little poodle. Every-

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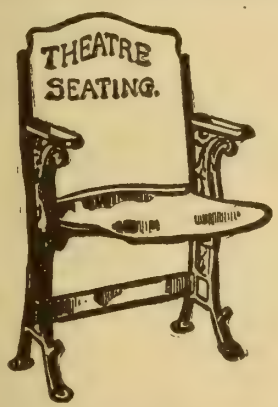

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body who comes to congratulate must first shake hands with the poodle.

"I Wish I Hadn't Bought That Dog." Earl can stand it no longer; always the poodle. He often wishes he was the poodle. He tries to drown him in the soup, he tries to kick him out of the window, but still the poodle is the first in the young wife's heart.

"Poison It!" Earl confides his troubles to a friend, who advises him to poison the poodle. He gives him a vial containing poison, and instructs him to put this in the poodle's milk. Earl follows the instruction, and immediately sends a telegram to his friend "I just poisoned Peter. See you to-night at the club."

A Smart Messenger Boy. The messenger boy, instead of carrying the message to its destination, brings it to the police station. The police scent murder. Three officers are dispatched to arrest Earl.

All Is Well That Ends Well. When Earl's wife is shown the telegram she bursts out laughing, and shows the police the poor little dog. They go away sadder and wiser men. Earl's wife, however, promises not to buy another poodle, but transfers her love to her husband. Length, 650 feet.

A GAME OF CHESS.—Her Move. A young lady invites her friend to a quiet game of chess. The lover accepts, and we see him next sitting opposite the young lady, setting up the chess figures.

His Move. A few moves are made. The young man takes out a cigarette. The young lady strikes a match, he holds her hand longer than necessary.

Both Move. While they sit opposite each other while playing, they now move slowly the chairs in front of the table. He puts his arm around her waist, she leans towards him, and their lips join in a long kiss. Length, 290 feet.

THE PASS KEY.—A young sport goes to his club. He noticed that he forgot his key. He therefore writes a note to the janitor to let him have his pass key. When the young sport leaves for home he is not able to distinguish his house from any one in the neighborhood—they look all alike to him. Through the pass key he gains admission to many houses, but is most the time rudely ejected until a neighbor shows him the right door. When lying on his bed the keys give him a dreadful nightmare. Length, 115 feet.

Scene 2. The Convict's Reception.—Conn and Robert appear at this moment and are cordially welcomed by all. Supper is laid and, while eating, Harvey Duff, a police spy, in passing, sees the prisoner through a window and hurries off to the barracks.

Scene 3. The Informer.—In the guard room the soldiers are playing cards as Duff enters and excitedly asks for Captain Molineaux. To the captain, Duff tells that Folloit has escaped and is now at his home. The captain, although in love with the prisoner's sister, realizes that personal feeling must be sacrificed for duty and with his soldiers starts for the cottage.

Scene 4. The Arrest.—Conn has been watching outside and suddenly rushes in and tells that the soldiers are coming. Robert is pushed into an adjoining room and, as the captain enters and asks for the prisoner, all save the priest deny knowledge of his whereabouts. The father hesitates and is about to speak when Robert enters and gives himself up.

Scene 5. The Plot to Escape.—Robert is taken to the barracks, where Conn visits him and unobserved slips his chum a file and saw.

Scene 6. The Pardon.—Squire Kinchella and a police spy, Duff, call at the cottage of Artie, but find no one at home. Kinchella looks cautiously about, takes Folloit's pardon from his pocket and tears it up. His companion picks up the pieces and hides them in his clothes unobserved.

Scene 7. For Freedom.—Robert is seen sawing the bars of his window preparing to climb out.

Scene 8. The Escape.—As Robert goes through the window, the squire and Duff hear the noise and call the soldiers. They answer to the call, Robert has meanwhile escaped. The soldiers, observing Duff, mistake him for the prisoner, fire upon him and seriously wound him.

Scene 9. The Signal for the Boat.—Claire and Captain Molineaux are at Rothgarron Head in a pretty love scene as a shot is heard. At this moment Claire lights a tar barrel, the signal for her brother's escape, then, with the captain, walks slowly off.

Scene 10. The Torn Pardon.—The soldiers carry Duff into the corridor, where their error is discovered. The wounded man, realizing that his end is near, hands the torn pardon to Captain Molineaux, who immediately hurries to impart the glad news to Claire.

On Rothgarron Head, Conn and Robert see Kinchella and some soldiers approaching in a boat. As there is no avenue of escape, Robert surrenders. Captain Molineaux opportunely arrives, takes the pardon and hands it to Robert, telling him that he is free. Then Kinchella is taken in custody by the officers, while Robert gives his sister's (Claire) hand to Captain Molineaux.

A BROKEN HEART.—Engaged.—There is happiness in the house as Madeline and Frank become engaged. Friends come and go; they have a busy time.

A Theater Party.—The party meets at Madeline's home, they then go together to the theater where they occupy a box.

Infatuated.—Many acts have passed, now a young lady singer comes before the curtain. Frank rises in his chair. He is so infatuated with the new star that he has no eyes for anyone else. His intended pulls him down upon his chair, but he does not see her. The theater party is broken up, they go home, while Frank goes back to the theater.

In the Meantime.—Madeline vainly waited for her intended. A good friend informs her of his infatuation with the actress. She will not believe it until she sees with her own eyes the actress on the arm of her intended.

"I Did Not Know He Was Yours, You Shall Have Him Again."—The actress in her home. Madeline enters. She tells of her engagement to Frank and how she (the actress) came between them. The actress feels honor bound to make Frank return to his intended even though it may break her heart. She assures Madeline that her intended will come back to her. Madeline leaves. Now the actress throws herself upon the couch, crying convulsively.

"I Must Make Him Believe So, Even If It Breaks My Heart."—The actress expects Frank's visit. She dresses disorderly, tells the maid to bring wine and cigars. She puts on a wig and an old wrapper. "Now let him enter." Frank enters. "Let us have a drink," says the actress. Frank is shocked. The actress plays the part of a drunken girl so well that Frank leaves her in disgust. After he has gone the actress throws off her disguise, buries her face in her hands, sobbing piteously. Frank returns to his intended, recognizing that his love for the actress was only a passing passion. Madeline is happy again while the little actress is trying to heal a broken heart. Length, 530 feet.

GREAT NORTHERN FILM CO.

THE CALIPH'S ADVENTURES. The caliph is dull. The grand vizier is exerting himself to the uttermost in order to amuse him, but he cannot even make him smile. The prettiest ladies of the harem are dancing the most fascinating dances for him, but it only makes him yawn all the more. The gentlemen at court are trying to do their very best to please him in performing some very comical Chinese dancing, but are only told to leave the place, and at last the grand vizier is perfectly discouraged. But suddenly an idea strikes him. He has been told of a sorcerer who is in possession of a ring, by means of which the bearer can be transmitted to any place he wishes to go to. He now sends for this sorcerer, makes him give up the ring and announce the magic word by which influence the ring is to do its powerful work.

As soon as the caliph gets hold of the ring, he rubs it, wishes himself to be a thousand miles away, and pronouncing the magic word he disappears immediately. The ministers believe that the sorcerer has made the caliph disappear by magic power, and they therefore arrest the sorcerer, telling him that he is to lose his head if the caliph does not come back soon.

As soon as the caliph has pronounced the magic word, he finds himself at a carnival in one of the big cities of the West. Here his magnificent "make-up," as his clothing is supposed to be, makes quite a sensation, and the caliph enjoys himself thoroughly, drinking wine in large quantities and courting a beautiful young lady. He soon becomes intoxicated and the young lady snatches the ring away from him and leaves him.

Now the poor caliph is obliged to act as a juggler in order to support himself.

At last one day he perceives his ring in a pawnbroker's shop window. He rushes in immediately, snatches his ring and runs away, pursued by the pawnbroker. A policeman has already his hand on the caliph's shoulder when he rubs his ring, pronounces the magic word and disappears from the very eyes of the astonished crowd.

One minute later he is back again at his own palace, where the grand vizier is just going to execute the sorcerer and proclaim himself caliph. But the old caliph has a different opinion. He appoints the sorcerer grand vizier and discharges the old one. Then he ascends his throne and receives the homage of his true people. Length, 564 feet.

SELIG POLYSCOPE CO.

ON THE WARPATH.—The opening scene of the picture shows a pioneer family at work on the finishing touches of their new log house, built upon a section of land upon which they have staked off their claim.

Jim, the eldest son of the Waymans, has been paying attention to pretty Betty Price, the only daughter of old Tom Price, a trapper and scout, whose comfortable home is situated within a short distance of the Waymans. Betty, who had had some of the advantages of Eastern schools, but who had foresworn all the pleasures of a social life to be with her father on the frontier, was rather impressed with the handsome young suitor, and at the beginning of our story had made Jim supremely happy by giving him her promise to become his wife just as soon as he was able to clear his own land and provide her with a home.

Bright were the prospects of these two young lovers until a shadow crept into their lives in the shape of Bill Horn, a half-breed Indian scout.

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Through dealings Bill had with Tom Price, he encountered and fell in love with the old scout's beautiful daughter. Confiding his love to her father, he was met with such a stern rebuff that he was careful for some time not to mention the subject, and his visits became less frequent until report brought him news of Betty's engagement to Jim Wayman. Then all the hatred and jealous rage of his Indian nature came to the surface and he determined to have the girl by fair means or foul.

Allying himself with a certain Sioux chief not far from the settlement of the whites, he succeeds by misrepresentation in arousing "Old Whirlwind" and his band of braves to go upon the warpath and destroy the whites, who he claimed were encroaching upon their hunting grounds. His plan was to murder all but Betty, who would thus be in his power to do with as he willed. Before carrying out his plans, however, the half-breed determined to again visit the girl and give her the chance to save her father and her friends by becoming his wife. Watching his opportunity when Betty was at home alone with her Indian maid companion, he unceremoniously entered the house and presented his conditions to the frightened girl.

With her dark eyes flashing fire, Betty ordered him out of the house, telling him that her father would kill him on sight when he learned of his vile threats. Seizing the helpless girl in his arms, he attempts to drag her out the door and bear her away, but the Indian girl, hearing the screams of her beloved mistress, rushes into the room and seizing a heavy stool brings it down with all her force upon the unprotected head of the ruffian. Holding him long enough for her and Betty to get away, our heroine springs to her pony and rides at top speed to the home of the Waymans and acquaints them with the threats of the half-breed. Seizing their rifles, the men strike out for the girl's home, determined to defend it against any attacks that might be made upon it by the hostile savages.

A friendly Indian, who follows Bill to the Sioux's village, learns of the plan to murder his white benefactors, and hastening to the home of the old scout he informs them of the danger they are in. "Its the girl they are after," the Indian tells them, and advises them to abandon Price's house and retire to the home of the Waymans, where a better defense might be made. Following his advice, they repair to the more secure stronghold and there await the threatened attack. It is not long in coming. In the Indian village the war dance is on and preparations are under way for the contemplated massacre.

We next see them on their ponies riding stealthily around the rocks and cliffs, guided over the narrow trail by the treacherous half-breed. Arriving at the cabin of the Prices the bloodthirsty redskins are not long in finding it empty. Again they take up the trail and are soon in the vicinity of the Waymans' home. Dismounting, they creep quietly over the rocks until they have surrounded the house. In order to expose the inmates of the little cabin to the aim of the murderous band, the half-breed steals to the door and knocks for admittance. The ruse works and old man Wayman opens the door to investigate the noise. A shot rings and he staggers back with a bullet through his wrist. The fight is now on.

We are given a view of the interior of the cabin, showing the entire family loading their rifles and firing from the small loopholes that have been provided for such an emergency. Keeping closely under cover, but little damage is done to the attacking party, who keep up a steady fire in order to hide the efforts of the half-breed's purpose to set fire to the cabin. Failing to evade the sharp eyes of the defenders, the Indians abandon the plan for a while and pretend to withdraw from the scene of action.

Knowing that their ammunition cannot hold out much longer, young Jim determines upon a desperate mission to obtain help. Bidding all goodbye, he and the friendly Indian, Chico, make a dash for the outside. Evading the shots of the watchful savages, they succeed in getting out of range of their rifles. Hastening with the speed of desperation, the two struggle on over the snow and through the rugged passes of the foothills towards the nearest settlement. Arriving there more dead than alive, they learn of the temporary presence of a troop of cavalry who are on their way to quell any threatening demonstrations of the Sioux, who for some time have been uneasy and restless. Finding them encamped for the night in an old barn, Jim gasps out the story of his family's peril, entreating them to lose no time in going to the rescue. Only a few minutes were spent in getting away, and Uncle Sam's Indian fighters are riding rapidly towards the scene of trouble.

Leaving their horses in a gorge near the fight the cavalrymen make their way on foot towards the besieged cabin. Quickly surrounding the unsuspecting Indians, the signal of attack is given, and with a cheer that thrills the blood of the despairing little band, who have been stubbornly fighting for their lives, the boys in blue pounce upon their savage foe, and with a perfect whirlwind of fire pouring from their carbines, completely annihilate the murderous band of bloodthirsty savages. Their arrival was well timed, as the little cabin was in flames and nothing else could have saved the almost helpless victims of the half-breed's treachery. Length, 1,000 feet.

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VITAGRAPH COMPANY.

THE HONOR OF THE SLUMS.—Mary Stokes, whose husband, Bill, is a drunkard, is busily engaged working about the room. Bill enters, goes to the cupboard, finds his whiskey flask empty and starts out to have it filled. Mary remonstrates, whereupon her husband hurls her aside and goes to the saloon. She follows and begs of him to forsake this vile habit, but is again pushed aside and shrinks out of the door while the bartender and loungers laugh. The poor woman returns home broken-hearted and sinks wearily into a chair. A paper is on the table. She reads of a suicide and determines upon the same course as an escape from her cheerless life.

Leaving Mary for a moment, we see the Salvation Army leaving their headquarters, marching down the street, and at Thompson street entrance to Washington Park they form a circle and conduct an open-air meeting. Mary comes upon them here, mingles with the crowd; the leader speaks a few words of comfort to the disheartened wife and soon she expresses a wish to join the army. The leader welcomes her and takes her to the mission. Bill meanwhile keeps at his drinking, and a few days later we find him in a saloon drinking heavily as his wife enters dressed in a Salvation Army garb selling the 'War Cry." As she goes among the men trying to sell her paper she recognizes Bill, and again pleads with him, but to no avail. He angrily orders her from the place, attempts to strike her, when the bartender jumps from behind the bar and knocks Bill down. The fight which ensues attracts the police, who arrest the offenders and take Bill to the hospital. Mary forgets his unkind treatment and visits him, bringing him flowers and dainties. She offers up a prayer in his behalf, again begs him to change his ways, then leaves. In due time Bill is released from the hospital and immediately starts for his old haunts He enters the saloon in which he was injured and calls for a drink, and as he raises it to his lips a vision of his wife appears before him. He dashes the glass to the floor and hurriedly departs. He walks aimlessly along the streets until he reaches the "Bowery Mission." A girl is singing a song. Bill enters and takes a seat in the rear. The song finished, Mary rises to speak. She is apparently telling of her experience. Bill is deeply moved by her story, and, overcome by remorse, rushes up the aisle, falls to his knees and begs her forgiveness. The Salvationists form about them. Bill expresses sorrow for his past, asks to join the army and is accepted as a recruit. Length, 630 feet.

A CLEVER TRICK.—Two burglars plan a robbery. One of them impersonates a physician and together they walk down the street, where they spy an elderly man looking over some curios in a shop window. As the old man enters, the burglars exchange significant glances watching him through the window. He makes his purchase, starts for home, the burglars following closely behind. They take note of the house, then proceed to their den, where several evil-looking men are sitting about playing cards and drinking. Here they unfold a plan, which evidently meets with the approval of their pals. The two leaders go to the curio shop, purchase an article and, with their companions, proceed to the home of the curio collector. The well-dressed burglars enter the house, while the others secrete themselves behind the porch. They are ushered inside, and give the maid a card reading "Jordan Brothers, Curio Dealers." The old gentleman comes out, is immediately interested and shakes hands cordially with the two men. He buys the curio from them, when, suddenly, one of the burglars has a prearranged fit. His companion explains that his brother is subject to these spells, and he, being a doctor, always carries his medicine case to give him immediate attention. The sick man refuses to take the medicine, whereupon the fake doctor begs the old gentleman to retire to another room, as his brother becomes worse at the sight of strangers. As soon as the curio collector leaves the room, the doctor summons the thieves from outside. They hurriedly dismantle the place, take up the carpet, remove the piano, pictures and every piece of furniture. The old gentleman, returning in a few moments, is stupified at the sight and immediately falls in a chair in despair.

HOW THE KIDS GOT EVEN.—A country groceryman puts a seat outside his store for his customers to rest upon on their way to and from the city. The boys of the neighborhood make more use of it than his customers and bother him so much that he rigs up a long stick with a needle projecting from the end, attaches a string at the other end, so that from the inside of the store, when the boys are occupying the seat, by pulling the string, he can make them vacate. The worst boy of the lot slips up and learns the scheme, so he puts another string on it and goes around the corner, where he can see who sits down. Presently the customers begin to arrive—a negro washerwoman, an elderly gentleman, messenger boy, etc. Each one is given a shock. Then he goes to the victims and shows them the string running inside the store. The people rush inside and play havoc with the groceryman's wares and beat him and his clerks unmercifully. Length, 325 feet.

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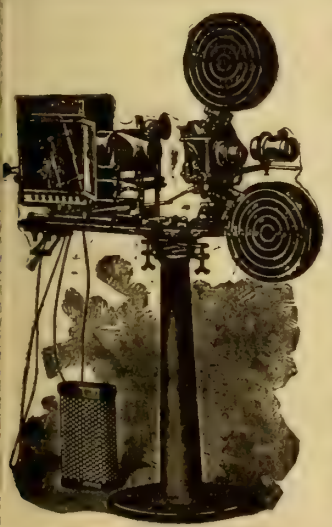

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Jan —The Sacrifice (Comedy).....438 ft.
Jan. 18—The Criminal Hypnotist (Dramatic).....626 ft.
Jan. 18—Those Boys! (Comedy).....342 ft.
Jan. 21—Mr. Jones Has a Card Party (Comedy).....583 ft.
Jan. 21—The Fascinating Mrs. Francis (Comedy).....417 ft.
Jan. 25—The Welcome Burglar (Dramatic).....790 ft.
Jan. 25—Those Awful Hats (Comedy).....185 ft.
Jan. 28—The Cord of Life (Dramatic).....857 ft.
Feb. 1—The Girls and Daddy (Dramatic).....901 ft.
Feb. 4—The Brahma Diamond (Dramatic).....1036 ft.
Feb. 8—A Wreath in Time (Comedy).....558 ft.
Feb. 8—Edgar Allen Poe (Dramatic).....450 ft.
Feb. 15—The Curtain Pole (Comedy).....765 ft.
Feb. 15—His Ward's Love (Dramatic).....235 ft.
Feb. 18—The Hindoo Dagger (Dramatic).....583 ft.
Feb. 18—The Joneses Have Amateur Theatricals (C).400 ft.
Feb. 22—The Politician's Love Story.....526 ft.
Feb. 22—The Golden Louis.....474 ft.
Feb. 25—At the Altar.....972 ft.

EDISON MANUFACTURING COMPANY.

Jan. 1—A Persistent Suitor (Comedy).....900 ft.
Jan. 5—Under Northern Skies (Dramatic).....900 ft.
Jan. 8—The Worm Will Turn (Comedy).....900 ft.
Jan. 12—Where Is My Wandering Boy To-night? (Dramatic).....900 ft.
Jan. 15—Drawing the Color Line (Comedy).....900 ft.
Jan. 19—Pagan and Christian (Dramatic).....1000 ft.
Jan. 22—A Burglar Cupid (Comedy).....850 ft.
Jan. 26—A Romance of Old Madrid (Dramatic).....900 ft.
Feb. 2—The Origin of Beethoven's Moonlight Sonata 1,006
Feb. 9—A Bachelor's Supper (Dramatic).....850 ft.
Feb. 12—The Saleslady's Matinee Idol (Comedy).....900 ft.
Feb. 16—A Daughter of the Sun (Dramatic).....850 ft.
Feb. 19—The Uplifting of Mr. Barker (Comedy)..900 ft.
Feb. 23—The Landlady's Portrait (Comedy).....585 ft.
Feb. 23—The Janitor's Bottle (Comedy).....405 ft.
Feb. 26—Left Out (Dramatic).....900 ft.

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Jan. 6—The Haunted Lounge (Comedy).....370 ft.
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Jan. 20—Old Curiosity Shop (Scenic).....1000 ft.
Jan. 27—Too Much Dog Biscuit (Comedy).....400 ft.
Jan. 27—A Cure for Gout (Comedy).....540 ft.
Jan. 29—A Modest Young Man (Comedy).....900 ft.
Feb. 5—Adventures of an Old Flirt (Comedy).....900 ft.
Feb. 3—The Musician's Love Story (Dramatic)....1000 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 24—The Tell-tale Blotter (Dramatic).....———

GAUMONT.

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Feb. 1-6—Gendarme's Horses (Gaumont).....275 ft.
Feb. 1-6—A Mother's Heart (Gaumont).....650 ft.
Feb. 1-6—The Nurse's Romance (Gaumont).....925 ft.
Feb. 9—The Miner's Will (Gaumont).....482 ft.
Feb. 9—A Sportive Puppet (Gaumont).....403 ft.
Feb. 13—Jones Has Bought a Phonograph (Gaumont).296 ft.
Feb. 13—The Ambassador's Despatch Case (Gaum't).624 ft.
Feb. 15-20—A Strong Draught (Gaumont).....380 ft.
Feb. 15-20—Grandfather (Gaumont).....614 ft.
Feb. 15-20—The Chinamen (Gaumont).....387 ft.
Feb. 15-20—Bernard Palissy (Gaumont).....444 ft.
Feb. 23—An Obstinate Umbrella (Comedy).....530 ft.
Feb. 23—Some Milk for Baby (Comedy).....430 ft.
Feb. 27—The Prince and the Dwarf (Melo.).....707 ft.
Feb. 27—The Foxy Husband (Comedy).....253 ft.

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Jan. 13—Life in Russia (Scenic).....331 ft.
Jan. 13—Jim Smith (Comedy).....312 ft.
Jan. 13—The Stepmother (Dramatic).....860 ft.
Jan. 20—Desert Life (Scenic).....377 ft.
Jan. 20—Balloon Races (Scenic).....295 ft.
Jan. 20—The Gnomes (Dramatic).....436 ft.
Jan. 27—Summer Sport (Scenic).....236 ft.
Jan. 27—Moving Furniture (Comedy).....370 ft.
Jan. 27—Sultan Abdul Hamid (Educational).....1415 ft.
Feb. 6—Badger Hunt (Educational).....436 ft.
Feb. 6—Wild Man of Borneo (Comedy).....433 ft.
Jan. 27—Desert Life (Comedy).....380 ft.
Feb. 3—Sultan Abdul Hamid (Dramatic).....415 ft.
Feb. 3—Moving Furniture (Comedy).....370 ft.
Feb. 3—Summer Sport (Scenic).....236 ft.
Feb. 17—The Caliph's Adventures.....564 ft.
Feb. 19—James and Catherine.....450 ft.
Feb. 19—The Barber's Christening.....540 ft.
Feb. 26—Sherlock Holmes (2).....680 ft.

KALEM COMPANY.

Jan. 1—The Trial of the White Man (Dramatic)..975 ft.
Jan. 8—A Florida Feud (Dramatic)..... ft.
Jan. 15—The Sponge Fishers of Cuba (Educational).965 ft.
Jan. 22—The Girl At the Old Mill (Dramatic).....
Jan. 29—The Octoroon (Dramatic)..... ft.
Feb. 5—The Detectives (Dramatic).....800 ft.
Feb. 12—The High Diver (Dramatic).....895 ft.
Feb. 19—Sporting Days in the South; or, The Making of a Champion (Dramatic).....940 ft.
Feb. 26—The New Minister.....865 ft.

LUBIN.

Jan. 25—A Suit Case (Comedy).....615 ft.
Jan. 25—Who Stole Jones' Wood? (Comedy).....270 ft.
Jan. 28—The New Mirror (Serio-Dramatic).....480 ft.
Jan. 28—Love Germs (Comedy).....460 ft.
Feb. 1—Aunt Emmy's Scrap Book (Dramatic).....865 ft.
Feb. 4—The Blind Musician (Dramatic).....480 ft.
Feb. 4—Willie's Water Sprinkler (Comedy).....340 ft.
Feb. 15—The Silver Dollar (Comedy).....475 ft.
Feb. 15—The Unlucky Horseshoe (Comedy).....460 ft.
Feb. 18—A Broken Heart (Dramatic).....530 ft.
Feb. 18—The Pass Key (Comedy).....415 ft.
Feb. 22—The New Governess (Dramatic).....895 ft.
Feb. 25—Love Me, Love My Dog (Comedy).....650 ft.
Feb. 25—A Game of Chess (Comedy).....290 ft.

PATHE FRERES.

Jan. 25—Sammy Celebrates (Comedy).....354 ft.
Jan. 27—Calling Day (Comedy).....469 ft.
Jan. 27—Nic Carter's Double (Comedy).....469 ft.
Jan. 29—Vampires of the Coast (Dramatic).....590 ft.
Jan. 29—A Put Up Job (Comedy).....348 ft.
Jan. 30—Saved by His Dog (Dramatic).....512 ft.
Jan. 30—On the Zambesi (Scenic).....328 ft.
Feb. 1—A Village Quarrel (Dramatic).....466 ft.
Feb. 1—The Two Bandboxes (Comedy).....216 ft.
Feb. 1—A Sure 'Nuff Tumbler (Comedy).....292 ft.
Feb. 3—Incriminating Evidence (Dramatic).....1160 ft.
Feb. 5—Choosing a Life Partner (Comedy).....689 ft.
Feb. 5—He Can Imitate Anything (Comedy).....295 ft.
Feb. 6—Vulture Hunting in Africa (Scenic).....597 ft.
Feb. 6—Why They Fell Out (Comedy).....387 ft.
Feb. 8—Les Ricochets (Scenic).....246 ft.
Feb. 8—Women Chauffeurs (Comedy).....311 ft.
Feb. 8—Buster's Revenge (Comedy).....344 ft.
Feb. 10—Charlotte Corday (Tragic).....787 ft.
Feb. 10—Adventures of a Bag of Coal (Comedy)....203 ft.
Feb. 12—Bess and Her Goose (Dramatic).....482 ft.
Feb. 12—The Laplanders (Educational).....462 ft.
Feb. 13—The Brazilian's Ring (Dramatic).....482 ft.
Feb. 13—They Lead the Cops a Chase (Comedy)....410 ft.
Feb. 15—The Hand (Serio-Dramatic).....850 ft.
Feb. 17—The Assassination of the Duke of Guise (Dramatic).....853 ft.
Feb. 19—His First Flight (Comedy).....397 ft.
Feb. 19—Choice of Weapons (Comedy).....315 ft.
Feb. 19—How Mother-in-Law Got Even (Comedy)...197 ft.
Feb. 20—Exacting Father-in-Law (Comedy).....423 ft.
Feb. 20—Now I'm Here, I'll Stay (Comedy).....453 ft.
Feb. 22—The Miser (Dramatic).....519 ft.
Feb. 22—Grand Canal, Venice (Scenic).....410 ft.
Feb. 24—What a Uniform Will Do (Comedy).....495 ft.
Feb. 24—A Little Coquette (Serio-Dramatic).....367 ft.
Feb. 26—The Jolly Trio's Dream (Comedy).....417 ft.
Feb. 26—Mr. Jonah Gets a Little Dust in His Eyes (Comedy).....184 ft.
Feb. 26—Topsy-Turvy (Comedy).....318 ft.
Feb. 27—Hypnotic Subject (Comedy).....479 ft.
Feb. 27—Florrie's Birthday (Comedy).....433 ft.

SELIG POLYSCOPE COMPANY.

Jan. 7—The Tenderfoot (Comedy).....416 ft.
Jan. 7—The Tyrant's Dream (Comedy).....420 ft.
Jan. 7—Schooldays (Comedy).....164 ft.
Jan. 14—In Old Arizona (Dramatic).....1000 ft.
Jan. 21—Love and Law (Dramatic).....
Jan. 21—Love and Law (Dramatic).....950 ft.
Jan. 28—The Prairie Town Romance (Dramatic)....1000 ft.
Feb. 4—Stirring Days in Old Virginia (Historical).1000 ft.
Feb. 18—King of the Ring (Dramatic).....1000 ft.
Feb. —On the Warpath.....1000 ft.

URBAN-ECLIPSE.

George Kleine.

Feb. 1-6—The Guard's Alarm (Urban).....463 ft.
Feb. 1-6—The Living Wreck (Urban).....562 ft.
Feb. 10—The Double's Fate (Urban-Eclipse).....430 ft.
Feb. 10—Following Mother's Footsteps (Urban-Eclipse).....475 ft.
Feb. 15-20—Outwitted (Urban).....463 ft.
Feb. 15-20—The American Fleet at Sydney, New South Wales (Urban).....190 ft.
Feb. 15-20—The Hand of a Wizard (Urban).....374 ft.
Feb. 24—Joel's Wedding (Drama).....569 ft.
Feb. 24—Polka on Brain (Comedy).....445 ft.

VITAGRAPH COMPANY.

Jan. 5—The Bride of Lammermoor (Tragic).....540 ft.
Jan. 5—The Painting (Pathetic).....430 ft.
Jan. 9—A Telephathic Warning (Dramatic).....675 ft.
Jan. 9—He Went to See the Devil Play (Comedy).295 ft.
Jan. 12—The Heroine of the Forge (Dramatic)....315 ft.
Jan. 12—The Castaways (Dramatic).....630 ft.
Jan. 16—The Two Sons (Dramatic).....587 ft.
Jan. 16—The Bride of Tabaiva (Dramatic).....380 ft.
Jan. 19—Ruy Blas (Dramatic).....900 ft.
Jan. 23—A Case of Spirits (Comedy).....500 ft.
Jan. 26—The Treasure (Comedy).....464 ft.
Jan. 30—Cleopatra's Lover (Dramatic).....860 ft.
Feb. 2—The Deacon's Love Letter (Dramatic).....410 ft.
Feb. 2—The Marathon Race (Serio-Dramatic).....585 ft.
Feb. 6—Virginius (Dramatic).....955 ft.
Feb. 9—Jessie, the Stolen Child (Dramatic).....560 ft.
Feb. 9—A Clever Trick (Comedy).....345 ft.
Feb. 13—An Irish Hero (Dramatic).....735 ft.
Feb. 13—Lost in a Folding Bed (Comedy).....247 ft.
Feb. 16—The Honor of the Slums (Dramatic).....630 ft.
Feb. 16—How the Kids Got Even (Comedy).....325 ft.
Feb. 20—"C. Q. D." (Dramatic).....850 ft.
Feb. 23—The Poor Musician (Dramatic).....652 ft.
Feb. 23—Perpetual Proposals (Comedy).....296 ft.
Feb. 27—Saul and David (Dramatic).....1000 ft.

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Twilight Down in Dixie.
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As in Days of Old, Dear Heart.
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I Don't Want Another Sister.
I Love You for Yourself Alone.
I'm Going to Tell On You.
When You Know that the Girl Loves You.
The Old Wedding Ring.
Tell Me the Old, Old Story.
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Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There Is Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to Be Afraid to Come Home in the Dark.
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Honeyland.
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Alamo Film Exchange, 405 Main street, Dallas, Tex.
Alamo Film Exchange, 304 Conroy Building, San Antonio, Tex.
American Film Exchange, 645 Wabash Building, Pittsburg, Pa.
American Film Service, 125 Monroe street, Chicago, Ill.
American Film Service, 158 North Main street, Memphis, Tenn.
American Vitagraph Company, 116 Nassau street, New York, N. Y.
George Breck, 70 Turk street, San Francisco, Cal.
Buffalo Film Exchange, 13½ Genesee street, Buffalo, N. Y.
C. A. Calehuff, Fourth and Green streets, Philadelphia, Pa.
Calumet Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline & Co., 59 Dearborn street, Chicago, Ill.
Eugene Cline, 268 South State street, Salt Lake City, Utah.
Clune Film Exchange, 727 South Main street, Los Angeles, Cal.
Colorado Film Exchange Company, 320 Charles Building, Denver, Colo.
Columbia Film Exchange, 414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co., Gayety Theater Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co., Crawford Theater, El Paso, Tex.
O. T. Crawford Film Exchange Co., Hopkins Theater, Louisville, Ky.
O. T. Crawford Film Exchange Co., Shubert Theater, New Orleans, La.
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Harry Davis, Buffalo, N. Y.
Harry Davis, 1311 Market street, Philadelphia, Pa.
Denver Film Exchange, 713 Lincoln avenue, Denver, Colo.
Dixie Film Company, 620 Commercial place, New Orleans, La.
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Duquesne Amusement Supply Co., 235 Monticello Arcade Building, Norfolk, Va.
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Edison Display Co., 165½ Fourth street, Portland, Ore.
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Howard Moving Picture Co., 564 Washington street, Boston, Mass.
Imperial Film Exchange, 44 West Twenty-eighth street, New York City.
Imperial Film Exchange, 299 River street, Troy, N. Y.
Imperial Film Exchange, 803 Ninth street, N. W., Washington, D. C.
Imported Film & Supply Co., 708 Union street, New Orleans, La.
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Kleine Optical Company, 2008½ Third avenue, Birmingham, Ala.
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Kleine Optical Company, 52 State street, Chicago, Ill.
Kleine Optical Company, 302 Boston Building, Denver, Colo.
Kleine Optical Company, 229 Commercial Building, Des Moines, Ia.
Kleine Optical Company, 214 Traction Building, Indianapolis, Ind.
Kleine Optical Co. of California, 369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company, 662 Sixth avenue, New York, N. Y.
Kleine Optical Company, 309 Melhorn Building, Seattle, Wash.
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Laemmle Film Service, 196 Lake street, Chicago, Ill.
Laemmle Film Service, Main and Sixth streets, Evansville, Ind.
Laemmle Film Service, 78 South Front street, Memphis, Tenn.
Laemmle Film Service, 1121-23 Lumber Exchange, Minneapolis, Minn.
Laemmle Film Service, 800 Brandeis Block, Omaha, Neb.
Laemmle Film Service, 419-20 Marquam Grand Bldg., Portland, Ore.
Laemmle Film Service, 151 Main street, Salt Lake City, Utah.
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H. Lieber Co., 24 West Washington street, Indianapolis, Ind.
Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.
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Miles Bros., Inc., 259 Sixth avenue, New York, N. Y.
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Mitchell Film Exchange, 120½ Main street, Little Rock, Ark.
Monarch Film Exchange, 201 Thompson Building, Oklahoma City, Okla.
Montana Film Exchange, 41 North Main street, Butte, Mont.
Morton Film Exchange, 107 Sixth street, Portland, Ore.
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Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co., 421 Walnut street, Des Moines, Ia.
Pittsburg Calcium Light & Film Co., 60-62 Brownell Block, Lincoln, Neb.
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Alfred Weiss' Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 949 Century Building, St. Louis Mo.
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.
Western Film Exchange, 201 Miners' Bank Building, Joplin, Mo.
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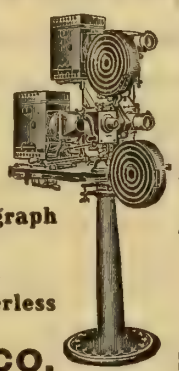

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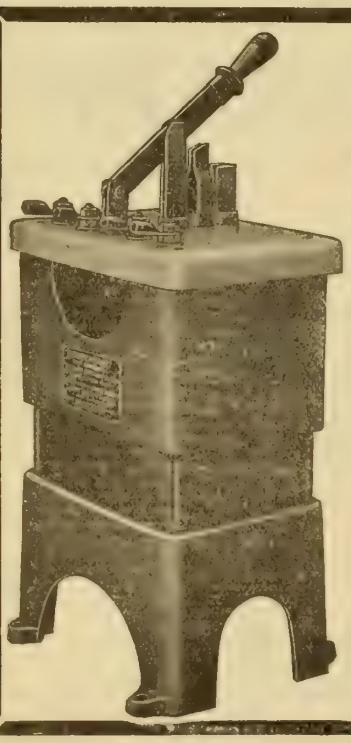

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GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"THE PIANO TEACHER"

Drama. Approx. Length, 857 Feet.

RELEASED TUESDAY, MARCH 2, 1909.

A story of intensely dramatic interest. The scene opens with a view of the sitting room in the home of a merchant. Those present are the merchant, his daughter and a childhood friend. As the lady leaves the glances of the young man testify of the infatuation he has for her. At the home of her pupil the teacher meets the latter's brother and readily falls a victim to his suave manner. Friendship soon ripens into love and before long the young lady is seen to make her departure from the paternal domicile to be married to her new found friend. "Married in haste" in this instance also gives cause for "repentance at leisure." The husband proves unfaithful and the young woman soon finds herself called upon to seek legal separation. She returns to her home but the stern father is obdurate and will not grant his pardon. Her child she entrusts to the maid in her father's home and then goes out to seek a livelihood as best she can. The child is well taken care of and prospers in the luxuriant atmosphere of her indulgent grandfather's estate. Years have passed and one day as the maid is out with the child a woman of emaciated appearance and with torn garments is seen seeking alms. The merchant passes on after bestowing a coin in the uplifted hand. The benefactor, however, is recognized and the woman after gazing furtively and longingly at the child, tries to depart but is recognized by the maid as the mother of the child. Her childhood friend is present and moved to compassion begs her to remain. They escort her into the home and when the father returns efforts at reconciliation are unavailing until the little daughter intercedes. Excellent photographic quality.

"WALKING ON HIS TOES"

Comedy. Approx. Length, 406 Feet.

RELEASED SATURDAY, MARCH 6, 1909.

A most amusing comedy with a highly entertaining performance of walking on the toes of a pair of special constructed shoes.

The guest in a hotel finds his room pilfered over night and his shoes supplanted with another pair of rare variety.

Obliged to don the shoes he accomplishes severe meritorious feats, also succeeds in regaining his property and bringing the perpetrators of crime to justice.

"IN SORE STRAITS"

Drama. Approx. Length, 522 Feet.

RELEASED SATURDAY, MARCH 6, 1909.

A drama of merit, excellent quality and detail. After a series of misfortunes an entire family is driven to seek public charity. The aged father is left with the daughter by the roadside while the son seeks food for the starving group. His efforts meet with poor results and in a moment of desperation he follows the insane promptings of an unsound mind. His dependents, however, fare better in his absence as they are taken up by an aristocratic young woman, who singularly enough proves to be the wife of the man attacked by the unfortunate pauper.

When the latter is overpowered and learns what kindness has been shown his family he becomes penitent and seeks pardon, which is granted.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"THE SAILOR'S BELT"

Drama. Approx. Length, 483 Feet.

RELEASED WEDNESDAY, MARCH 3, 1909.

In a coast town the family of a fisherman is meeting with hard luck. A solicitor threatens to sell the home to realize on a mortgage when a young sailor magnanimously offers his savings to pay the indebtedness. The auction sale is prevented and the sailor goes on in pursuit of his calling. An accident at sea causes the sinking of his vessel and the young man is rescued from the wreckage washed ashore. He is taken to the nearest home where loving hands lend every aid to a speedy recovery. By means of his belt he is identified as the sailor who furnished the funds to pay the indebtedness on the homestead. His attentions to Mary Ann, the daughter, and now his nurse, are received with favor and the two hearts soon unite to beat as one.

Thrilling and intensely interesting.

"AN EMBARRASING PRESENT"

Comedy. Approx. Length, 410 Feet.

RELEASED WEDNESDAY, MARCH 3, 1909.

This subject depicts very amusing scenes incident to having a consignment of strongly aromatic delicatessen as baggage on a pleasure trip. The pleasure seeker just having left his home the expressman follows with a package and makes delivery at a Summer garden. When an obnoxious aroma is perceived the owner of the parcel endeavors to leave it behind and is just entering a carriage with his wife when an attendant succeeds in overtaking him and delivering the forgotton (?) article. A number of similar experiences are made, when the parcel falls into another's hands in an improper manner. The latter seeks and receives satisfaction with a vengeance; a gendarme exacts tribute and numerous other efforts are made to dispose of the embarrassing gift but to no avail. Finally they determine to inter the cause of offense but are detected by the gendarmes and obliged to disclose and explain their act before they are permitted to depart.

GEORGE KLEINE

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Moving Picture World

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The World Photographic Publishing Company,
125 East 23d Street (Beach Building), New York.
Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

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Vol. 4 FEBRUARY 27 No. 9

Editorial.

The rumblings of dissatisfaction and the eruptions of tall talk have subsided to some extent and the Independents are getting down to business and preparing to deliver the goods. This is the main thing and if they can guarantee the exhibitor a steady and plentiful supply of new subjects of such quality as were exhibited at the Orpheum Theater on Thursday they will have a strong following and the encouragement of everyone who is interested in the advancement of the moving picture business.

* * *

After all that has been said and done, the position of the exhibitor to-day is one with which he should be well satisfied. Both sides are prepared to keep up a supply of new subjects and the competition between the manufacturers will be keen enough to ensure a high average quality. The leading spirits of the Independents have in view regulations which will provide for the return of old films and the correction of other abuses in the rental field In this their policy is not very much different from that of the Motion Picture Patents Company and its licensees So far the Patents Company have the best opportunity to correct the abuses in that the films of their licensees are supplied only to licensed houses who must conform to all regulations or have their supply cut off. In the exercise of this control over their products they have perfect right and if you hear anyone say that they are "operating in restraint of trade" or "violating any laws of the country" you can promptly set him down as an ass or an agitator, or both.

* * *

A prominent film concern in this city received numerous complaints from an exhibitor in regard to the films breaking in the machine, claiming defects in the films. Investigation proved that the operator did not know enough to realize the importance of the loop and the tension was found to be so great on the film that nothing but a steel band could have withstood the strain. It is probable that many more complaints of this kind can be traced to the same cause and theater managers who have this trouble should first investigate the fitness of the operator and the condition of the machine before making general complaints to the exchanges or film manufacturers.

According to a decision rendered by Supreme Court Justice Platzek in New York City, on Tuesday of the present week, "the power of the Mayor of the city to issue licenses cannot be questioned and his right to revoke a license is undoubted." We quite agree with this conclusion, but we still adhere to the contention that the Mayor cannot exercise his power of revocation indiscriminately. There is nothing in either law or common sense that will sustain the Mayor in a reckless exercise, or an abuse, of his power.

An explanation is in order. The decision just rendered is not based upon the injunction proceedings against the Mayor that followed his sweeping closing up of moving picture theaters on last Christmas Eve, following the splurge made by certain ministers, nor will the decision of Justice Platzek have any bearing upon those proceedings, as the cases are entirely different and distinct. In the cases decided by the justice the complainant was the Fire Department of the city. They were based upon charges that owing to the manner in which the places complained of were maintained and conducted limb, life and property were endangered. No one will dispute that where such a state of facts exists, the Mayor will be upheld at all times in the swiftest action possible to exterminate such dangers. Specific and serious charges were made in these cases, and in view of Justice Platzek's decision, they appear to have been sustained. But in the cases upon which the injunctions against the Mayor hinge the facts are quite different. It is quite true that the Mayor was influenced in making his sweeping revocation of licenses by discoveries he had made of violations by personal visits, but this personal knowledge covered but a very small percentage of the number of places he closed by his sweeping manifesto and many innocent persons were made to suffer regardless of merits.

In the reports of Justice Platzek's decision the learned justice is quoted as saying that the prerequisite of notice to revoke the licenses and of a hearing on the merits is unnecessary. In this we also concur insofar as it is addressed to cases where violations are shown. In the publication of court decisions the daily press frequently gives them a blanket appearance. The moving picture people must not become panic stricken over the decision just announced by Justice Platzek. Those who are guilty of charges such as were involved in the cases decided should take warning, but those who are observing the laws and conducting their place as they should need not look upon the decision as a declaration that it is right to hang a man and try him afterwards.

INJUNCTION REFUSED AGAINST MOTION PICTURES PATENTS COMPANY.

Orpheum Company versus Vitagraph Company and Motion Picture Patents Company.

The refusal of Justice Fitzgerald, of New York, on Tuesday, February 23, 1909, to grant an injunction against the Vitagraph Company of America and the Motion Picture Patents Company, which was asked for by the Orpheum Company of New York, is a decision of such vital importance to all those engaged in the moving picture business that it will be imprudent of them to ignore it. The facts of the case are these:

The Motion Picture Patents Company refuse to permit their nine licensed manufacturers to supply film to theaters which have not procured a license to cover the use

of patented projection machines at those theaters. The Orpheum Company, having declined to pay the license fee, the Vitagraph Company of America, one of the associated firms of film manufacturers which had hitherto supplied the Orpheum Company's theaters with films, cut off the supply. Whereupon it was sought to compel the Vitagraph Company to continue furnishing films, and to prevent the Motion Picture Patents Company from sustaining the former company in its refusal. In other words, the contention was that the Vitagraph Company had no choice but to break its license agreement with the Motion Picture Patents Company.

The Court refused to grant the injunction asked for, which consequently proves that the Motion Picture Patents Company is within its rights in insisting that its licensed films only shall be used in projection machines which it has also licensed.

As a test case this is of extreme significance in view of the loose comments of ignorant speakers and writers that have been very prevalent during the past few weeks. There appears to be an impression that the imposition of license fees for the use of patented articles is contrary to law and custom. It is not demonstrably illegal, although its abstract expediency may be open to discussion, and that it is customary if not common for a user to pay a license fee, when demanded, can be proved by specific instances. We cite the case, chosen at random, of a patented platinum photographic printing process, introduced some years ago, the users of which were required to pay, and did pay, a license fee for being permitted to work the process.

The legal aspect of this case, moreover, illustrates the common sense of the commercial policy inaugurated by the Motion Picture Patents Company. Their success in eliminating unprofitable competition; suppressing objectionable films and uplifting a popular form of entertainment depends upon the rigid enforcement of their legal rights. If these may be infringed or ignored by persons who are mentally incapable of recognizing them, the condition of the moving picture industry, so far from being improved, will be made worse than before, when the business was ceasing to be either popular or profitable, from causes which it is the object of the company to destroy or render non-recurrent. The refusal of the injunction sought by the Orpheum Company merely shows that law, as a rule, is on the side of common sense.

The Theatrical Ad. Co., of 34 East Fourteenth street, this city, are doing a thriving business in furnishing display signs for theater fronts. The crowds of people that throng the office in the morning hours prove that the business, though young, is one for which there is a field and the work that they are turning out is varied and attractive.

The Independent Film Exchange, Reading, Pa., report that they are buying twelve new reels of Independent film per week and that their business has grown beyond their expectations.

The American Film Service, Chicago, has removed to more spacious quarters on the third floor of the Unity Building, where they occupy a magnificent suite of offices. Mr. Van Runkel, the genial manager, assures us that no expense will be spared to make the service the best in America. They have large standing orders with the licensed manufacturers and also buy largely of special or feature subjects.

Selig issues this week a special film, the first of a series entitled "With Taft in Panama." This series should be of great interest and educational value, as it will show more clearly and correctly than newspaper reports what progress is being made in digging the great ditch. This series, it should be noted, is special and does not interfere with the regular weekly issue of their dramatic subjects for which they are justly famous. Selig's films are usually headliners.

MOVING PICTURES IN NATURAL COLORS.

By Thomas Bedding, F.R.F.S.

Specially written for the Moving Picture World.

My recent review of the Smith process of making moving pictures in natural colors reminds me that this inventor was not the first to publicly show the possibilities of illustrating motion in this way. The honor unmistakably belongs to W. Friese Greene, of Brighton, Eng., who at Southampton in that country in July, 1906, gave an exhibition of natural color moving pictures by a system of which he is the patentee. Moreover, and this is of importance to my American readers, I twice saw the results on the screen, in Mr. Greene's own studio, and I was impressed by their encouraging qualities and the undoubted possibilities of the process, which, like that devised by G. Albert Smith, contains the germs of valuable ideas.

THE FRIESE GREENE PROCESS.

Greene's process is not yet made commercially practicable—or, at any rate, it has not entirely passed out of the experimental stage; but besides having seen the results I have carefully studied the patent specification, and with that knowledge I am fully equipped for passing an opinion upon its everyday feasibility and for telling your readers who are interested in the subject—and which of them is not?—just how near it is likely to come to being of use in an ordinary moving picture plant. That is the test by which any process must stand or fall.

Having every desire to act fairly towards the process of Mr. Greene, who is a personal friend of mine, I will follow the example I set myself in writing of the Smith method. I will briefly describe the Greene system, and then discuss it from a practical standpoint. My information is derived from Mr. Greene's own description as given in his patent specification.

First of all, an orthochromatic film is placed in the camera for exposure. In the axis of the lens—that is, behind it and in front of the film—there is also fixed a prism of 20 degrees; next, immediately in front of the film are placed a red and a green screen, in the same plane as the image, that is, one above the other. So there we have the essential factors in the following order: 1, lens; 2, prism; 3, screens; 4, film.

The action of the prism is roughly to assist in passing two images instead of one to the image plane; this it does in virtue of the fact that it refracts some rays of light more than others, and consequently part of the image which passes through the primary lens is deflected to form the second of the two pictures placed one above the other. Both images pass through the screens, and when the positive is made from the negative those images in their turn are passed through other screens and a prism. Roughly the system for exposing the negative is that for projecting the positive.

THE PROCESS CRITICISED.

The patent is singularly lacking in perspicacity. An orthochromatic film is specified; how it is orthochromatised is not stated. About 3,000,000 dyes are available. The use of the prism is decidedly ingenious; I have not tried it, but I doubt if it will transmit a perfectly achromatic image. One of the pictures cannot therefore be sharp. With regard to the screens nothing is said as to the particular kind of dyes that are used. The patent is loosely drawn; ambiguous, and incomplete.

Mr. Greene probably could produce good results according to the data given; I doubt if anybody else could. Nobody else has as yet. The one distinct novelty in it is the use of a prism for forming a second image, and there is doubt if that is wholly effective.

PRACTICAL OBJECTIONS.

To use an orthochromatic film in moving picture work would entail special developing precautions, as the film is more or less sensitive to red rays, which an ordinary film is not. Then again, the exact reasons why an orthochromatic film is specified are not given. I cannot discover—for Mr. Greene does not say—what relationship it bears to the prism and the vaguely described colored screens. The process here is obscure and unworkable. Now to the vital novelty of the system—the prism. It is doubtful if this can form a well defined second image, and if this is so the resulting picture on the screen cannot be quite sharp. The position of the prism would have to be carefully adjusted, a matter hardly to be left to the discretion of an inexperienced photographer. Optically the idea is so much of a novelty that more information on the point is necessary before a definite idea can be given of its practical value; but I incline to the view that it is not commercially workable. No information is given as to what colors are used in the taking and viewing films; a fatal omission, which needs no comment.

On the whole, then, it must be said that though the Friese Greene process is clever, and is possibly susceptible of being made commercial, in its present form it can only be compared to the Smith process, namely, as experimentally interesting. The use of a prism for forming a second image, thus making the process a two-color one, is the outstanding novelty of Mr. Greene's invention, and I have to be convinced that this will be found of value in actual work.

Further particulars of the Smith and Greene processes will be awaited with interest; the readers of the Moving Picture World know all that can be known up to now, a knowledge which is of negative value at any rate. It amounts to this, that neither process is at present of much practical value in producing moving pictures in natural colors.

DULUTH BUILDING INSPECTOR MAKES SOME SENSIBLE SUGGESTIONS.

The Duluth, Minn., Council has approved a report on the moving picture shows made by Building Inspector S. M. Kielley.

Mr. Kielley says in his report that all places, where there are moving picture exhibitions, should be required to maintain not less than two exits in the rear, or at least one in the rear and one in the side of the building. These exits should open on a street, alley or court yard which must not be less than eight feet in width.

He recommends that no license be issued for a moving picture show unless it is in a brick building. His third proposal is that no part of a building in which a moving picture show is held, shall be heated by a stove or a hot air furnace and that the operators shall be required to have a license from the city electrician certifying that they are competent electricians.

The inspector thinks that the operator's stand should be constructed of iron posts and galvanized iron sheeting, making it absolutely fire proof and that the stand should be properly ventilated.

Mr. Kielley has no fault to find with the theater manangements. He says that he visits the "legitimate" show houses at least once a week, and that he has found the managers ready and willing to comply with any request which he may make to promote the safety and comfort of the patrons. On one or two occasions he has found that standing room has been sold, but when he informed the managers that such a practice is in violation of the ordinance, it was not repeated.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

The words "trust" and "anti-trust" have been freely used by the so-called Independents in their campaign. This might have some weight if they would first prove the existence of a "trust" in the generally accepted sense of the term. In this case it is a misnomer. It has also been alleged that it is the aim of the combine to eventually exhibit their own films if the exhibitors do not accede to their terms. The absurdity of this will be seen when it is known that the charter of the company provides for no such course and that it was purposely evaded. They will **never** go after the business of the exhibitor, nor that of the exchange man.

At the same time it may be well to warn all exchange men and exhibitors who have been licensed that no offense will be condoned—no apologies accepted—no "will not do it again" plea will be listened to. The licensee who violates any of the terms of his agreement is **cut off** promptly from service—that is all.

* * *

Have you noticed the lull in the moving picture field? Much of the independent spirit that throbbed so audibly in the breasts of some enterprising men seems to have oozed out and sought some dark corner. At all times and in all quarters there is a well defined sentiment against the creation or promotion of anything that looks like a trust. There is a natural combative spirit in all quarters of the globe against combination of that sort, but, after all, what does it amount to? A momentary flurry, and then all is over, except the murmuring protest. We soon find the spellbinders wearing trust clothing, eating trust beef cooked with trust coal and drinking trust coffee sweetened with trust sugar. Much is heard of public spirited men who stand ready to throw a million or two of dollars to fight the trust, but there it ends. In nine cases out of ten where the money is put up we find the case a spasmodic one that soon submits to a treatment of premiums on the investment from the attacked quarters. When the statement is made that half a dozen or more men are ready to invest a hundred or more thousand dollars each to launch moving picture manufacturing plants against the patents combine I am inclined to believe that it is a true statement, so far as it goes. There are more people anxious to "butt into" that line of manufacture than there are consumers. They see big returns on the investment as conditions exist to-day, but you don't see any money rolling into the project just now, do you? No indeed. All the fellows with the money stand ready, but to be ready and to let go of the yellow backs are two different propositions. No matter how wealthy the man may be, you do not find him anxious to buy law suits, and if he sees that an open market is going to make a cut-rate field in the manufacturing, renting and exhibiting business he will take time to figure on how much the testing of patents is going to cost and how big a cut in profits an open market will make.

* * *

I felt a week ago that the so-called independent movement was on the wane, and I think to-day it is still waning. During the past week I have neglected the exhibition field almost entirely in order to test the pulse of the licensed manufacturers and film exchanges. The results have been surprising to me. Two weeks ago the licensed manufacturers were deluged by notices of cancellations of standing orders from the film exchanges they were supplying. Not more than ten per cent. of the exchanges failed to safeguard themselves by filing these notices. Each exchange explained that they were guarding against a sudden slump in business on account of so many exhibitors declaring they would not take a license from the Motion Picture Patents Company. Take it from me as a fact, all these cancellation notices have been withdrawn. I will admit that the concession of the Patents Company giving exchanges the privilege of cancelling their standing orders on three days' notice brought about the wholesale withdrawal of cancellations, but at the same time I contend that the most important factor in the restoration of confidence has been the return of so many exhibitors from the independent service to the licensed one. I do not pretend to say that this turn of affairs is due to poor service given by the independents. I do not claim that the subjects furnished by the independents are poor. It is not a question of quality so much as it is of variety. From what I have seen and heard I am convinced that no nickelodeon can hold its patronage by throwing on the sheet day after day only films of foreign manufacture. The audiences demand something with a home color to it and while it is quite true that some independent sources have succeeded in delivering both grades of goods, it is also true that the home color is not sufficient to hold the trade. I laid particular stress upon this in conversation the other day and was assured that it

will not be long before some of the great foreign manufacturers will have factories established on this side of the Atlantic and give all the home color needed. I do not doubt that such steps will be taken, or at least attempted, but I am confident that such ventures will not be launched within a few weeks, nor within a few months. If the foreign manufacturers counted upon are to make their negatives on the other side and erect plants on this side for the making of the positives, the project will not be long maturing. The saving of duty will be an important factor in the contemplated competition, but where is the local color? If, on the other hand, it is proposed to establish plants for the taking and making of pictures here in competition with the licensed manufacturers, then I say there is going to be a powerful lot of thinking done before the cornerstones of the looked-for factories are laid. Two very important factors must be considered: The difference between the cost of labor and material on the other side of the Atlantic and the cost on this side; the approximate of profit on investments in view of this increased cost and the figures to which revenues will be reduced by an open market. I might also suggest for consideration the possible additional cutting down of revenues, or profit, by the drains occasioned on the cash boxes by patent litigations. OLIVER.

THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY'S FILMS.

At the Orpheum Theater, Third avenue, New York, on Thursday afternoon, February 24, Alfred Harstn & Co., the Eastern agents of the above company, gave a show of recently imported sample films to the exchange men and exhibitors. There was a large attendance and much interest was evinced in the display, which frequently drew applause. The manufacturers whose films were shown included Lux, Ambrosio, Eclair, Great Northern, Raleigh & Robert and Comerio. A very fine display of Italian cavalry movements by Ambrosio was the first submitted and was followed by "Compassion," an excellent film by Eclair. "The Magic Horn," by Lux, in which is shown the havoc caused by the indiscriminate playing of a horn, was a very good comic. Another Lux film depicted incidents in the life of Louis XVI. "The Runaway Dog" (Lux) and "A Helmet" (Eclair) were comics which seemed to please even a critical audience, but the film which received the most applause was "A Hasty Marriage," a French subject showing the readiness with which a marriage can be made in La Belle France in order to effect monetary ends. A beautiful subject, "The Last Days of Pompeii" (Ambrosio), and "Where Winds Do Blow," a view of the rockbound coast of Biarritz, by Raleigh & Robert, were both finely toned and highly appreciated. The exhibition closed with "Sherlock Holmes II.," one of a series by Great Northern which displayed the excellent stagework of that company.

All the films shown were undoubtedly good and it remains to be seen if the enterprise which brought them here will be rewarded. The samples shown were only a small portion of the stock and Mr. Harstn announces that the supply would be fully equal to the demand both in variety and quantity. The samples will next be exhibited in Boston, then Philadelphia and in other large cities, where orders will be booked from the exchanges.

EBERHARD SCHNEIDER OBTAINED JUDGMENT AGAINST AMERICAN FOTOFONE COMPANY.

Eberhard Schneider, of 109 East Twelfth street, city, obtained judgment against the American Fotofone Company, 2235 Vine street, Philadelphia, Pa., of which Chas. Perry is the general manager and Judge S. P. McConnell, 111 Broadway, city, is the treasurer. Mr. Perry came and ordered some cinematograph film from Schneider and told him to send film C. O. D. to Philadelphia. Films were sent C. O. D. Perry came in and told Schneider to release C. O. D. and gave him a check amounting to $170 for the payment of the films. Check was found to be N. G., and was never made good.

Carl Laemmle is talking horse sense to the exhibitors. Says he: "It resolves itself into a question of which is the best for you—the European films or the feature films made by the licensed makers, such as Pathe, Selig, Lubin, Essanay, Kalem, Edison, Biograph, Vitagraph, etc." On the other hand, the International Company claim to have received applications for a weekly output of 939 reels of (European) film per week. With such a wide choice the exhibitor should be a happy man. Hope he is.

ON THE SCREEN.

By "Lux Graphicus."

The New York World heads a recent article: "Opium Dives Found Close to Moving Picture Shows." Does the Pulitzer paper wish the public to believe that there is a necessary connection between the two? Or is the whole thing only another unfair smack at the poor man's entertainment? Round the corner from Weber's, on Broadway, where they are playing "The Girl from Rector's," there are situated "Bohemia," "Cairo" and other choice Tenderloin resorts. Any connection between the two, Mr. Pulitzer? Play fair, brother.

* * *

I'm sick and tired of reading these prejudiced attacks in the New York papers on the moving picture shows. Are they inspired by jealous theatrical managers? I should not be surprised. On Sunday night last I watched the people going in and coming out of many of these Nickelodeons. For intelligence, decency and sobriety they compared favorably with the more gaudily dressed patrons of the Broadway **bagnios,** where garbage is distributed over the footlights amongst lasciviously minded sensualists. You know this is as true as true, Mr. New York World.

* * *

I can supplement Dr. Lane's letter on the moving picture in Australia, which was published last week, by one that I have received from a friend who has just toured the country. Generally they are much behind the United States in that respect. In places they charge 75 cents for admission, and the entertainments are not particularly good. My friend saw Pathes' colored films there. Australia is still a very undeveloped country in the larger sense, but in respect of the moving picture there is no reason why an immediate improvement should not take place. Look to it, gents.

* * *

Photographically the Kalem Company's films are some of the grandest I have seen, and my experience of moving picture work dates back a few years. These pictures are very refined, delicate pieces of photography, and I have been surprised not to see them in some of the New York moving picture theaters. However, on Saturday last I came across "The High Diver" at Harlem and on Fourteenth street, and I am sure the public appreciated this very ingenious film. The Kalem work is technically so very beautiful in its photography that for that reason alone it is bound to be popular wherever it is shown. And it is surprising how little good photography there is in modern fillums—beg pardon, films.

* * *

Ever hear of **THE SKIBBEREEN EAGLE,** reader? No? Well, **The Skibbereen Eagle** was an obscure little broadsheet published in an Irish hamlet, and on one occasion it told the Czar of Russia to tremble in his shoes for it (the sheet) had its eye on him. I don't think the Czar trembled (or troubled) a great deal. Much the same with the Motion Picture Patents Company and the thunders that are being hurled against it. I guess they are not trembling much round about Number 80 Fifth avenue! Good Lord in heaven, what an intolerable affair life would be without the funny things they are printing just now in some theatrical (and other) papers about the trust—which isn't a trust at all!

* * *

American film manufacturers behind their European competitors in quality of goods? Rubbish! Who on earth is responsible for the circulation of such a mischievous lie? Better films than those by Kalem, Biograph, Selig and others I could name are not produced anywhere; the only cause for complaint is that there are not enough of them. Competition is a healthy thing and should be welcomed by every earnest contestant in the game of life; but the bird that fouls his own nest is an ass for his pains. Bird? Ass? Oh, well you know what I mean! Which is: That it is bad business to decry the quality of your own goods.

* * *

I clip this pathetic gem from a theatrical paper: "The vaudeville actors of the country have begun a fight against the moving picture machines, which, they say, are not only cutting into their incomes, but in many cases driving them out of the business." What a humiliating confession to make, you actor men! The best way, the only way, in which you can hope successfully to fight the moving pictures is to act better, and to act so well that the public will pay to see you act. Then you won't be driven out of business by moving pictures or anything else. You won't, indeed. Try the idea.

MOTION PICTURE PATENTS COMPANY.

Latest Bulletins.

NEW APPLICATIONS FROM EXHIBITORS.

Rules for All Applications After March 1, 1909.

On and after March 1, 1909, the Patents Company will divide all applications from exhibitors into the two following classes:

1. Established theaters who at the time of the application are showing moving pictures.

2. New theaters which either have not been opened as yet or which have not as yet been showing moving pictures.

The conditions governing each class of applications are as follows:

1. Established Theaters.

Any theater which has been showing motion pictures continuously from on or before February 1 to the time of application, may apply for a license to the Patents Company direct or through any licensed exchange upon the form of application which will be furnished, paying at the same time a $10.00 license fee, which amount, together with the application, must be at once forwarded to the Patents Company.

In all cases in this class, the exhibitor's service may begin as soon as the license fee has been forwarded with the application of the exhibitor to the Patents Company. The service shall be accepted, however, by the exchange subject to the condition that the theater be eventually licensed by the Patents Company and with the understanding that if the license is refused, the exchange shall discontinue the service to the exhibitor immediately upon receiving notice to this effect from the Patents Company.

If a license on such an application is issued, the license fee will be retained by the Patents Company and in addition thereto the royalties of the exhibitor will be fixed, dating from the time the service began; if the license is refused the entire license fee of $10.00 will be returned to the applicant.

2. Applications from New Theaters.

Where a new theater is projected in any locality, or where an established theater which has not been exhibiting motion pictures since February 1, 1909, desires to exhibit licensed motion pictures, the exhibitor may make application for a license to the Patents Company either direct or through any licensed exchange upon the form of application which will be furnished. A license fee of $10.00 must accompany all such applications.

In all cases in this class the exhibitor may not receive any licensed motion pictures until such time as the application has been investigated by the Patents Company and the license has actually been issued to the exhibitor applying. If the license is issued, the license fee of $10.00 will be applied upon the royalties fixed; in case the application is refused, the entire license fee of $10.00 will be returned to the applicant.

EXCHANGE LICENSES CANCELLED.

The Motion Picture Patents Company has served notice upon William H. Swanson & Co. that fourteen days from February 26, 1909, the following licenses of Swanson & Co. will be cancelled:

Wm. H. Swanson & Co., 160 Lake street, Chicago, Ill.
Wm. H. Swanson & Co., 405 Karbach block, Omaha, Neb.
Wm. H. Swanson & Co., 200 N. Seventh street, St. Louis, Mo.

The Patents Company has also notified the Philadelphia Film Exchange, 1229 North Seventh street, Philadelphia, Pa., that fourteen days from February 26, 1909, its license will be cancelled.

The Patents Company has notified all license exchanges that on and after March 1, 1909, the regular fourteen days' notice for the cancellation of the standing orders must be given.

LICENSED MACHINES.

The following moving picture machine manufacturers have been granted licenses by the Motion Picture Patents Company:

American Moving Picture Machine Company, New York City.
Armat Moving Picture Machine Company, Washington, D. C.
Edengraph Manufacturing Company, New York City.
Edison Manufacturing Company, Orange, N. J.
Enterprise Optical Company, Chicago, Ill.
Lubin Manufacturing Company, Philadelphia, Pa.
Pathe Freres, New York City.
Nicholas Power Company, New York City.
Eberhard Schneider, New York City.
Selig Polyscope Company, Chicago, Ill.
George K. Spoor Company, Chicago, Ill.
Vitagraph Company of America, New York City.
Gaumont Company, New York City.

MAKING LANTERN SLIDES.

A lantern slide is a print on glass. The non-photographer sometimes fancies that it is a negative; but the slightest acquaintance with the camera removes this misapprehension, and shows that, although a slide can be made on the same kind of plate as a negative, it differs from a negative just as a paper negative differs from a paper print—by having the high lights of the subjects represented as high lights and the darks as darks, instead of being the reverse.

Although ordinary dry plates can be used, and are used at times, for slide making, it is customary to employ special "lantern plates," which are not quite so sensitive, and can therefore be worked in a brighter light. They are also made to give a picture of a pleasant tone and with an exceptionally fine grain, since the lantern magnifies the picture a great deal. Lantern plates are of two kinds—fast and slow. There are other differences into which we need not go at present. The slow plates correspond very closely with gaslight papers. That is to say, they can be developed up to a warm tone by increasing the exposure and restraining development; and they are most suited for contact printing, although no lantern plate is so slow as to be out of the question for camera printing. The rapid lantern plates are more often used for slide making in the camera, and for slides of a black tone, though here also the difference is only one of degree.

Lantern slides are made of a standard size, so that the photographer may be quite sure that they will fit any lantern. The size in the United States is 4 inches wide, 3¼ high. There is no standard of thickness, but a slide consists usually of the plate on which it is made and a cover glass, and the latter should not be thicker than the glass of the former, to ensure it passing easily through the lantern. Though the size of the slide is 4 inches by 3¼ inches, the picture on it must be smaller than that if it is all to appear on the screen. About 3 inches by 2½ inches may be reckoned for pictorial slides, which are not often the same height as width; while for diagrams 3 inches by 3 inches can be used.

The two methods of slide making have already been mentioned—contact and in the camera. In making slides by contact, the procedure is precisely the same as in making bromide or gaslight prints, merely inserting, instead of the paper, a lantern plate into the printing frame, with its film side in contact with the film side of the negative. The picture on the plate is then of the same dimensions as it is on the negative, so that to use this method we must have such a subject on the negative that a piece of it 3 inches by 2½ inches or smaller will make a satisfactory picture. In making lantern slides in the camera, or "by reduction," as it is sometimes called, we have no such restrictions. The negative is fixed up, illuminated evenly from behind, and is photographed with a camera using a lantern plate. In such a case we can reduce the whole of the subject on a large negative to such a size as to get it all on the lantern plate, or, if we wish, we can enlarge a small portion of it up to the full lantern slide size, though this latter is not often done. An ordinary camera may be used for the purpose, if means for holding the negative and illuminating it are available. There are also special lantern slide cameras made, having a variety of conveniences for the work. A simple form of fixed focus lantern slide camera can also be bought. In this the negative, whatever its size may be, is inserted at one end and the lantern plate at the other, and in that position the lens forms an image of the whole of the large negative of such a size that it just occupies the lantern plate so that the whole of the picture can be seen on the screen. For several reasons, the beginner will do well to make his first slides by contact.

The materials required for slide making by contact are few and inexpensive. A packet of lantern plates and the requisite developer and some binding strips of black paper gummed form the entire list of extras, beyond what the photographer is sure to have for his ordinary work. Special lantern slide printing frames are supplied, and one of these will be found a great convenience when there are a number of slides to be made.

Each maker of lantern plates puts forward the developer he recommends for his own plates; and unless there is some very good reason for departing from it, that developer is the one to use. The actual developing substance does not matter very much, provided it will give a picture of a good color, and almost every developer on the market will do this if properly used. The amidol developer recommended for bromide paper, for example (instructions in each package), is an

excellent one for black tone lantern slides on any of the lantern plates on the market. To save turning back, we may repeat that it is made by putting into a pint bottle twenty-five grains of amidol, five grains of potassium bromide, and three-quarters of an ounce of sodium sulphite crystals, adding ten ounces of water, and shaking the mixture until all is dissolved. It must be used within two or three days of mixing. But this developer is no better and no worse than plenty of others, and the amateur who is using the formula given by the maker of the plates should stick to it until he gets what he wants; he will gain nothing by changing over to the one just mentioned.

The first slides had better be made on the faster or "black tone" lantern plates, until the worker has familiarized himself with the process, as it is easier to make good black tone slides than those of a warmer color. All the best slide makers use backed lantern plates, and as the emulsion on a lantern plate is much more transparent than that on an ordinary dry plate backing is very advantageous. The negative is placed in the printing frame, taking care that there is no dust upon it, as this would lead to scratches. The lantern plate is laid down on that part of the negative which is to appear on the slide, and the back of the frame is put in. The lantern plate must not be slid about more than is absolutely necessary; and if the negative is a large one, say 5 by 4 or over, a paper mask with an opening 3¼ by 3¼ may be lightly stuck on the glass side, and will help in putting the plate down exactly where it is wanted. The filling of the frame and the development of the lantern slide, even on the fastest lantern plates, may be carried out in a good orange light, such as is safe for bromide paper.

Exposure can only be ascertained in the same way as is adopted with gaslight and bromide papers; that is to say, by exposing the first plate in a series of strips, as described a fortnight ago. Fast or black tone lantern plates by different makers differ considerably in rapidity, and the "average negative" is a very vague quantity. If the printing frame is held at a distance of eighteen inches from an ordinary gas burner, we may give exposures of 8, 16, 32, 64 and 128 seconds. Somewhere between those limits we shall be almost certain to find the correct exposure.

FUTURE OF THE MOTION PICTURE.

After spending a considerable part of my time during the past few months in motion picture houses, studying the pictures and the audiences who look at them, a few fundamental ideas regarding these pictures and their future impress me as true.

Everybody goes to see the motion picture. This assertion is made advisedly. It does not mean that every individual goes, but it does mean that representatives from all classes of society are found in the motion picture theaters. The individuals who attend vary from those who wear their costly diamonds and ride in automobiles to the laborer who works in the ditch, and so universal is the appeal of these pictures that each one finds something either amusing or instructive, or both.

After observing the behavior of the different audiences as the different films are shown one must admit that nearly all pictures appeal to a majority of those who see them. This appeal varies in degree, but it is there, and one who watches the audiences that gather from day to day, or from hour to hour, will realize this very forcibly. Films which represent wholesale bloodshed are not so attractive as the others, yet there is a considerable proportion of each audience who like even those, no matter how revolting or bloodthirsty the details may be.

What one sees from day to day is the present of the motion pictures. So far the picture has developed, and it is developing rapidly. The present is a great improvement on the past. The future must be an improvement on the present, otherwise the enterprise will fail for lack of patronage.

The business is so new, and its possibilities are so little understood, that it is extremely difficult to get a clear view of it as it actually exists. That it is becoming almost universal is a fact which is forcibly impressed upon one. That very many managers are groping their way, only partially understanding their position and only partly appreciating their opportunities, is certain. More and more they realize their position and come more to know what they can do. But not until the business has been established long enough to be settled will it be possible to grasp everything that belongs to the motion picture or be assured that its development will be along the best lines.

Perhaps one cannot say with truth that the future of the motion picture rests with managers, though unquestionably they will be important arbiters in the final determination. Nor will manufacturers be the final forces. They will help, and their influence should not be underestimated. One must conclude, after examining all the facts, that the public will be the influence which will be most potent in the future. And as this public becomes better educated in its appreciation, as it comes more and more to know what is possible in motion pictures, and what it can safely demand, it is certain that the pictures will improve.

* * *

Primarily the motion picture should amuse. While the educational feature need not be ignored, and should not, one must say that education is not the main province of the public motion picture exhibition. Education can be, and perhaps should be, an influential element in the average exhibition, yet one cannot reasonably ask the public to pay its dimes and nickels to be educated. Some would do it, but a vast majority would not.

The great body of the people who attend, go there to be amused, hence a program which includes a considerable proportion of comedy, or, at least, light drama, or melodrama, will be more popular than anything else. Amusement is what is wanted, and unquestionably amusement means something alive, something which will lift those who see it out of themselves, out of their surroundings, which for one reason or another may be irksome, or depressing, and place them, temporarily, at least, in an imaginary world where things seem to go right, and where discouragements and disappointments are apparently alike unknown.

* * *

The motion picture is the short story graphically enacted as one looks on, and while it requires a considerable degree of cultivation to appreciate all the subtle beauties and delicacies of a short story, the picture of it is so graphic and its movement is so natural that everyone can understand and grasp its meaning. It requires only the sense of seeing, and the apparent actual movement of the characters appeals so strongly to the imagination, whether cultivated or not, that they seem to be flesh and blood. They appear like living personages and what they do for the time seems a part of one's own environment.

Here is the future of the motion pictures. Development in this direction will be unlimited and patronage without end will be assured to every manager who offers pictures containing the elements here outlined.

BURTON H. ALLBEE.

WHEN A "TRUST" IS NOT A "TRUST."

Much senseless drivel has been printed in the daily papers of the country, emanating from the Associated Press, who of course seize upon every incident that will make sensational news matter. Those who refer to the new combination of film manufacturers and importers as a "trust" show lamentable ignorance of the terms of the agreement between the manufacturers and the Patents Company, under whose control the combination has been formed. They also display ignorance of the meaning of the word "trust," as they use it in this connection.

Exchange men and exhibitors who understand the aims of the combine and who are in sympathy with them are doing much to present the matter in a proper light.

Mr. Howell Graham, a leading exhibitor of Chattanooga, Tenn., was shown the Associated Press report by the editor of the Chattanooga Times and asked:

"Do you know anything of this giant trust?"

"Oh, yes, I belong to it."

Then he proceeded to tersely explain that there is no trust, but merely a combination of leading motion picture men throughout the country to prevent frauds and preserve decency in the business. They have no big money in the combination, he declared, but the persons who belong to it are, in point of fact, worth a good deal.

He further explained that by photographs fraudulently procured, any operator's most valuable designs may be stolen, or so closely imitated as to deprive the real owner in large measure of their worth to him. Cheap and often objectionable French and other foreign films are foisted upon the American operators and their patrons.

"This combination is to our business much like the relation of the Chattanooga excise commission to the liquor business, and to the public," Mr. Graham concluded. "We are organized for regulation and protection—for purification, incidentally, and that is all there is in the gigantic trust."

"ON SUB TITLES."

The sub-titles should be very clear. Many good films have been condemned because the sub-titles were either too long or not legible enough. Sub-titles have a reason, they are flashed on the screen to indicate certain actions. Now if the audience is not given time to read the sub-titles or if they are indistinct from either poor photography or a too small print, the spectators lose the thread of the plot and the moment they do not understand the actions they lose all interest in the production. The manufacturers should allow a few extra feet to the long sub-titles, to overcome the deplorable practice of most of our operators who are running their machines on a speed contest. If the time required to read a long sub-title is 12 seconds, the manufacturers will give about 10 feet to the said sub-title, but to overcome the fault of a speedy operator, running his machine at 75 feet per minute, the manufacturers should give at least 12 feet to the title. The sub-titles should be of good, clear and large calligraphy or of large type, while small writing or printing should be avoided. When a telegram is flashed on the screen do not take most of the space to advertise the telegraph company and their terms, but devote the greatest part of the screen to the reading matter. The word "Telegram" can be used as a title, but do not print the whole telegraph blank. Have the sub-titles as brief and as clear as possible. If you want to keep your public interested, do not snap the thread of the plot by flashing an illegible sub-title. JNO. M. BRADLET.

THE KALEM COMPANY'S LATEST SUBJECT.

The establishment of the studio in the South by the Kalem Company has been productive of a number of excellent films, each one apparently an improvement on its predecessor. The latest, which will be released March 5, is perhaps the best yet. The title makes it attractive. "The Old Soldier's Story" will appeal to very many, and particularly at this season when Memorial Day is so near.

In some respects this film is out of the ordinary. It is the first one ever made that represents the Southern side, and it is the first one of this type of film that is made in the South, having the atmosphere of that part of the country throughout.

The picture opens with a typical Southern cottage, from which a veteran emerges and seats himself before the door to read his paper. The housekeeper appears and starts him for the grocery store to purchase yeast. The care with which the details are worked out is shown in the fact that she sends him with a jug, since yeast is obtained almost entirely in liquid form there, compressed cakes being but little known.

Arriving at the store, he finds a number of veterans fighting over their battles. He joins the group and tells them a thrilling story.

The lecture which goes with the film is written in the Southern dialect, which adds to the local color. Managers can do no better than to include this in their list. It is certain to please.

ILLUSTRATED SONGS.

To illustrate a song well is an art which not everyone who sends out slides has learned. Moreover, to do it well requires an appreciation of the artistic possibilities of a song and a knowledge of how best to use the material at hand.

Among the slide makers who understand this art none ranks higher than DeWitt C. Wheeler, Inc., whose slides have artistic quality and actually illustrate the sentiment of the song. Some striking examples are now going out, and when the pictures are seen there will be no question about the verdict of the public. Those who love good pictures should particularly notice "Down at the Huskin' Bee." Note how many models are included in the different groups and how sympathetically the pictures follow the sentiment of the song itself.

"Pansies Mean Thoughts of You" is another which should attract unusual attention. The different scenes and groups are framed in pansies, arranged in varied designs, and the coloring is so finely done that they seem like actual pansies, enlarged and placed upon the screen. Only artists could do such good work. Other titles include "Golden Arrow," "To the End of the World with You" and "Honey Land," either ready to be issued or in course of preparation.

To be able to turn out such excellent work is possible only when one possesses adequate mechanical equipment; and this Mr. Wheeler has. He has a sufficient force at work to turn out 20,000 slides a week, all of the best quality. In all the processes from the making of the negative to the finished slide only competent workmen are employed, insuring the best possible reproduction of the artist's original conception. Such slides are certain to increase the demand for illustrated songs, where poor slides would surely increase the criticism which has been heard against them.

WEEKLY VISITS TO THE SHOWS.

By Our Own Critic.

The moving picture attracts many types of audiences. Hitherto my visits have been paid to houses each of which has its own distinctive following drawn from a particular social stratum. For example: at a down-town Keith & Proctor house you get, if I may say so, an aristocratic **clientele**; at the Dewey people of the **ouvrier** order; at the Harlem Orpheum the **bourgeoisie**; at the Unique a mixture of all classes. This fact shows convincingly that there is no section of the community that does not go to see moving pictures; and that the latter are by no means the amusement of the poor, but that the rich and prosperous are also included among their patrons.

But I have long been curious to study the attitude of the New York equivalent to a London music hall towards the moving picture. The patrons of a London music hall may smoke and refresh themselves and move about certain parts of the building at will. There is, in fact, a promenade. This amusement feature is common in Continental Europe. You are not bound to chain yourself to your seat all the evening. Come to think of it, there is a pleasant **al fresco** feeling about this liberty of movement in a vaudeville house which New Yorkers do not yet seem to have tasted. When they do, the vaudeville promenade will be popular, I predict.

* * *

The Atlantic Palace on the Bowery which I recently visited answers to the description of a certain type of London music hall or Parisian **cafe chantant.** You pay your 15 cents for a seat; you may smoke; waiters minister to your wishes for refreshment; you may move about; there is a gallery; and the entertainment is varied, vaudeville and equilibristic acts alternating with moving pictures. Some of my esteemed fellow writers on this journal argue for the entire programme being entirely made up of moving pictures at these cheap houses of entertainment. In my opinion that time is not yet.

The pictures, however, constitute the major attraction, vaudeville artists being as a rule capable mediocrities made according to pattern, whereas there is no denying the individuality and headline attributes of a good film. This was demonstrated to the satisfaction of my audience and myself on the occasion of my visit to the Atlantic Palace. The vaudeville acts and the music (for they had a good orchestra of ladies at the Atlantic Palace) were first rate, but the piece **de resistance,** the item that made the deepest impression was one film of an intensely dramatic nature, which was followed with breathless interest by the large audience. Ever seen "It Is Never Too Late to Mend"; "The Rake's Progress," and similar human dramas, reader? Well, this film, the name of which I omitted to obtain, told such a story clearly, connectedly and dramatically. A well placed young man, happily married, steals money to gamble with; associates with crooks; is caught and put in prison; escapes; returns (Enoch Arden-like) to his home only to find his wife married a second time and his children oblivious of his identity; is mistaken for a burglar and shot by husband No. 2—now here is a piece of well told drama, well photographed, with distinctive characterization, with a well filled canvas and much movement, that was received with deep appreciation at the Atlantic Palace.

And this is what the patrons of moving picture theaters want; a clear, well-told story. Nobody could quarrel with the moral of this one. The man who went wrong was punished and suffered; the man who went straight won a beautiful woman and was happy. Is not this the lesson of everyday life? Mind you, there was nothing mawkish, murderous, or horrible about this film; it was just pure drama, with a happy ending; and there is room for much more of the same sort on the moving picture stage.

Savannah, Ga.—Mr. Arthur Lucas, Jr., and Mr. Frank Bandy attended the meeting of the Southern vaudeville managers and owners at Atlanta, Ga. The object of the meeting was to get better vaudeville in the South, and to get it they would have to arrange no less than sixty weeks of engagement for each act.

When seen after the trip to Atlanta, Mr. Lucas said: "I think now that Savannah will get better vaudeville. Not only Savannah, but the whole South. The meeting in Atlanta was one of the best that I have ever attended." Mr. Lucas also stated that by the Summer Savannah would have a fine Air Dome, one of which the city of Savannah could be proud. Besides Mr. Lucas, there are men from Jacksonville and Atlanta that are interested in it.

Comments on Film Subjects.

THE WEEK'S FILMS.

No especially notable films have been released during the week, but the general average has been good. Three murders and a suicide are no longer thought necessary to each three or four hundred feet of film and the motion picture business has improved proportionately. Perhaps the most ambitious is the "Assassination of the Duke de Guise," released by the Pathes, and while this is technically a good film, far better than the average from this house, it loses much of its point in this country because few understand to what it alludes.

The average is, after all, the important consideration. One or two notable films, with the rest below standard, do not constitute the proper proportion of attractive subjects. Formerly that was the way they often turned out. But since the consolidation of interests there has been a notable improvement and the average is above what it was and is steadily improving.

Many old films are in use. Some of them are very old; yet, fortunately for those who see these old ones, they are generally of good quality. One theater was visited during the week where three subjects were seen which had been shown there before. It would seem as though this was poor policy, still it must be confessed that the audience seem to enjoy the old subjects quite as well as they did the new ones. Perhaps this is another argument for manufacturers to prepare the best possible films from the best possible subjects. Then the life of the picture will be much longer.

"Oh, What an Appetite."—A comic from the Essanay people which has many funny situations, perhaps more than the average alleged funny film. The development of the appetite in the dyspeptic is worth consideration. Perhaps something of the sort could be attempted on other dyspeptics. The chief criticism is that it apparently carries the joke too far. Half as much would be quite as good.

"A Mother's Love."—One of those heart stories from the Gaumonts which gives an accurate idea of what a mother will undergo for a son or daughter either. The staging and action are fairly good, but it is one of those pictures which one almost regrets having seen. It is strong. No one questions that. Perhaps it is reasonable to say that it is almost too strong. It creates an impression which can scarcely be effaced.

"Gendarmes' Horses."—A bit of comedy from the Gaumonts, in which two tramps run away on the horses of the two gendarmes. The horses take their way directly back to headquarters, where the thieves are promptly captured. It excites laughter, but really there is little in it that can be called funny.

"The Assassination of the Duke de Guise."—In this picture the Pathes have told the public an excellent story of one of the royal intrigues which so often darkened the pages of history of European courts. King Henry orders the assassination of the Duke de Guise and sends for him so that he may run alone and practically defenseless into a room where the hired assassins are grouped. While the film is beautifully staged and the action is almost without a flaw, one doesn't particularly like the subject. The technical quality in the picture is beyond criticism. The effect it produces is not so good. Further, the Duke de Guise is unknown to the great bulk of the audiences who gather in an American theater, though the character may be well known in France.

"Edgar and Lucy."—A pathetic love story put out by the Italia people. The staging and action and the technical quality of the film are beyond criticism. But the subject is one that gives those who see it the horrors. To see a girl go mad and fall dead at her lover's feet, after being forced into an abhorrent marriage, followed by her killing her husband is not the pabulum that appeals to a majority of the people who see it.

"A Day's Outing."—An Eclipse film which illustrates the disagreeable things that can happen to one who carries a perpetual smile, which at times degenerates into a grin. The action and photography are good, but the picture is not very convincing.

"Little Mother."—One of those touching heart stories that wins the sympathy of the audience and leaves scarcely a dry eye in the house. While this particular instance ended happily, the picture excites the imagination and one sees beyond to those instances which do not end so pleasantly.

"C. Q. D., or Saved by Wireless."—In the annals of wireless telegraphy Jack Binns will be immortal, and the Vitagraph people have reproduced the sinking of the Republic and the attendant exciting scenes with a good deal of fidelity and in such a way that those who see it obtain a reasonably clear idea of what actually occurred. Most of the scenes are excellent. Some are particularly good, and all are above the average. This film is to be especially commended.

"The Chinaman."—A comedy from the Gaumont studio which has much life, a good deal of animation and develops some real funny situations.

"Bernard Palissy."—A beautifully colored film by the Gaumonts, in which some beautiful specimens of pottery are reproduced in all the delicate colors of the original. As an

The Best Money-Making Attraction

BATTLING NELSON.

In the Moving Picture Line To-Day

THE SEPTEMBER 9, 1908

NELSON-GANS FIGHT PICTURES

OUR PRICES FOR USE OF A SET OF THESE PICTURES ARE:
$20.00 A DAY, $45.00 FOR THREE DAYS, $75.00 A WEEK.

Stop for a moment and consider these extraordinarily low prices for 4,000 feet of an attraction of world-wide interest and the best money-getter in the moving picture field now.

The film is put up in four reels of about 1,000 feet each, and shows every detail of this wonderful pugilistic battle for the lightweight championship of the world, from the training quarters of the fighters, to the knockout of Gans in the twenty-first round.

Photographically, the pictures are perfect; they are so realistic that you imagine yourself at the ring-side in Coffroth's Mission Street Arena, at Colma, California.

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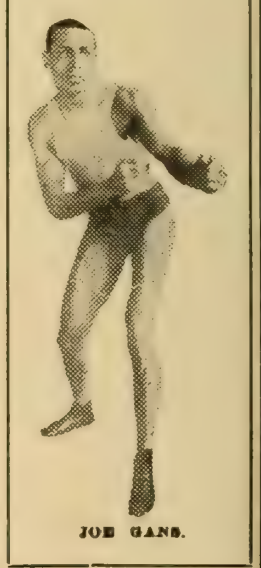

JOE GANS.

educational film this is a success, but for a mixed audience, few of whom have any knowledge of the development of the art of pottery making, this film is open to question.

"The Hindoo Dagger."—The Biograph studio has sent out a very strong picture in this, though one might say with truth that it would be quite as well if it were something else. There is too much stabbing, one of them ending in murder, and too much infidelity displayed. One almost thinks in this case that the stabbings were justified. Technically the film is good. The staging and action are also both good. It is strong and the audience watches it with breathless attention.

"Grandfather."—One doesn't quite understand why Gaumont has drawn a poor old paralytic into the story of a burglary. It doesn't seem to be connected, and while the technical quality of the film is to be commended it is difficult to understand just what the makers were trying to show when they produced it.

"A Strong Draught."—In this comic from the Gaumont studio the fun is produced in a unique way. Everything within reach is drawn up the chimney and hurled out on the ground. Such needless destruction of property is not funny, though perhaps the surprise on the countenances of those who are drawn into the chimney merits the laughter they get.

"The Uplifting of Mr. Barker."—A comedy from the Edison studios which illustrates the difference between American and English society, even though it is somewhat exaggerated. The film has all the excellencies of the Edison product and wins liberal applause. When Mr. Barker cables for the boys to go over and marry the girls the audience gives vent to its enthusiasm. As a bit of clean comedy this is one of the best films which has come out within the past month.

"The Lady Athlete Downs the Foot-Pads."—A comic picure which illustrates what might occur if all the women in America practiced the Japanese jiu-jitsu. No manufacturer's name appeared on the film.

"The Gamekeeper's Dog."—A pretty little story of a trained dog, though it is told at the expense of some gun play which mars it in a way. No manufacturer's name appeared upon it, but it is a good film.

"His Daughter's Dowry."—A love story from the Eclipse studio which is told around a chemist's daughter. The entire picture is good and the deception of the chemist himself, as well as the objecting father of the young man, is particularly good. The film is free from murders and is well worth watching.

"Willing to Oblige."—The Eclipse people have turned out a good film in this, which develops a number of extremely funny situations. It shows the fate of a man who habitually butts in.

"The Landlady's Portrait."—A good bit of comedy from the Edison house. The picture is full of life and animation, and the difficult situations follow each other in rapid succession. It has all the good qualities of the Edison product.

"The Janitor's Bottle."—An Edison comedy which brings out many a good laugh. The details are worked out exceptionally well, and the technical quality of the film is beyond criticism. It is funny without being silly and inane.

"Some Milk for the Baby."—Some of the Gaumont comics are funny, and this one is worthy to be included in the list. The appearance of the man's face when he sees the milk disappear is a study in expression, and when the giant baby climbs out of the cradle to greet his astonished parents, the effect is funny indeed.

"An Obstinate Umbrella."—Ever since its invention the umbrella has created sport and has been the foundation for innumerable jokes. The Gaumonts have made use of this in the creation of this picture. Almost everyone has struggled with an umbrella that won't close. Sometimes it is a borrowed one, too. It is all funny, and the action is quite up to the requirements of the subject.

"The Nurse's Romance."—A pathetic love story by Gaumont, which makes one feel (as the film ends with the Sister of Mercy kneeling by her false lover's bedside, after he has attempted suicide because his inamorata turned him away) that truth and fidelity are rare. Why so many stories of this sort are told one cannot tell. It can't be that they exert any moral effect, and surely they leave the audience more or less depressed. The acting and staging of this picture are alike excellent. The photography is clear and the characters seem suited for their parts; but even though this is true, the shadow of a broken heart shrouds it all in gloom.

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"The Musician's Love Story."—Here is a film put out by the Essanay people that deserves a long run. The staging, the acting, the technical quality are all far above the average and the pictures hold the audience spellbound. While there is trouble and sorrow, the ending is unusually happy, and the final reunion is so ingeniously brought about through a series of apparent accidents that the interest never flags. It is a heart story, beautifully told. This film should appeal to a large circle of people everywhere and deserves wide circulation.

"Incriminating Evidence."—A Pathe production which is unusually well staged and acted, even for a Pathe, but it was acted for them by the great Severin. Perhaps it tells a sufficiently important story, or creates a sufficiently strong impression upon the minds of those who may be contemplating a criminal act or career to make it worth while, but it must be admitted that its influence upon the average person is oppressive.

"Perpetual Proposals."—A Vitagraph film which did not seem to amuse the audience as well as it would have done if more care had been given in its production. The actions were forced and a supposed fall from a roof ill-timed. The actors who are shown making snapshots of the crazy suitor do not seem to know how to handle a camera.

"The Poor Musician."—Another Vitagraph subject that could have been greatly improved by the producer. It is not made clear how a great violinist who receives such great ovations and possesses such a fine home and servants should wind up in deep misery. The action of the leading character is decidedly weak. No great violinist ever held his violin as we are shown in this film or went through such motions during an ovation. Audiences are now too critical to overlook such faults.

"The Joneses Have Amateur Theatricals."—Another of the "Jones" comedy series being issued by the Biograph Company. This, like its predecessors, is good, clean comedy.

"The New Governess" was greeted with much indifference as the subject is an old repeated plot. An employe falsely accused of the theft of some money, arrested, tried, sentenced, sent to prison and then pardoned. While the staging is poor, the acting is very good. The producer cannot be complimented on the trial scene, as the wall decorations are very odd for a court room and the Justice bench looks insignificant.

"A Broken Heart."—A film of Lubin which made no impression on the audience. The subject is not a sympathetic one and the moral is not made clear. The photography and acting are fair, while the staging is weak. On the sub title, we read: "Theater Party," but it should be called by another name, as the interior of the supposed theater is a very crude affair, that would not even please a cafe concert hall. There is no perspective and the actors seem to perform on a stage not over a yard wide. Painted accessories no longer can replace the real article, now that keen competition on quality exists among the manufacturers.

"Tag Day" and "Bring Me Some Ice."—In these two films, the Essanay folks show great improvement. Although they stick to the comic, which in fact is the best work for them, they seem to abandon the long chases and the too silly stunts. The details are carefuly worked out, the actions are natural and well timed. The photography is greatly improved and by taking these films in a warmer climate, the Essanay Company brings out some fine tropical scenery. The hearty welcome given these films, proves that comic productions can please without being silly or a general destruction of property.

"His First Flight."—In this film, the Pathe Freres show us the flight of an aeroplane and give us an idea of the collisions we can expect, when air ships will be in vogue. It is not only a very interesting film but a very amusing one, and greatly pleased the audience. The chase of the headless omnibus passengers could be omitted without injuring the production, as it is easy to see that the passengers have not been decapitated but are merely covering their heads. The last scene in which the aviator reconstructs himself and returns to life, is one of those clever trick scenes for which the "Rooster" trade mark is so well known.

"Choice of Weapons."—A short comic which created a good deal of amusement. In this film the Pathe Freres give us a practical demonstration of smokeless powder. When the man tries his aim, he points his old pistol to a target. After a few attempts at shooting, we see the mirror fall to pieces and the man lay his pistol on the table. He has fired, missed the target, sent the bullet in the mirror and all this without

the least suspicion of smoke. Otherwise the production is well treated.

"The Pass Key."—In this film of Mr. Lubin, the producer seems to have neglected some of the details. We are shown a "sport" leaving his house. After closing the front door, the "sport" puts out his hands and finds that it is raining and at the same time, discovers that he forgot his pass key and he must go to his club minus his umbrella. Mr. Lubin does not show us the rain, but a fine sunshine. The interiors of several of the scenes could be vastly improved.

"Now I'm Here, I'll Stay."—A party of ladies and gentlemen said: "How silly it is. How can the Pathes commit such blunders? it cannot be so cold, to call for a fire, when the flowers are blooming." These remarks were justified. The manufacturers show us the mid-Summer, a fine garden, the husband reading his paper in the open air, the wife picking and watering flowers. When the visitors arrive, they have no overcoats, no furs, nothing to show any cold weather, yet after a few minutes in the house, they call for a fire, and while the fire is prepared, they light matches to warm their fingers, etc. If we knew who are the visitors, knew the reason of their visit, we could understand the subject and not class the production as one "with no sense." The whole trouble is that the letter of the visitors announcing their visit, appears on the screen, in such a small hand writing, that no one can read it and as we could not make it out, we could not understand why the hosts break the furniture and try to make it so uncomfortable for the visitors.

"Exacting Father-in-Law."—A comic of the Pathe Freres which left the audience rather cool. The subject is unnatural and the story not well told all the way through. How is it that after stopping the young man from riding his bicycle and telling him to walk, after preventing him from hiring an automobile, the father-in-law, still menacing with his revolver, forces the said young man to enter a carriage? When the young man escapes, dressed as a woman and is followed by his father-in-law, the general impression (such an impression is confirmed by the actions) is that the old man has detected his son-in-law and is shadowing him. This is not the case, as in the last scene, we discover that the old man had been following what he had supposed to be a beautiful young girl.

"How Mother-in-Law Got Even."—In general the poor mother-in-law gets the worse of the deal, but in this case she proves to be the winner and there is no doubt that the young husband, to avoid another cold shower bath, will be a very respectful son-in-law. In this amusing film, the Pathe Freres abandon the long chases and the unnecessary smashing of everything in the streets.

"On the Warpath."—A Western subject from the Selig studio which has great merit. It tells an interesting story of Indians and soldiers and the technical quality of the picture is surperb. The principal criticism is on the last scene. No one ever saw United States soldiers go into a fight with the Indians so slowly and calmly. And in the final mixup there is very little life. Aside from this, which may be considered a minor fault, the picture is good and furnishes a fairly accurate idea of conditions existing in the West during an earlier period of the country's history.

"Sherlock Holmes II."—The exhibitors who did show "Sherlock Holmes I.," will be pleased to know that the Great Northern Film Company has added two new chapters to this remarkable film: "Sherlock Holmes II." is on the market and "Sherlock Holmes III." will be released early in March.

"Sherlock Holmes I." showed us how Raffles stole the diamond necklace, how he was captured and sent to prison.

"Sherlock Holmes II." shows us Raffles serving his time. How he manages to send a word to his friends and how they help him to escape.

Once free, Raffles' first thought is to revenge himself on Sherlock Holmes, and for this he enlists the services of a pretty but depraved girl, to decoy the great detective to an old house, where he is met by Raffles under the disguise of an old woman. Sherlock Holmes, taken by surprise, is thrown through a masked opening in the wall, into an old sewer.

When Raffles and his associates discover that Sherlock Holmes has been rescued, they plan a second attempt on his life.

Raffles takes lodgings opposite the detective's home and watches for a good chance to fire his gun at Sherlock Holmes. Young Billy, the alert office boy, discovers the strange new tenant and notifies his master. Sherlock Holmes, guessing the intentions of the criminal, pulls down the window blinds

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The Capture of Raffles by Sherlock Holmes

and arranges a dummy at the window. At a given moment, Billy pulls up the blinds and Raffles, who had been watching for a good opportunity, takes up his gun and shoots. He hits the dummy, but great is his surprise when leaving the window, to find himself face to face with Sherlock Holmes in flesh. As Raffles turns to run away, he is caught by two officers.

If you have seen "Sherlock Holmes I.," you know that for excellence of photography, the Great Northern Film Company cannot be excelled, you know that the acting is practically what you would expect to see at the famous "Comedie Francaise" of Paris, and you know that the manufacturers of this film pay the greatest attention to all the details and are unsurpassed in their staging. "Sherlock Holmes II." is as much a masterpiece as its predecessor, and "Sherlock Holmes III." promises to hold the same rank.

In "Sherlock Holmes II." you will find the same quiet, cool and possessed detective, his clever errand boy Billy, and the other performers in their well studied characters.

VAUDEVILLE.

One or two acts stand out as remarkably good, and there are several which were above the dead level of mediocrity, but the bulk were too cheap to be allowed in a motion picture place. The writer can not see that the vaudeville sketches add anything to the attractiveness of the motion picture shows and it would seem good policy to cut out this expense and invest it in better films and more of them.

One would think to see some of the acts that the managers of the theaters are running charitable institutions. One cannot see any other reason for keeping on some of the acts which have been seen during the past two weeks.

A manager can scarcely be expected to make money enough in these days of sharp competition to put on all of the best acts. They cost too much. He might quite as well cut them all out and save that much money to be used in improving other departments.

THE LECTURES.

During the week some fair lectures have been offered, though in this respect there is more need of changing the lecturers than the lectures. Some of them know nothing about lecturing and others have only begun to learn the rudiments, consequently a good deal must be borne from them. Again it is fortunate the audience at motion picture shows are good natured and really want to see motion pictures, otherwise there might be sudden vacancies in the lecturing department.

The Philadelphia Projecting Co. has been incorporated to acquire the film rental business of Williams, Brown & Earle. The concern starts business in N. Ninth street with 490 reels of film in active use. The service will be entirely independent and will be under the management of V. R. Carrick, who managed the same department for Williams, Brown & Earle.

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Lubin,	" Oblivion
Kalem,	" Hot Air
Gaumont,	" Bankrupt
Urban-Eclipse	" Obscurity
Essanay	" Four-Flusher

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A. J. Langlois, Spring street, Adams, Mass. Electrician and operator. Five years' experience. Licensed. Sober and reliable. References.

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Fred Leslie, 73 First street, Albany, N. Y. Experienced licensed operator. Best of references.

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Lecturer, experienced on talking pictures. Address M., 254 Wyckoff street, Brooklyn, N. Y.

Blaine Day, Elkins, W. V. Experienced on road and stationary. Best references.

Chas. Rousher, 2219 S. Opal street, Philadelphia, Pa.; experienced operator.

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Wm. A. Clement, 939 North 7th street, Harrisburg, Pa. Experienced operator. Can put on the right kind of picture.

NOTES OF THE TRADE.

Longmont, Colo.—The Dreamland Theater has been sold to C. N. Schorley.

Sprague, Wash.—F. A. Gordon has sold the Dime Theater to H. Joseph Guerin.

New Sharon, Iowa.—Mark Boyd has sold his electric theater to C. A. Swischer.

Longmont, Colo.—The Lyric Theater at this place has been sold to Ralph Barney.

Bennington, Vt.—Messrs. Corbett and Grenan have opened a new picture show here.

Portland, Me.—James E. Moore is planning to establish a nickel theater here.

Toledo, Ia.—Mr. J. M. Wright is to open a new moving picture theater in Toledo.

Ogden, Utah.—Martin Beck, of the Orpheum Circuit, will erect a new theater here.

Lehighton, Pa.—The Lyric Moving Picture Theater, owned by O. F. Bittner, was closed.

Farmer City, Ill.—Mr. E. R. Simmons has sold his nickelodeon here to L. M. Gossett.

Newark, Ohio.—George Hufford has sold his moving picture show to William J. Ferry.

Hamilton, Ohio.—McCarthy & Ward are constructing a $25,000 moving picture theater in this city.

La Porte, Ind.—Mr. J. A. Williams is making arrangements to open a new moving picture theater here.

Lisbon, Ohio.—Mr. E. P. Burbick has opened a new moving picture show here. It is known as the Grand.

Rantoul, Ill.—John Sullivan and Ed Martin have purchased the new Kinedrome Theater of G. H. Miller.

Luverne, Minn.—Chet Webber and Claude Eckliff have purchased the Grand Theater from Al Grant.

Downing, Mo.—Todd Millican is making arrangements to opening a new moving picture theater here.

Seneca Falls, N. Y.—Henry Zurcher has sold the Dreamland moving picture theater to Ralph Sommers.

Mishawauka, Ind.—Messrs. John Berscheidt and Amos Ashling have opened a new moving picture theater.

Portland, Me.—Dressler Graphoview Corporation, all kinds of moving pictures and machines; capital $1,200,000.

Columbia, Tenn.—N. J. Carter has purchased the Electric Theater, on South Main street and taken possession.

Cheboygan, Mich.—Riley Cox has purchased the Electric Theater from Mrs. Tracey, and is now in possession.

Great Falls, Mont.—Wm. Cutts has sold his interest in the Dreamland Theater to J. E. Shattuck and P. I. Hindley.

Mitchell, S. D.—Messrs. Walpole & Goldhagen have purchased the Star Theater here and are now in possession.

Wheeling. W. Va.—The Lyceum, a new moving picture theater, opened on South Fourth street, to a packed house.

Two Harbors, Minn.—Charles Yernberg has purchased from Bertrand & Martin their interests in the Star Theater.

Defiance, Ohio.—A. H. Hughes is making arrangements to open a new moving picture theater in the Blanchard building.

Philadelphia, Pa.—George Hogg is estimating on revised plans for a moving picture theater at 413-17 South Fifth street.

Grand Forks, N. D.—Ralph Carter, of Crookstown, has purchased the Empire Theater here and will soon open for business.

Fort Wayne, Ind.—Joe Small has leased the Boyd Park Theater from the Fort Wayne and Wabash Valley Traction Company.

Louisville, Ky.—The Jackson Amusement Company will open a moving picture house at Jackson and Market streets, at a cost of $1,200.

Philadelphia, Pa.—George H. Earle has purchased the property at 917 Market street, upon which he proposes to erect a moving picture theater.

Saginaw, Mich.—Messrs. Rusco & Schwartz, proprietors of the Bijou Theater, have purchcased the Jeffers Theater and will soon take charge.

Petersburg, Ind.—The Crescent Theater Company, of Evansville, has disposed of its Theatorium at Petersburg to Murphreesboro parties.

Philadelphia, Pa.—F. C. Michaelson is taking estimates for a one-story moving picture theater to be erected for R. N. Beiman, at a cost of $60,000.

Roseburg, Ore.—Plans are under way for the erection of a $20,000 Opera House here. H. E. Hazelrigg, of Medford, is behind the movement.

Salem, Ohio.—Grant Snyder has sold his interest in the Nickelodeon to his partner, S. C. Chisholm, who will make extensive improvements.

Lafayette, Ind.—Ten thousand dollars is to be spent by the Columbian Amusement Company in improving and beautifying the Family Theater.

Bangor, Me., is to have another moving picture theater, which will open on Exchange street. The Graphic is the name of the new enterprise.

Polo, Ill.—Mr. Leigh Sauer and Mr. Floyd R. Hinkley will open an up-to-date 10-cent motion picture show in the Getzendaner building.

Hamilton, Ohio.—John H. Bromhard and John A. Schwolm will erect a $10,000 moving picture theater at the corner of Court and Second streets.

Salt Lake City, Utah.—The Luna Theater Company has been incorporated with a capital stock of $10,000. The incorporators are Max Florence, W. E. Sipe and Louis Marcus.

Baltimore, Md.—George C. Wilson has purchased the vacant lot at 14 North Gay street, upon which he proposes to erect a large vaudeville and moving picture theater.

Baltimore, Md.—Plans have been completed by Architect John K. Stack for the erection of a handsome moving picture theater at 839 Greenmount avenue for William E. Heise.

Philadelphia, Pa.—Architect E. Allen Wilson has been commissioned by Henry Gerlach to prepare plans and specifications for an amusement hall to be located on Thirteenth street.

Philadelphia, Pa.—Nathan Berman, contractor, is taking bids on plans for the alterations of two buildings at Sixtieth and Market streets, to be made into a moving picture auditorium.

Emmett, Ida.—Ed. Ford, of the Unique Theater, of Nampa, and W. Alexander, of the Magic Theater, in Caldwell, have formed a partnership and will open a similar theater in Emmett.

Albany, N. Y.—The Albany Majestic Theater Company has been incorporated with a capital stock of $50,000. The incorporators are Emil Deiches, Bertha Rogowski and Albert M. Solomon.

Newberry, Ind. Sta., Williamsport, Pa.—Messrs. Lou Cupp and George Mears have purchased a lot at the corner of Fourth and Diamond streets upon which they will erect a moving picture theater.

Paris, Tex.—The Lyric Theater here has consolidated with the Jewel and is giving the public high class pictures and vaudeville. Mr. Bert Hildebrandt is opening a moving picture show on South Main street, under the name of Bijou.—J. H. Noyes.

Portland, Me.—A new company known as the Universal Film Projecting Company, have been incorporated to manufacture moving picture machines, with a capital stock of $200,000. The incorporators are C. E. Eaton, T. L. Croteau and J. E. Manter.

Brooklyn, N. Y.—Bristol Amusement Company, promoters of moving picture theaters, have been incorporated, with a capital of $10,000. Incorporators: Geo. H. Bristol, 100 Elkton street; C. R. Nims, 763 Hancock street, and H. W. Johnson, 484 Decatur street, all of Brooklyn.

Fall River, Mass.—Mooney's Moving Picture Theater opened on February 13. The hall seats from 350 to 400 people and they have installed a Motiograph with a throw of 92 feet, giving a 10 x 14 picture. H. R. Archer, who is the manager, was formerly connected with the Puritan Theater Company. The new theater is located at No. 1338 Pleasant street.

Boston, Mass.—The A. A. A. has, through its secretary, F. H. Elliott, made arrangements with the leading moving picture houses to furnish affiliated clubs with all the films made by these concerns which would be of interest to automobilists. A special rate has been offered to the clubs for the reproduction of these films in their club houses during the Winter season.

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535-536-537 Knickerbocker Theatre Bldg., 1402 Broadway, NEW YORK
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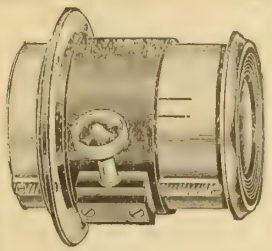
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CORRESPONDENCE.

PROTECTION TO THE SHOWMAN, OH PIFFLE!

Cleveland, Ohio, February 17, 1909.

To the Editor of Moving Picture World:

FOR NEW THEATERS.

The Patents Company **will protect theaters already established as far** as may be possible, and it will issue licenses to only such new places of exhibition as obtain the approval of The Patents Company before they are established. The Patents Company **will approve only such location as in its opinion will support new houses and meet a public demand.**

(From the M. P. P. Co.'s Circular.)

The above is the strongest point that has been worked upon the showman, inasmuch as it appeals to his selfish instinct, or his business instinct, which is one and the same with us all. On top of this the local exchanges advertise:

"You will be GUARANTEED PROTECTION AGAINST the Cut-throat Competition that has almost ruined you. OUR ADVICE is SIGN your Contract at once, and get on the road to Prosperity."

Now this all looks good in theory and I for one have waited patiently to see how it would work out in actual practice and, without claiming any Sherlock Holmes ability. I have located a couple of "practical illustrations" right in this city that will doubtless be matched all over the United Sates. I illustrate by using street names and numbers to prove facts submitted. The names are "phoney" for obvious reasons. When the ominous February 1 arrived and "the boys" were duly signed, among the bunch were Brown, Fifty-fourth and Broadway; Jones, Fifty-fifth and Broadway; Robinson, about Fifty-eighth and Broadway, this city. All these are small places, though plenty big enough for the patronage of the outskirts and the owners will swear there isn't room for any more. The two local "trust" exchanges are supplying Brown, Jones and Robinson with pictures, when along comes a "guy" with a proposition this week to "Mr. Trust Exchange" No. 1. The "guy"—I can give his name if necessary—has leased a big, brand new hall, 350 seating capacity, right in the midst of poor Brown, Jones and Robinson, or to be more precise at 5619 Broadway; landlord, Mr. Palada.

The lease is signed, too, and the show is being installed. By whom do you suppose? Well the partner of the "guy" is "Mr. Trust Exchange Man" No. 1. Protection? Piffle! Now for case No. 2. Messrs. Green and Black signed up on the "Fatal 1st"—Green is located at 5600 Lorain avenue, this city, Black at 4100 Lorain avenue; 15 blocks separate these two suburban shows but as the numbers "skip" there are only 11 blocks in fact, and Green and Black have not yet waxed fat at this distance apart. However, along comes a "guy" after Green and Black were signed and installs another show of double the capacity of seats **right between poor Green and Black,** and who supplies the pictures do you suppose? Why, "Mr. Trust Exchange Man" of course, and he's giving a "big double show fer a nickel on Sunday" while his neighbor at the old stand is trying still to get a dime. "Protection?" Again I say "Piffle!" Now in the case of Brown, Jones and Robinson the new "guy" with the big new hall and a film man for a partner will naturally "eliminate"—that's a soft Rockefeller term—Brown, Jones and Robinson with their three little cosy parlors. It will simply be a case of the "survival of the fittest" and the fittest will be the new "guy" with the first runs at a nickel—Brown, Jones and Robinson never could stand to pay for even second run stuff, so what's the answer? The answer is just this: B., J. and R. will go down and out, **SURE.** That is working out the theory of the M. P. P. Co. beautifully and "Mr. Trust Exchange Man" will have the location to himself very soon.

It is nothing to me as an exhibitor what happens to my fellow showmen, as in both these cases the outcome **cannot** affect me—being too far away—but I simply will not, nor never would, listen to this poppycock talk of "Protection" to the showmen by the "Trust" or its agents. The exchange will get all he can in rental and work one showman against the other for "first run" and the showmen will pay as little as possible, which is right and natural, and any showman is a chump who signs up in any deal curtailing his liberty in the getting of films in the open market.

The two cases quoted prove this and I'll have more on this

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JUST GIVE US A TRIAL

The Calumet Film Exchange

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shortly and I have no doubt that every city "signed up" will show the same condition of affairs.

I have given facts and locations, now let the M. P. P. Co. "show me" in rebuttal where the "Protection" is coming in to my fellow members of the Cleveland Association of M. P. Showmen, Messrs. Green, Black, Brown, Jones and Robinson.

Yours truly,

SAM BULLOCK,
Member Ex. Board, C. A. of M. P. Showmen.
2535 Lorain avenue, Cleveland, Ohio.

GAUMONT CHRONOPHONE.

New York, N. Y., February 26, 1909.

In view of the many false statements that have been made to the effect that motion picture films manufactured at the various Gaumont factories are not being marketed under license of the Motion Picture Patents Company, I make the following declaration:

Standard Gaumont motion picture films are marketed in the United States exclusively by Mr. George Kleine, under a contract made with him in September, 1908, to run for a term of years, under his license from Motion Picture Patents Company

Gaumont Chronophone films, that is to say, our talking picture films, will be marketed in this country by Gaumont Company, a New York corporation, also licensed by the Motion Picture Patents Company. (Signed) L. GAUMONT

UNDERPAID OPERATORS.

Charleston, W. Va., February 18, 1909.

The Moving Picture World.

Gentlemen:—Will you please publish this in your letter column? Some time ago, about October, 1908, The Wonderland Theater, of Charleston, W. Va., caught fire, and in it two reels of film and everything in the room burnt, in which the operator was burnt badly, having to go to the hospital for about one month. After being out of work for eleven weeks the proprietor of the theater wrote out a paper for him to sign or quit work. The paper was for him to work for some time for $10 a week, on which he quit. We have no protection here. The man that has taken the operator's place there gets $10 a week and he never ran a machine before. I would like to see if we cannot have a branch union from some other town for protection here.

Yours respectfully,

GEO. WASHINGTON.

PICTURES THAT DO NOT PLEASE.

Bellaire, Ohio, February 18, 1909.

Moving Picture World.

Gentlemen:—Would like to file a protest in regard to certain makes of pictures.

We read in your valuable paper where you recommend a censor of all pictures.

We think it about time that something of this kind should be done when such firms as the Edison Manufacturing Company puts out such pictures as "Unexpected Santa Claus," "Modest Young Man" and "Adventures of an Old Flirt."

If such pictures as these do not kill the moving picture business I can't imagine what will.

These pictures might go in the tenderloin district of a large city, but in a small town like ours where we have as many church-going people as the other class, they will not stand for these kind of pictures.

You might say, why do you use them? I answer by saying, we are a hundred miles from the film exchange with which we do business and as a usual thing the films do not arrive until late in the day of use, giving us no chance to replace them.

And you know it would be impossible for a film exchange to allow the exhibitors to select pictures which they wished to run on certain dates. And for that reason the fault lies wholly with the manufacturers.

If all the manufacturers would wake up and make some pictures like the Selig Polyscope, Vitagraph and Essanay the moving picture business would be looked upon as any other legitimate business.

We sincerely hope that manufacturers as a whole will in the future avoid making such pictures as above named. I am

Yours truly,

GEO. D. SPRAGG,
Per S. N.

The New Kind

Independent Film Service!

To Manager:

Dear Sir:

Would you like to have an EXCLUSIVE film service in your locality, with all NEW SUBJECTS and pictures you or your competitor NEVER had? Subjects that neither the Independent or Association have, and all NEW GOODS?

We only supply ONE customer in a locality, and the "early bird" gets the one.

WE HANDLE THE FILMS OF THE FOLLOWING MAKERS:

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Stories of the Films.

BIOGRAPH COMPANY.

THE PRUSSIAN SPY.—A dramatic episode during the Franco-Prussian war. Lady Florence is enamored of a young Prussian soldier. Count Lopes, an officer in the French army, also loves her, but is rejected. He suspects she loves another, and watches to find out who his rival may be. A Prussian spy has been tracked to the mansion, and the Count has reason to believe that he is the favored one, as he sees him enter her window. Following, the Prussian is hidden by Lady Florence in a closet, when the Count enters. He accuses her; she denies even on oath; but the Count detects her anxious look toward the closet. Considering it undignified to search, he plans a more subtle means. Calling two of his lieutenants, he pretends to test a new revolver, using a panel of the closet as a target, still giving her Ladyship a chance to present her lover; but she is obdurate and denies his accusation. Her Ladyship dispatches her maid to the upper floor to remove the trapdoor above the closet, but too late, for the shots are fired, and when the closet door is opened the sad truth is revealed. This is a subject most beautifully staged and acted with convincing discretion, as well as photographically perfect. Length, 465 feet.

A FOOL'S REVENGE.—A Free Adaptation of the Story of Rigoletto. We should not despise the fool, lest we become self-contemptuous, for, as Boileau, the great French poet said, "This world is full of fools, and he who would not wish to see one, must not only shut himself up alone, but also break his looking-glass." The Biograph here holds up to your pity a court-fool, whose inordinate love for his child prompted him to plan vengeance which reverted upon himself. The Duke suffers from melancholia and his courtiers are at wits' end to dissipate his ennui. Diversion of all sorts are brought, but without success, until at last they decide to abduct the pretty daughter of the fool and bring her to the Duke. This is effected, and when the Duke sees her he falls deeply in love with her, but her pure innocence instills in him a higher, holier devotion than he was accustomed to experience, so he harkens to her plea, and throwing his cloak about her, sees her safely home. This is witnessed by the fool, who is in hiding, and misjudging the Duke's attitude, vows vengeance. To this end he enlists the services of a nomad couple who are dwelling in a hut not far off. He bargains with them that to kill the man he shall point out he will pay them five hundred louis. The pact is made, and the Duke is pointed out to them by the fool as he strolls in the gardens with the girl. As the Duke leaves the girl she espies the trio skulking on the grounds and follows them to the hut, where she overhears the plan. She at once decides to save the Duke, but how? To tell him would incriminate her old father. Nothing seems feasible but self-sacrifice, which she bravely determines to do. Going to her house, she dons male attire and with the cloak the Duke had loaned her thrown over her shoulders she bids adieu to her home and life and like a soldier goes bravely unto death. Entering the hut, her face hidden, she receives the blow intended for another and dies before the horror-stricken gypsy couple, who discover their mistake. They, however, put her body in a sack, and when the fool appears, collect their promised fee and flee. The fool is now in a state of fiendish exultation over the seeming success of his vengeance, and after dancing gleefully around the sack, determines to make away with it, but upon picking it up is startled by the litheness of the form enclosed. Ripping open the sack, the sight that greets him fairly freezes his blood, for there lies his own daughter, cold in death, a victim of his own dastardly plot. This final scene is without doubt the most intense bit of work ever done in motion pictures. Length, 1,000 feet.

HIS WIFE'S MOTHER.—That one may be killed by kindness is a demonstrated fact, but that dire deeds may be wrought by generous acts is a rarity. Jones does, though, with great success. But, then, Eddie has never fallen down yet, although he has gotten into some awkward positions. Wifey's mamma promises, or rather threatens, a visit. This, of course, is most delectable news to Jones—"not"—and when she arrives he is further perturbed by her egotistical domination of the household. Son-in-law must not smoke, nor drink; the maid must not frill nor flounce, but attire herself austerely demure. To say that this gets on Jones' nerves is putting it mildly—but what can he do? "Ah! an inspiration It takes nerve, but it is worth a chance." So he sets out to make his wife jealous of her own mother. First he goes out and buys her candy and flowers, then he showers attentions upon her to the extreme neglect of wifey, which starts things in the right direction for Jones. After this he takes mamma dear to the milliner's and buys her a Merry Widow creation that is a marvel of merchandises de mode. All this, of course, costs money, but it is well spent, for the effect is very apparent, and the master stroke was struck when Jones takes mamma to Rector's and introduces to her notice that effervescent bubble water, champagne. Well, you see the stiff, prim old lady soften and become the giddiest girl extant. Back home they go, and it is all off between mother and daughter, and Mrs. Jones packs up mamma's duds and fairly throws her out of the house, with an injunction to go away and never come back. Of course, Jones is in bad for a time, but when he explains that what he did was induced by his selfish love to have wifey all to himself, he is forgiven and receives the usual "make-up" kiss. Length, 523 feet.

EDISON MFG. CO.

THE LANDLADY'S PORTRAIT.—Synopsis of scenes:

In the ranks of those who strive for the advancement of Art, the lot of the poor Artist is generally one of trials and tribulation.

Seignior Daub, an Italian artist, has neglected to pay his room rent for some weeks. How he has evaded payment for so long a period, considering the feline instincts of his landlady, can only be conjectured.

His long road of successful evasion has its turn when she suddenly appears and demands payment. A tramp, who is hiding behind a screen, sees the artist's dilemma, and suggests behind the landlady's back that the artist paint her picture in lieu of rent. "Happy thought." The landlady, flattered at the artist's admiration of her beauty, agrees to an immediate sitting, to the discomfiture of the tramp. The disgusted artist sticks manfully to his task. The minister calls. The maid announces him. The landlady, after admiring her portrait, leaves the room, while the buxom servant girl lingers. The jubilant artist enters and hugs and kisses her. The tramp attempts to join in, only to find himself sprawling on the floor. Not satisfied, she chases him with a paint brush. He hides behind the easel. She makes a lunge at him and daubs the landlady's portrait. The picture is ruined. The artist is in despair. The landlady is coming with the minister. All is lost. The artist and tramp find refuge on the roof. The landlady breathes vengeance. She follows and appears over the ledge with a club. "Horrors." The artist falls through the skylight into the studio and hides in the chimney place. The tramp falls down the chimney, and both roll out on the floor.

The landlady enters the studio and is captured, tied and placed in the chimney. The artist and tramp escape. "Congratulations." App. length, 600 feet.

THE JANITOR'S BOTTLE.—Synopsis of scenes: "I wish him health and happiness," said the janitor, as he opened the bottle of Old Rye, sent as a present from his brother Jerry. He was about to drink, but the friendly remembrance was fatal. The maid warns him of the approach of her mistress, and he hides the bottle in the desk drawer.

Much to his discomfiture, he is immediately sent out to mail a letter. Mr. Biggs, while looking for a paper, finds the bottle, and thinks it's one he has previously concealed and forgotten. While engrossed with an "eye-opener" he is startled by his little daughter Ethel, who asks what he is doing. He tells her he takes it for gout, and he illustrates the malady by limping around the room. Baby Ethel disposed of, Biggs tries again, but is interrupted by a poet, who desires to marry his eldest daughter. Biggs, exasperated, uses little ceremony and hustles Mr. Poet out. The bottle is hurried back into the drawer as Mrs. Biggs enters with gouty grandpa. Grandpa is made comfortable and Mr. and Mrs. Biggs leave for a ride. Little Ethel enters, and while playing battledore falls on grandpa's gouty leg. Feeling sorry, she brings him papa's medicine.

The remedy just suits grandpa. To keep it for himself, he changes the label to poison, and hides the bottle behind Miss Biggs' picture. Grandpa, satisfied, goes to sleep. The poet, tired of life, enters to hang himself to the chandelier before the image of his loved one. One last look—he discovers the supposed poison—" 'tis a better way to die" —Miss Biggs discovers him while drinking—her screams arouse the household.

The janitor recognizes his bottle and seizes the poet. Down comes the chandelier on grandpa's leg.

All are incensed against the poet and he is hustled ignominiously from the house. App. length, 400 feet.

LEFT OUT.—Synopsis of scenes:

The silent tragedies of life are the saddest—and the saddest of all is that of a lonely child, bereft of mother, with a father in name only, indifferent, careless, perhaps brutal. Or worse, still, if naturally kind, but calloused and soddened through intemperance.

Such is the story of a childish sorrow told in our picture. The story of a pretty, delicate child, to whom misfortune came with crushing blows. First in the death of a loving mother—then in the coldness and neglect of a good, well-meaning but weak-willed father, who is cast down by the loss of fortune and position.

The little one knows that her clothes are poor and, child as she is, can understand why she is slighted by other children and left out of every childish game. No one knew when her voice was choked—nor cared when she stole away.

No one save God, saw how at last she crept through the gate and the grasses deep, past the wall to a lonely grave where her mother lay asleep.

Could the mother feel in her narrow bed the wee

cold hands as they groped about looking for love and sympathy as the big tears dropped? Ah! no—for even at the grave she had been left out.

Woe to the world were it left unguided by a mightier hand than man's—for black despair must soon enshroud us—and so the cloud lifts from the little one's life. Her father comes to realize his weakness—and wrought to a mighty resolve by the pathetic figure at the grave, conquers a bright future for both. App. length, 900 feet.

ESSANAY FILM MFG. CO.

SHANGHAIED.—This intensely thrilling, dramatic subject is filled with heart interest from the opening to the final scene, and tells its story of love, hate, and attempted revenge, without the need of a shot being fired or a knife used. The story teems with excitement and has been produced with the aid of the best talent that can be secured in this country.

The diversity of scenery adds greatly to the charm of the film; portions of the story being surrounded by the beautiful California scenery, notably that of Catalina Islands, Pasadena, Cal., and the famous docks of San Pedro.

Two young men, one the son of a rich shipowner, the other a poor country lad with no prospects but his ability to make his way in the world, love a pretty winsome lass. The rivalry on the part of the latter is friendly, although he is well aware that his position in life does not give him the opportunity of surrounding the girl with the good things of life. The young shipowner's rivalry is of the opposite nature, filled with venom, and he considers it an effrontery that a poor country lad should dare attempt to rival him in the affections of the lady of his choice.

The girl is finally put to the test, and in a dramatic scene declares her love for the hero. The unsuccessful shipowner, much angered by his defeat, swears vengeance.

Finding the girl alone, the shipowner again attempts to force himself into her favor, but is repulsed. Her infuriated admirer grasps the girl, forcing a kiss upon her lips just as her accepted lover appears upon the scene. The boy, in his anger, knocks the man down, and after a struggle, forces him to apologize. The humiliation hurts him more than the blow, and in his bitterness and anger the shipowner secures the services of some of his seamen attached to a sailing vessel about to leave port and track our young hero as he is leaving a rendezvous with his sweetheart. They attack the youth in a lonely spot, and after a severe struggle, render him insensible and take him aboard the vessel. The lad is forced by the captain to sign articles as an apprentice, then beaten and abused, is made to swab the decks.

Biding his time, he strikes the officer in charge, knocking him down. Then plunges overboard and after swimming until he is thoroughly exhausted, reaches the rocks of the shore. (The scenery at this particular point where our hero climbs the rocks with the surf and wild waves dashing about him cannot be excelled.)

After eluding the pursuing crew our hero starts back to his lady love's cottage. In the meantime the shipowner has taken into his service a renegade Mexican, and with his aid, after knocking down her old colored servant, kidnaps the now unprotected girl, taking her to an abandoned mission, where he forces an old priest residing there to promise to marry them, regardless of the girl's consent.

The youth at last reached the mainland after a perilous climb over almost inaccessible rocks, and learns from his sweetheart's servitor the story of the outrage. Scarcely able to walk, owing to his former exertions, he secures a horse from a friendly traveler and goes in hot pursuit, reaching the rendezvous just as the final words are about to be spoken.

Realizing his helplessness, in his already weakened condition, he grasps a revolver from the Mexican's holster and puts both the shipowner and his accomplice to flight. With his sweetheart in his arms he persuades the priest to repeat the ceremony, and the final words that his unexpected appearance prevented are then spoken that make them man and wife.

We honestly believe, without egotism, that no stronger film of a like character has ever been produced by any American manufacturer. The photography is absolutely perfect and together with the scenery and the excellent action of the characters, this film, we believe, will stand preeminently alone. Length, 1,000 feet.

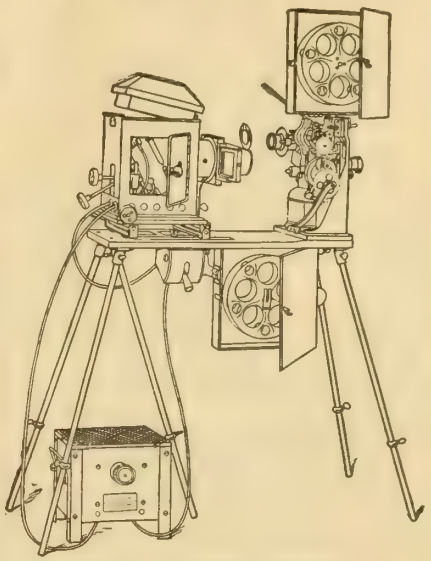
KALEM COMPANY

THE OLD SOLDIER'S STORY.—Ladies and Gentlemen: As Memorial Day approaches we naturally turn back to the stirring days of '61, and the old veterans in every town and hamlet in the country will be found getting out the faded blue and gray uniforms and preparing for their annual homage to the flag. The old battles will be fought over again and the young folks will listen with wonder to the stories of the grandfathers. In this film we illustrate in a very graphic manner one of these "Old Soldier's Stories" and we believe you will find it all the more interesting in that it is told from a Southern point of view. An old Confederate veteran tells how he once engaged in a secret service enter-

EDISON KINETOSCOPES

Competition is Keen in the Motion Picture Exhibition Field

The large profits secured at small expense induce many to take up this form of entertainment. An Edison kinetoscope puts an exhibitor in a class by himself. Its brilliant work, safety, simplicity and low operating expense give those who use it a decided advantage. If you are going into the field, start with the best equipment. If you are in it and want to keep your profits where they should be, learn about the Kinetoscope. Among Mr. Edison's many recent improvements is a



Prices from $90.00 to $225.00.
Complies with Fire Regulations of all cities.

New Style Rheostat

The old style wire resistance coils have been entirely discarded and replaced with Cast Metal Grids, supported and insulated by water and fireproof material. The Rheostat can be used on either direct or alternating current of any frequency, with equally good results, and in either case a maximum current of 40 amperes may be obtained without excessive heating on a line voltage varying from 100 to 125 volts. The front, back and sides are enclosed with solid sheet metal, while the top and bottom are enclosed with perforated sheet metal. The operating switch, switch contacts and binding posts are all inside the sheet metal frame and are thoroughly protected from outside contact. The switch handle, which is of non-conductive material, is outside the sheet metal frame, and arrow pointers indicate the position of the switch in reference to the "On" and "Off" points. The binding posts, although inside the sheet metal frame, are readily accessible and are adapted for either round or flat terminals. The open space on all four sides of the Cast Metal Grids, or resistance material, and the perforated sheet metal on the top and bottom of the enclosing metal frame provide an ideal ventilation and permit the heat to be rapidly dissipated.

EDISON FILMS

are full of life and action. The subjects are well chosen and acted out before the camera by good talent. New films are issued each week, ranging from thrilling melo-drama to bright and amusing comedy. The subjects are always clean, giving offense to none.

NEW SUBJECTS:

Shipment, March 2, 1909

100 PER CENT. JEALOUSY
Comedy
No. 6427 Code, VENGOLINE
App. Length 405 feet

BOYHOOD DREAMS
Comedy
No. 6428 Code, VENGUDE
App. Length 425 feet

Shipment, March 5, 1909

A BIRD IN A GILDED CAGE
Dramatic
No. 6429 Code, VENTANERO
App. Length 900 feet

NEXT WEEK'S SUBJECTS:

Shipment, March 9, 1909

THE COLORED STENOGRAPHER
Comedy
No. 6430 Code, VENTANIA
App. Length 635 feet

MARY JANE'S LOVERS
Comedy
No. 6431 Code, VENTANICOS
App. Length 265 feet

Shipment, March 12, 1909

THE STAR OF BETHLEHEM
Religious
No. 6432 Code, VENTANILHA
App. Length 950 feet

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prise, how he penetrated the enemy's line in disguise, how he barely escaped capture by the skin of his teeth and how he finally delivered his message in safety.

Scene I.—"Now, Hurry Back With That Yeast." A typical Southern home, with a broad and low veranda overlooking the distant cotton fields. It is the home of our hero, the old Confederate soldier, whom you now see as he limps out of the door. He is crippled with rheumatism, but for all that is still as active and spry as the best of them. He puts on his specs and sits down to read the weekly paper, and as he does so his housekeeper comes out with her pan of flour, for it is baking day and time to knead the dough. We all of us find that now and then we need the dough. But the one necessary ingredient is the yeast, and down South they get it in a jug in liquid form; rarely ever in the compressed tablets used in the North. And the yeast being missing it is up to the old vet to amble off to the corner grocery after it. He puts on his hat and his old service coat, and, leaning heavily on his cane, starts away on his errand.

Scene II.—The "Boys" Fight Their Battles Over Again and "Zeke" Tells His Story. Here we are at the country store, and you know very well that before you is a bunch of "old boys" fighting over their battles. With miniature fort and parapet built of sand and with tiny flags to indicate the various positions of the troops they have the entire field plotted out, and in their dimming eyes they can actually see the bloody fray as they saw it in reality years ago. All are intensely interested and even the storekeeper joins the group as the battle progresses.

But here is our old friend, "Zeke." See how reverently he kisses the flag and how they all bear homage to it. And now he has forgotten all about the yeast. He takes a chair and starts to tell the story which will now be unfolded in beautiful pictures before your eyes. I am going to tell it to you just as "Zeke" told it on that day.

"Yes, boys, I well remember the day I started for the war. The roses were in bloom about the cottage door and my old mother and father, God bless them, were there to say good-bye. But hard as it was to leave the old folks, it almost broke my heart when I had to say the final parting word to my dear wife, my bride of but two short months.

"I joined Mosby's men, as you all know, for I knew horseflesh in those days and I just naturally drifted into the cavalry. Well, we all w'ant no regular troop. We just skirmished around where we thought we could do the most good and we camped in barns and farm buildings wherever they were handy. One day during the second year of the fighting we were on scouting duty when our Colonel, Mosby, found that the Union forces were making a forced march intending to cut out a big store of supplies which we had in a town some twenty miles south. It was up to him to notify the general. Well I remember it. We were just getting ready to have a snack to eat, under the shelter of the old flag, when Mosby comes out and says: 'Boys, who'll take this message to headquarters? The Yanks have cut us off and it will be a risky thing, but it's got to be did and I want a MAN to do it. Well, you'd oughter hear the yell. We all volunteered, every man of us. And, boys, it was me he picked out. He knew I could ride like the devil and he knew I was a bit of an actor and had some old wigs and whiskers in my kit. He says to me, 'Zeke, you're the boy. You fix up like an old peddler and with a little luck you can get through the lines.' So I starts out.

"I made pretty good going until I got in sight of the Yankee pickets, when I took to the brush, but I didn't know then that I was being trailed by a Yankee spy. I didn't learn that till years later. But he nearly got me. I'll give him credit for that. I ducked into the brush because I wanted to change my face and the highway was no place for that.

"Afore long we comes to the Yankees' headquarters. I makes an awful fuss about it and out comes General Grant himself, smoking a black cigar, just as I had always seen him in the pictures. I shows him a paper saying I am a poor old man on my way to Fredericksburg to see my sick daughter and would he kindly give me a pass. He looks me over and sees nothing wrong. I makes believe to faint again and that fetches him. He puts a loaf of bread in my basket, gives me a pass and sends me along. Good fellow, that Grant, the greatest general of them all.

"It was only a short run to the river opposite Fredericksburg and I knew it was up to me to swim. I didn't waste no time about it, either. They were close behind me and I could feel the bullets whizzing past my head. But they didn't hit me and I swum on. They took to the water, too, and swum after me. I'll give those fellows credit for being as game as they make 'em.

"Swimming with all your clothes on is no fun, let me tell you, and I was about all in when I reached the opposite shore. But those there Yanks with their guns were right behind me, and they'd have caught me right then and there if I hadn't tried a trick I learned at fox hunting and doubled my tracks. I threw them off and that was the last I saw of them there Yanks. I guess they had another wet time getting back.

"Well, I delivered that message and I was just in time, too. Our general said: 'Zeke, you are a hero.' Yes, sir, that's just what he said."

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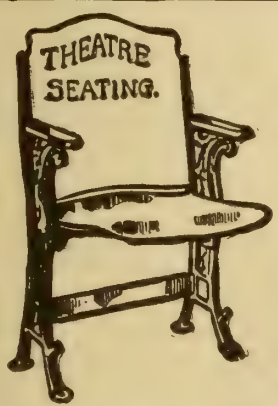

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And so the story ends and all the boys are cheering, when an unexpected interruption occurs. The bread is waiting for the yeast. A female tyrant appears and the hero who forgot his errand is walked off by the ear, while the air rings with the shouts and laughter of his old cronies.

GAUMONT.

(George Kleine.)

THE PIANO TEACHER.—A story of intensely dramatic interest. The scene opens with a view of the sitting room in the home of a merchant. Those present are the merchant, his daughter and a childhood friend. As the lady leaves, the glances of the young man testify of the infatuation he has for her. At the home of her pupil, the teacher meets the latter's brother and readily falls a victim to his suave manner. Friendship soon ripens into love and before long the young lady is seen to make her departure from the paternal domicile to be married to her new-found friend. "Married in haste" in this instance also gives cause for "repentance at leisure." The husband proves unfaithful and the young woman soon finds herself called upon to seek legal separation. She returns to her home, but the stern father is obdurate and will not grant his pardon. Her child she entrusts to the maid in her father's home and then goes out to seek a livelihood as best she can. The child is well taken care of and prospers in the luxuriant atmosphere of her indulgent grandfather's estate. Years have passed, and one day as the maid is out with the child a woman of emaciated appearance and with torn garments is seen asking alms. The merchant passes on after bestowing a coin in the uplifted hand. The benefactor, however, is recognized, and the woman, after gazing furtively and longingly at the child, tries to depart, but is recognized by the maid as the mother of the child. Her childhood friend is present, and moved to compassion, begs her to remain. They escort her into the home, and when the father returns efforts at reconciliation are unavailing until the little daughter intercedes. Excellent photographic quality. App. length, 857 feet.

IN SORE STRAITS.—A drama of merit, excellent quality and detail. After a series of misfortunes, an entire family is driven to seek public charity. The aged father is left with the daughter by the roadside while the son seeks food for the starving group. His efforts meet with poor results, and in a moment of desperation he follows the insane promptings of an unsound mind. His dependents, however, fare better in his absence, as they are taken up by an aristocratic young woman, who, singularly enough, proves to be the wife of the man attacked by the unfortunate pauper.

When the latter is overpowered and learns what kindness has been shown his family he becomes penitent and seeks pardon, which is granted. App. length, 522 feet.

WALKING ON HIS TOES.—A most amusing comedy with a highly entertaining performance of walking on the toes of a pair of specially constructed shoes.

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URBAN-ECLIPSE.

(George Kleine.)

THE SAILOR'S BELT.—In a coast town the family of a fisherman is meeting with hard luck. A solicitor threatens to sell the home to realize on a mortgage when a young sailor magnanimously offers his savings to pay the indebtedness. The auction sale is prevented and the sailor goes on in pursuit of his calling. An accident at sea causes the sinking of his vessel and the young man is rescued from the wreckage washed ashore. He is taken to the nearest home, where loving hands lend every aid to a speedy recovery. By means of his belt he is identified as the sailor who furnished the funds to pay the indebtedness on the homestead. His attentions to Mary Ann, the daughter, and now his nurse, are received with favor and the two hearts soon unite to beat as one. Thrilling and intensely interesting. App. length, 483 feet.

AN EMBARRASSING PRESENT.—This subject depicts very amusing scenes incident to having a consignment of strongly aromatic delicatessen as baggage on a pleasure trip. The pleasure seeker just having left his home, the expressman follows with a package and makes delivery at a Summer garden. When an obnoxious aroma is perceived, the owner of the parcel endeavors to leave it behind and is just entering a carriage with his wife when an attendant succeeds in overtaking him and delivering the forgotten (?) article. A number of similar experiences are made when the parcel falls into another's hands in an improper manner. The latter seeks and receives satisfaction with a vengeance; a gendarme exacts tribute, and numerous other efforts are made to dispose of the embarrassing gift but to no avail. Finally they determine to inter the cause of offense, but are detected by the gen-

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darmes and obliged to disclose and explain their act before they are permitted to depart. App. length, 410 feet.

PATHE FRERES.

THE MISER.—A young man is in love with a pretty peasant girl, and as the couple are chatting, the maiden's father appears on the scene, and after ordering the girl to retire, tells the youth that he will not tolerate the latter's attentions to his daughter, and orders the young man away from the place. Returning home in a most distracted mood, the youth tells his parents of the sad termination of his love affairs, and complains of being too poor to have any right to pursue his purpose.

His father, who is an old miser, becomes suspicious of his son and fears that the latter, in a fit of desperation, will rob him of his gold, which he has stored in the house. Awaiting an opportunity, the old miser takes his bag of gold and going to an obscure spot, buries it, but his good wife, suspecting as much, follows him, and when the old fellow leaves the spot, thinking that his gold is hidden, the woman goes and digs it up. Returning home, the old lady turns the money over to her son, who, overjoyed, rushes off to the home of his fiancee, and presents her with it, whereupon the latter's father, seeing the large fortune in the young people's possession, gladly gives his consent to their marriage.

The old miser takes a trip up to the place where he has hidden his treasure, and to his horror discovers that it has been taken. Immediately he becomes suspicious of his wife, and rushing home accuses her of the deed. She admits her guilt, and the infuriated old man grabs her by the throat and is strangling the terrified woman when the son rushes in and saves his mother's life. The youth immediately gives back the coveted gold and the miser is so elated over having it returned that he becomes hysterical, and falls in a fit on the ground. The excitement is too much for him and he dies on the spot, clasping his gold to his heart. Length, 519 feet.

GRAND CANAL, VENICE.—The beauties of the famous city of Venice are brought before our eyes as we gaze on this magnificent picture, which takes us in fancy for a trip through the many waterways of that ancient city, renowned for its many magnificent palaces, all of quaint architectural design. Floating tranquilly down the Grand Canal, we view with unbounded admiration the "Casa d'Oro," the most magnificent of the marble palaces. Next we see the Rialto and the famous St. Mark's Cathedral, then we have an opportunity of seeing at close range the Royal Palace with its beautiful piazza and massive pillars. Finally we pass the Palace of the Doges and the prisons, and can well appreciate the inspiration that prompted the author of the phrase, "Men built Rome, the gods Venice." Length, 410 feet.

WHAT A UNIFORM WILL DO.—Two burglars are seen entering a house where they are fortunate enough to steal a policeman's uniform and outfit, and escape through a skylight to the roof, after which they slide down a drain pipe to terra firma and make good their escape. Going to an old shanty, one of the pair dons the uniform and they both start out to see what can be realized by such a good disguise. Their first victim is an old fellow who has just arrived from the country, and who stops to ask the supposed policeman a direction. While he is being directed, one of the fellows runs away with his handbag, while the policeman gently lifts the poor old fellow's wallet, and starts in hot pursuit of his companion.

Next they hit on a scheme whereby they can make a little loose change, and one of the rogues stops in front of a factory, where the crowd of employees are just coming out. He starts to give a performance, using a sword as the main attraction, but just as he is about to swallow the keen edged piece of steel, his companion comes up and orders him away. The latter then goes along the street and steals a bicycle on which he makes his escape, and at the moment his pal comes along and the crowd thinking that he is a policeman appeal to him to follow the fleeing thief. Jumping on another wheel he starts in pursuit, and when they have gone some distance the pair join one another and have the laugh on their innocent victims.

Finally they meet their Waterloo, and when they try one of their old tricks, they are recognized by some of the crowd, who summon the police and the pair of vagabonds are locked up. Length, 495 feet.

THE JOLLY TRIO'S DREAM.—Two men and a woman are having a hilarious time, and after throwing everything out of the window, the trio follow suit and land on the walk below. They start out for a stroll through the woods, but all sorts of unforeseen things happen to them, and one of the worst calamities, the woman flies up in the air and comes down in pieces. The fellows gather up the different parts of her and pack them in a bag, and as they are going along the street they attract the attention of a couple of policemen, who place them under arrest and hurry them off to the station. They are then thrown in a cell, which is so cold that they are forced to light a charcoal fire, with the result that they suffocate and disappear, leaving only their clothes in a heap on the floor. When the officers enter the cell and find that there is nothing left of their prisoners, they gather up the clothing and throw it in a heap out on the street, where immediately the trio come to life again and steal away. From that time on they meet with all sorts of mishaps, until we see the picture change, showing them sitting on a balcony in the pouring rain, where they have been dreaming of all their funny escapades. Length, 417 feet.

HYPNOTIC SUBJECT.—A pair of disheveled characters meet and form a scheme whereby they will be able to realize some money with very little effort. One of the pair plays the part of a hypnotist and tells the other to do whatever he tells him, and in the end things will shape themselves to their mutual advantage. The pair start down the street, and at a cafe meet two young ladies who are drinking some wine. Approaching the maidens, one of the fellows tells them of his hypnotic influence over the other. The ladies are anxious to see the demonstration so consent to be silent spectators, whereupon the two play the trick and to the astonishment of the witnesses, they drink the latters' wine and make their escape.

The next victim is a man who is anxious to see the fun and the so-called hypnotic subject relieves him of his wallet, and the pair make good their escape. As they are going along the road they bump into a policeman and try the joke on him, relieving the cop of his weapons, with which they hold him at bay while they get away. Going down to the river, where they are in the act of dividing the spoils, the enraged policeman catches them, but one of the fellows is too sleek and slips out of his coat, leaving it in the policeman's hands. When they discover they have left the wallet in the coat they play another joke on the cop, and one of the pair jumps into the water and feigns drowning. The officer always ready to be of assistance to any one in trouble throws off his coat and plunges in to save the drowning man. The latter quickly swims to shore and with his pal, runs away with the cop's coat, and starts out for a jolly time on the stolen money. Length, 479 feet.

FLORRIE'S BIRTHDAY.—A youth receives a note from his lady love, informing him that it is her birthday and stating that she expects to receive a bracelet that he has promised her. The poor fellow is in an awful state, for he is without a cent to his name and has visions of losing the affections of his prized one unless he is able to make good his promise. He goes to a rich old aunt and tries to borrow money but meets with failure, so he leaves the place distracted. As he is walking down the street he meets his fair one and the first thing that she does is to hurry him off to the jewelers to buy the present. Just as they are entering the door, the poor fellow is forced to confess his true condition, whereupon the girl nearly has hysterics over her grave disappointment.

Going along the thoroughfare, they meet the stingy old aunt's servant leading her dog. For revenge, the youth cuts the leash and steals the animal. When the servant misses his little charge he returns to the house and with tears in his eyes tells the distracted woman of his misfortune. She immediately has him post up a sign on the corner, stating that a reward of twenty-five dollars will be paid for the return of the dog. The youth reads the notice and he and Florrie go to the place post haste. Miss Florrie enters and gives up the dog, and after receiving the reward, hastens out and joins her friend and the two go to the jeweler's where Florrie's ambition is realized and she gets the beautiful gift. Length, 433 feet.

SELIG POLYSCOPE CO.

THE SKIPPER'S DAUGHTERS.—Old Jed Horn was the skipper of a lumber schooner which plied between ports on the Gulf of Mexico and the thriving cities of the Mississippi River. Old Jed had two mates, who were big, husky fellows and well adapted for the rough work in which they were engaged. He also had two daughters, Jane and Lucy. Little Lucy was in love with the big first mate, Tom, while Jane had promised her hand to the good-natured second mate, Jim. Tom soon grew tired of Lucy and transferred his affections to Jane, much to the chagrin of that young lady and to the delight of her father, who had long cherished a desire to have his eldest daughter marry the burly Tom, who was a first rate seaman and destined for a skipper's berth.

At the beginning of the story the "Nancy Lee" is unloading her cargo of lumber. The negro crew are hard at work, when a quarrel ensues between the two mates over a difference as to how the lumber should be distributed. They come to blows, but are immediately separated by the irate old skipper, who sends them both about their business, at the same time not forgetting to place most of the blame on the shoulders of poor Jim, for whom the old man has a decided dislike, although loath to part with his valuable services as a navigator.

Just as things are beginning to quiet down a little, the two girls, hearing of the ship's return to port, come bounding on deck, and greeting their father warmly, begin casting eyes about to see in what part of the ship the mates are. They soon spy them out and steal away in opposite directions. Jane is greeted affectionately by the faithful Jim, but not so little Lucy. The surly Tom, still smarting with wrath over his encounter with Jim, receives Lucy coldly, and catching sight of Jim and Jane in each other's arms, leaves the little girl with a cruel rebuff and hastens to find the skipper, to whom he reveals the secret of Jane's love for Jim. The old "sea dog" is stirred to parental wrath by the news, and seeking out the young couple proclaims his intention of having Jane married to his first mate before the schooner starts on her outward voyage. This is more than Jim can stand. Right then and there he asserts himself and declares that no one shall take Jane from him. Like pouring oil upon the flames, old Jed's ire is fired to white heat, and seizing an iron bar he fells poor Jim to the ground. Screaming with fright, Jane rushes away to tell her mother of the awful deed. The skipper and Tom, now thoroughly alarmed at this act of violence, start to carry Jim's unconscious form back to the ship. On their way Tom, thinking that Jim is dead, suggests that they throw his body into the water. Old Jed balks at this at first, but is about to give in when Jim revives. At that moment the skipper's wife and daughters arrive and further trouble is averted.

For a few days all is quiet, until one evening Tom encounters his hated rival and Jane as they are walking along the bank of the canal talking over their future plans. Tom, who has been imbibing too freely of late, loses control of his better judgment and attacks Jim. A fierce and terrible struggle ensues. Although Tom is the stronger of the two, Jim's faculties have not been impaired by strong drink and consequently he is better able to stand the strain of the combat than Tom. Along the edge of the embankment the two burly mates struggle, raining fierce blows upon each other's bodies, clinching, wrestling and tearing at each other's throats; they at last reach the footbridge that crosses the deep canal. Out towards the center struggle the two gladiators. Jim's strength is fast leaving him, when by a mighty effort he secures a sudden hold on Tom's body, and lifting the huge bulk of his adversary he hurls him over the railing into the water. Striking his head on a piling Tom is rendered unconscious and sinks at once in the dark waters.

Now Jane, who has been a terrified witness of the great struggle, sees the helpless condition of the first mate, and fearing that the charge of murder will fall upon her lover's head, she implores him to save his enemy from drowning. Although he is exhausted from the terrible combat, the generous second mate plunges into the outgoing tide and by a mighty effort succeeds in dragging his helpless foe back to land.

We next see the actors in our drama aboard ship as the boat is being towed down the canal to the sea on her outward voyage. Relenting of his harsh treatment of the second mate and his eldest child, the skipper allows his daughters to accompany him on the trip. Apparently all is quiet and serene, when all the fierce fire of hatred again burns in Tom's breast. Watching his opportunity when all is still at night, he slips up behind his enemy as he is leaning over the for'ard rail and is about to hurl him into the water, when Skipo, a negro deck hand, sees his fiendish action and gives the alarm.

Accusations are made and denied, but old Jed's eyes are at last opened to the absolute meanness of his first mate and he orders him put in irons. Cursing the skipper and all on board, the big brute is dragged aft and lashed to a mast, there to await the return of the tugboat to convey him back to port.

Now we are shown a picture of woman's constancy. Little Lucy, although she has been repeatedly rebuffed by the first mate and her heart wrung by his cruel treatment of her, watches her opportunity and securing a sharp knife cuts the ropes that bind Tom to the mast and sets him free. In a moment the mate is over the side of the schooner and rowing rapidly away in the ship's tender, while poor Lucy falls sobbing on the deck, where she is found and carried to the cabin to be comforted by her loving sister and now thoroughly repentant old dad.

With the disturbing element out of the way, the "Nancy Lee" has a pleasant voyage, and upon her return home, Jim and Jane receive the blessing of the old skipper and are soon made one. Length, 1,000 feet.

VITAGRAPH COMPANY.

THE POOR MUSICIAN.—Our story opens with a noted violinist practising, his young wife sitting nearby, while their little daughter plays about on the floor—a truly happy family. The maid announces a caller, who, upon being ushered in, is presented to the wife. He is at once struck with her beauty, eyes her continually, but unnoticed by the musician or his wife. As the two men leave the room, for the first time the wife catches the expression on the caller's face and is worried.

A year later in the same room we find the wife packing her suit case preparing to elope with the villain. Before their departure the wife writes a note telling her husband of her elopement and begs him to forget her. A moment after the pair leave

the room the valet enters, observes them from the window, picks up the note, reads it and immediately starts for the theater to inform his master. He rushes upon the stage just as the musician is finishing his number, excitedly tells the tale and gives him the letter. The poor man, horribly shocked, falls in a faint on the stage.

Another year passes by and we find the faithless wife dangerously ill. The doctor shakes his head gravely. Just before her death the mother takes a locket from her own neck and places it around that of her little child. The villain stands by looking and acting indifferently as the woman passes away.

Fifteen years later we find the musician's daughter and her supposed father in their handsomely appointed home. An aristocratic looking young man enters, asks for the girl's hand in marriage and is accepted. A party of young friends are offering congratulations, and while the merriment is at its height the daughter catches a sound of music from outside the house. She listens, and strangely familiar strains come to her. She rushes to the window to see the old musician (in reality her father) fall exhausted to the pavement. Servants are called and the unfortunate man is brought inside, laid upon the couch, restoratives applied, which soon restore him to consciousness. As he regains his senses the old man stares about in wonderment. The young lady is the exact image of his wife, and while gazing at her the past is brought vividly back to him. Suddenly he sees the villain, denounces him, tells the story of his perfidy. The daughter is horrified at the story. The villain comes forward and tells her to choose between the handsome home and her lover or her father and his poor surroundings. Unhesitatingly she goes to the old musician; they pass out of the house together and proceed to his ill-furnished room. While they are talking, the young lover enters, asks the old man for his daughter's hand. He has just found his child and to lose her again seems a hard blow, but the young couple insist upon his sharing their home. He cheerfully gives his consent and blessing. Length, 652 feet.

SAUL AND DAVID.—The Biblical Story of the Shepherd Boy Who Became King of the Israelites.

Scene I.—David's Home. David, the poor shepherd boy, enters with a wounded lamb, which he tenderly cares for; his father, Jesse, his mother and Adora, a bond maiden, looking on lovingly. A priest enters, blesses them, predicts the crowning of David as King. Jesse sees some people coming. They enter. Princesses Merab and Michal, Prince Jonathan (King Saul's two daughters and son), and Prince Phalti, a suitor for Michal's hand. They have come to command David to appear before King Saul (to play his harp), who is mad and can only be moved by the music from the hills. David consents to depart to King Saul. Princess Michal, who accompanies Jonathan, shows her interest in David. David evinces "love at first sight." Michal gives David a rose, which he afterwards treasures. They enter the house to supper.

Scene II.—Saul's Camp. Sentries are keeping watch. Michal wanders through the camp, picking flowers; passes up hill and away, picking more flowers as she goes. Doeg and Omah (brothers) enter. The latter suggests shooting an arrow into the camp which may destroy the King. They agree to this. Omah exits. Merab and Jonathan enter and the latter goes in search of Michal. Doeg makes love to Merab and is sternly repulsed. Doeg exits vowing vengeance.

Scene III.—Michal Picking More Flowers. A tiger appears, settles to spring upon her. Michal, in terror, falls to her knees, praying. David enters, kills the tiger with a stone from his sling. Michal, in joy, picks up the stone, waves her hand in token of gratitude to David. They leave in opposite directions.

Scene IV.—Saul's Camp. Sentries are posted around Saul. An arrow, bearing Goliath's defiance, is fired into the camp by an Edomite traitor. Jonathan starts a search for the traitor who fired it. The traitor is brought in after the search. On his person is found the rest of the paper on which the defiance was written, around an arrow. Saul is furious and attempts to slay him. His madness is quelled by David's harp playing. Saul appeals to his soldiers to free him from Goliath. They all say: "No one can fight the Giant." David volunteers to go. Saul gives his consent. David hurls a stone which slays Goliath and returns to Saul's camp and places the head of Goliath at Saul's feet.

Scene V.—King Saul's Palace. Saul's daughters discovered at work. Jonathan and Phalti enter. Phalti is in love with Michal, but she declines his suit. Saul enters and quarrels on account of her love for David. Tells Saul that David has again returned victorious. Saul refuses to see him. David enters, sees the empty throne, in despair. Jonathan promises to get his father (Saul) to see him. Love scene between Michal and David. David shows her the withered rose she gave him two years before. Saul enters to receive David and asks him what more victories he wants. "My throne?" David says: "No; all I want is your daughter, Michal." His eldest daughter objects, but Saul says she will be married to Phalti. David appeals to his soldiers. Saul seizes a javelin, attempts to stab David, but kills the waiting maid David is furious; renounces Saul and leaves.

Scene VI.—Saul Consults the Witch of Endor. The spirit of Samuel appears and tells Saul: "Tomorrow, thou and thy sons shall be with me."

Saul enters the yard outside of the Palace, badly wounded. Jonathan's dead body is brought in. Both are carried into the house. Phalti enters, shouting the return of David. David is again victorious and embraces Michal. A priest comes to the head of the stairs and says: "Saul is dead; who shall be your King?" The populace and soldiers cry "David." David is crowned King of Israel. Length, 1,000 feet.

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AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

Jan. 14—A Rural Elopement (Dramatic).....546 ft.
Jan —The Sacrifice (Comedy).....438 ft.
Jan. 18—The Criminal Hypnotist (Dramatic).....626 ft.
Jan. 18—Those Boys! (Comedy).....342 ft.
Jan 21—Mr. Jones Has a Card Party (Comedy)....583 ft.
Jan. 21—The Fascinating Mrs. Francis (Comedy)....417 ft.
Jan 25—The Welcome Burglar (Dramatic).....790 ft.
Jan. 25—Those Awful Hats (Comedy).....185 ft.
Jan. 28—The Cord of Life (Dramatic).....857 ft.
Feb. 1—The Girls and Daddy (Dramatic).....901 ft.
Feb. 4—The Brahma Diamond (Dramatic).....1036 ft.
Feb. 8—A Wreath in Time (Comedy).....558 ft.
Feb. 8—Edgar Allen Poe (Dramatic).....450 ft.
Feb. 15—The Curtain Pole (Comedy).....765 ft.
Feb. 15—His Ward's Love (Dramatic).....235 ft.
Feb. 18—The Hindoo Dagger (Dramatic).....583 ft.
Feb. 18—The Joneses Have Amateur Theatricals (C).400 ft.
Feb. 22—The Politician's Love Story.....526 ft.
Feb. 22—The Golden Louis.....474 ft.
Feb 25—At the Altar.....972 ft.
Mar. 1—His Wife's Mother (Comedy).....523 ft.
Mar 1—The Prussian Spy (Dramatic).....465 ft.
Mar. 4—A Fool's Revenge (Dramatic).....1000 ft.

EDISON MANUFACTURING COMPANY.

Jan. 1—A Persistent Suitor (Comedy).....900 ft.
Jan. 5—Under Northern Skies (Dramatic).....900 ft.
Jan. 8—The Worm Will Turn (Comedy).....900 ft.
Jan. 12—Where Is My Wandering Boy To-night? (Dramatic) .....900 ft.
Jan. 15—Drawing the Color Line (Comedy).....900 ft.
Jan. 19—Pagan and Christian (Dramatic).....1000 ft.
Jan. 22—A Burglar Cupid (Comedy).....850 ft.
Jan. 26—A Romance of Old Madrid (Dramatic).....900 ft.
Feb. 2—The Origin of Beethoven's Moonlight Sonata 900 ft.
Feb. 9—A Bachelor's Supper (Dramatic).....850 ft.
Feb. 12—The Saleslady's Matinee Idol (Comedy)....900 ft.
Feb. 16—A Daughter of the Sun (Dramatic).....850 ft.
Feb. 19—The Uplifting of Mr. Barker (Comedy)..900 ft.
Feb. 23—The Landlady's Portrait (Comedy).....585 ft.
Feb. 23—The Janitor's Bottle (Comedy).....405 ft.
Feb. 26—Left Out (Dramatic).....900 ft.

ESSANAY FILM MFG. COMPANY.

Jan. 6—The Neighbors' Kids (Comedy).....550 ft.
Jan. 20—Old Curiosity Shop (Scenic).....1000 ft.
Jan. 27—Too Much Dog Biscuit (Comedy).....400 ft.
Jan. 27—A Cure for Gout (Comedy).....540 ft.
Jan. 29—A Modest Young Man (Comedy).....900 ft.
Feb. 5—Adventures of an Old Flirt (Comedy).....900 ft.
Feb. 3—The Musician's Love Story (Dramatic)....1000 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 24—The Tell-tale Blotter (Dramatic).....
Mar. 3—Shanghaied (Dramatic).....1000 ft.

GAUMONT.
George Kleine.

Feb. 9—The Miner's Will (Gaumont).....482 ft.
Feb. 9—A Sportive Puppet (Gaumont).....403 ft.
Feb. 13—Jones Has Bought a Phonograph (Gaumont).296 ft.
Feb. 13—The Ambassador's Despatch Case (Gaum't).624 ft.
Feb. 15-20—A Strong Draught (Gaumont).....380 ft.
Feb. 15-20—Grandfather (Gaumont).....614 ft.
Feb. 15-20—The Chinamen (Gaumont).....387 ft.
Feb. 15-20—Bernard Palissy (Gaumont).....444 ft.
Feb. 23—An Obstinate Umbrella (Comedy).....530 ft.
Feb. 23—Some Milk for Baby (Comedy).....430 ft.
Feb. 27—The Prince and the Dwarf (Melo.).....707 ft.
Feb. 27—The Foxy Husband (Comedy).....253 ft:
Mar. 2—The Piano Teacher (Dramatic).....857 ft.
Mar. 6—In Sore Straights (Dramatic).....522 ft.
Mar. 6—Walking on His Toes (Comedy .....406 ft.

GREAT NORTHERN FILM COMPANY.

Jan. 13—Life in Russia (Scenic).....331 ft.
Jan. 13—Jim Smith (Comedy).....312 ft.
Jan. 13—The Stepmother (Dramatic).....860 ft.
Jan. 20—Desert Life (Scenic).....377 ft.
Jan. 20—Balloon Races (Scenic).....295 ft.
Jan. 20—The Gnomes (Dramatic).....436 ft.
Jan. 27—Summer Sport (Scenic).....236 ft.
Jan. 27—Moving Furniture (Comedy).....370 ft.
Jan. 27—Sultan Abdul Hamid (Educational).....1415 ft.
Feb. 6—Badger Hunt (Educational).....436 ft.
Feb. 6—Wild Man of Borneo (Comedy).....433 ft.
Jan. 27—Desert Life (Comedy).....380 ft.
Feb. 3—Sultan Abdul Hamid (Dramatic).....415 ft.
Feb. 3—Moving Furniture (Comedy).....370 ft.
Feb. 3—Summer Sport (Scenic).....236 ft.
Feb. 19—James and Catherine.....450 ft.
Feb. 19—The Barber's Christening.....540 ft.
Feb. 26—Sherlock Holmes (2).....680 ft.
Feb. 17—The Caliph's Adventures.....564 ft.

KALEM COMPANY.

Jan. 8—A Florida Feud (Dramatic)..... ft.
Jan. 15—The Sponge Fishers of Cuba (Educational).965 ft.
Jan. 22—The Girl At the Old Mill (Dramatic).....
Jan. 29—The Octoroon (Dramatic)..... ft.
Feb. 5—The Detectives (Dramatic).....800 ft.
Feb. 12—The High Diver (Dramatic).....895 ft.
Feb. 19—Sporting Days in the South; or, The Making of a Champion (Dramatic).....940 ft.
Feb. 26—The New Minister.....865 ft.
Mar 5—The Old Soldier's Story (Dramatic).....

LUBIN.

Jan. 25—A Suit Case (Comedy).....615 ft.
Jan. 25—Who Stole Jones' Wood? (Comedy).....270 ft.
Jan. 28—The New Mirror (Serio-Dramatic).....480 ft.
Jan. 28—Love Germs (Comedy).....460 ft.
Feb. 1—Aunt Emmy's Scrap Book (Dramatic).....865 ft.
Feb. 4—The Blind Musician (Dramatic).....480 ft.
Feb. 4—Willie's Water Sprinkler (Comedy).....340 ft.
Feb. 15—The Silver Dollar (Comedy).....475 ft.
Feb. 15—The Unlucky Horseshoe (Comedy).....460 ft.
Feb. 18—A Broken Heart (Dramatic).....530 ft.
Feb. 18—The Pass Key (Comedy).....415 ft.
Feb. 22—The New Governess (Dramatic).....895 ft.
Feb. 25—Love Me, Love My Dog (Comedy).....650 ft.
Feb. 25—A Game of Chess (Comedy).....290 ft.

PATHE FRERES.

Jan. 25—Sammy Celebrates (Comedy).....354 ft.
Jan. 27—Calling Day (Comedy).....469 ft.
Jan. 27—Nic Carter's Double (Comedy).....469 ft.
Jan. 29—Vampires of the Coast (Dramatic).....590 ft.
Jan. 29—A Put Up Job (Comedy).....348 ft.
Jan. 30—Saved by His Dog (Dramatic).....512 ft.
Jan. 30—On the Zambesi (Scenic).....328 ft.
Feb. 1—A Village Quarrel (Dramatic).....466 ft.
Feb. 1—The Two Bandboxes (Comedy).....216 ft.
Feb. 1—A Sure 'Nuff Tumbler (Comedy).....292 ft.
Feb. 3—Incriminating Evidence (Dramatic).....1160 ft.
Feb. 5—Choosing a Life Partner (Comedy).....689 ft.
Feb. 5—He Can Imitate Anything (Comedy).....295 ft.
Feb. 6—Vulture Hunting in Africa (Scenic).....597 ft.
Feb. 6—Why They Fell Out (Comedy).....387 ft.
Feb. 8—Les Ricochets (Scenic).....246 ft.
Feb. 8—Women Chauffeurs (Comedy).....311 ft.
Feb. 8—Buster's Revenge (Comedy).....344 ft.
Feb. 10—Charlotte Corday (Tragic).....787 ft.
Feb. 10—Adventures of a Bag of Coal (Comedy)....203 ft.
Feb. 12—Bess and Her Goose (Dramatic).....482 ft.
Feb. 12—The Laplanders (Educational).....462 ft.
Feb. 13—The Brazilian's Ring (Dramatic).....482 ft.
Feb. 13—They Lead the Cops a Chase (Comedy)....410 ft.
Feb. 15—The Hand (Serio-Dramatic).....850 ft.
Feb. 17—The Assassination of the Duke of Guise (Dramatic) .....853 ft.
Feb. 19—His First Flight (Comedy).....397 ft.
Feb. 19—Choice of Weapons (Comedy).....315 ft.
Feb. 19—How Mother-in-Law Got Even (Comedy)...197 ft.
Feb. 20—Exacting Father-in-Law (Comedy).....423 ft.
Feb. 20—Now I'm Here, I'll Stay (Comedy).....453 ft.
Feb. 22—The Miser (Dramatic).....519 ft.
Feb. 22—Grand Canal, Venice (Scenic).....410 ft.
Feb. 24—What a Uniform Will Do (Comedy).....495 ft.
Feb. 24—A Little Coquette (Serio-Dramatic).....367 ft.
Feb. 26—The Jolly Trio's Dream (Comedy).....417 ft.
Feb. 26—Mr. Jonah Gets a Little Dust in His Eyes (Comedy).....184 ft.
Feb. 26—Topsy-Turvy (Comedy).....318 ft.
Feb. 27—Hypnotic Subject (Comedy).....479 ft.
Feb. 27—Florrie's Birthday (Comedy).....433 ft.

SELIG POLYSCOPE COMPANY.

Jan. 14—In Old Arizona (Dramatic).....1000 ft.
Jan. 21—Love and Law (Dramatic).....
Jan. 21—Love and Law (Dramatic).....950 ft.
Jan. 28—The Prairie Town Romance (Dramatic)....1000 ft.
Feb. 4—Stirring Days in Old Virginia (Historical).1000 ft.
Feb. 18—King of the Ring (Dramatic).....1000 ft.
Feb. —On the Warpath.....1000 ft.
Feb. 25—The Skipper's Daughters (Dramatic).....1000 ft.
Mar. 2—With Taft in Panama (Scenic).....1000 ft.
Mar. 4—The Mad Miner (Dramatic).....

URBAN-ECLIPSE.
George Kleine.

Feb. 10—The Double's Fate (Urban-Eclipse).....430 ft.
Feb. 10—Following Mother's Footsteps (Urban-Eclipse) .....475 ft.
Feb. 15-20—Outwitted (Urban).....463 ft.
Feb. 15-20—The American Fleet at Sydney, New South Wales (Urban).....190 ft.
Feb. 15-20—The Hand of a Wizard (Urban).....374 ft.
Feb. 24—Joel's Wedding (Drama).....569 ft.
Feb. 24—Polka on Brain (Comedy).....445 ft.
Mar. 3—The Sailor's Belt (Dramatic).....483 ft.
Mar. 3—An Embarrassing Present (Comedy).....410 ft.

VITAGRAPH COMPANY.

Jan. 5—The Bride of Lammermoor (Tragic).....540 ft.
Jan. 5—The Painting (Pathetic).....430 ft.
Jan. 9—A Telepathic Warning (Dramatic).....675 ft.
Jan. 9—He Went to See the Devil Play (Comedy).295 ft.
Jan. 12—The Heroine of the Forge (Dramatic)....315 ft.
Jan. 12—The Castaways (Dramatic).....630 ft.
Jan. 16—The Two Sons (Dramatic).....587 ft.
Jan. 16—The Bride of Tabaiva (Dramatic).....380 ft.
Jan. 19—Ruy Blas (Dramatic).....900 ft.
Jan. 23—A Case of Spirits (Comedy).....500 ft.
Jan. 26—The Treasure (Comedy).....464 ft.
Jan. 30—Cleopatra's Lover (Dramatic).....860 ft.
Feb. 2—The Deacon's Love Letter (Dramatic).....410 ft.
Feb. 2—The Marathon Race (Serio-Dramatic).....585 ft.
Feb. 6—Virginius (Dramatic).....955 ft.
Feb. 9—Jessie, the Stolen Child (Dramatic).....560 ft.
Feb. 9—A Clever Trick (Comedy).....345 ft.
Feb. 13—An Irish Hero (Dramatic).....735 ft.
Feb. 13—Lost in a Folding Bed (Comedy).....247 ft.
Feb. 16—The Honor of the Slums (Dramatic).....630 ft.
Feb. 16—How the Kids Got Even (Comedy).....325 ft.
Feb. 20—"C. Q. D." (Dramatic).....850 ft.
Feb. 23—The Poor Musician (Dramatic).....652 ft.
Feb. 23—Perpetual Proposals (Comedy).....296 ft.
Feb. 27—Saul and David (Dramatic).....1000 ft.

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When the Robin Sings Again.
There's a Fleet On the Sea.
Twilight Down in Dixie.
Your Picture Says "Remember."
It's Nice to Be Loved By Someone.
As in Days of Old, Dear Heart.
If You Must Love Someone, Won't You Please Love Me.
Would You Like to Take a Walk with Me?
I Don't Want Another Sister.
I Love You for Yourself Alone.
I'm Going to Tell On You.
When You Know that the Girl Loves You.
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew Is On the Clover in Kildare.
Some Day Will Be Too Late.

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Smiling Star.
Don't Take Me Home.
Shine On, Harvest Moon.
Promise.
Somebody's Heart.
Honey Dear.
I'd Like to Be the Sweetheart of a Girl Like You.
Witching Hour.
Nearest and Dearest.
When the Sun Goes Down to Rest Behind the Hill.
Whisper My Name in Your Dreams.
When the Snowflakes Crown the Hilltops.
There Is Nothing in the World Like Love.
I'm Glad I'm Married.
What Is Life to Me?
I Used to Be Afraid to Come Home in the Dark.
To the End of the World with You.
Honeyland.
Say, Do You Love Me, Dear?

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Eugene Cline, 268 South State street, Salt Lake City, Utah.
Cline Film Exchange, 727 South Main street, Los Angeles, Cal.
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Duquesne Amusement Supply Co., 235 Monticello Arcade Building, Norfolk, Va.
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Edison Display Co., 165½ Fourth street, Portland, Ore.
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Howard Moving Picture Co., 564 Washington street, Boston, Mass.
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Imperial Film Exchange, 299 River street, Troy, N. Y.
Imperial Film Exchange, 803 Ninth street, N. W., Washington, D. C.
Imported Film & Supply Co., 708 Union street, New Orleans, La.
Kent Film Service, 218 Nicholas Building, Toledo, Ohio.
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Kleine Optical Company, 657 Washington street, Boston, Mass.
Kleine Optical Company, 52 State street, Chicago, Ill.
Kleine Optical Company, 302 Boston Building, Denver, Colo.
Kleine Optical Company, 229 Commercial Building, Des Moines, Ia.
Kleine Optical Company, 214 Traction Building, Indianapolis, Ind.
Kleine Optical Co. of California, 369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company, 662 Sixth avenue, New York, N. Y.
Kleine Optical Company, 309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri, 523 Commercial Bldg., St. Louis, Mo.
Laemmle Film Service, 196 Lake street, Chicago, Ill.
Laemmle Film Service, Main and Sixth streets, Evansville, Ind.
Laemmle Film Service, 78 South Front street, Memphis, Tenn.
Laemmle Film Service, 1121-23 Lumber Exchange, Minneapolis, Minn.
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Laemmle Film Service, 419-20 Marquam Grand Bldg., Portland, Ore.
Laemmle Film Service, 151 Main street, Salt Lake City, Utah.
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Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.
Lubin Film Service, 510 Paul-Gale-Greenwood Building, Norfolk, Va.
Lubin Film Service, 140 West Fifth street, Cincinnati, Ohio.
Michigan Film & Supply Co., 82 Griswold street, Detroit, Mich.
Miles Bros., Inc., 259 Sixth avenue, New York, N. Y.
Miles Bros., Inc., Washington and Dover streets, Boston, Mass.
Miles Bros., Inc., 790 Turk street, San Francisco, Cal.
Mitchell Film Exchange, 120½ Main street, Little Rock, Ark.
Monarch Film Exchange, 201 Thompson Building, Oklahoma City, Okla.
Montana Film Exchange, 41 North Main street, Butte, Mont.
Morton Film Exchange, 107 Sixth street, Portland, Ore.
National Film Company, 100 Griswold street, Detroit, Mich.
National Film Renting Co., Spokane, Wash.
Novelty Moving Picture Co., 418 Turk street, San Francisco, Cal.
Ohio Film Exchange, 16 East Broad street, Columbus, Ohio.
Pearce & Scheck, 223 North Calvert street, Baltimore, Md.
People's Film Exchange, 126 University place, New York City.
Philadelphia Film Exchange, 1229 North Seventh street, Philadelphia, Pa.
Pittsburg Calcium Light & Film Co., 121 Fourth avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co., Wilkesbarre, Pa.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co., 421 Walnut street, Des Moines, Ia.
Pittsburg Calcium Light & Film Co., 60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange, 103 Randolph street, Chicago, Ill.
Southern Film Exchange, 1822 Fourth avenue, Birmingham, Ala.
Southern Film Exchange, 148 West Fifth street, Cincinnati, Ohio.
George K. Spoor & Co., 62 North Clark street, Chicago, Ill.
Star Film Exchange, 120 Randolph street, Chicago, Ill.
Standard Film Exchange, 79 Dearborn street, Chicago, Ill.
Superior Film Supply Co., 621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co., 338 Spruce street, Philadelphia, Pa.
The Talking Machine Co., 97 Main street, East, Rochester, N. Y.
Tally's Film Exchange, 554 South Broadway, Los Angeles, Cal.
Theater Film Supply Co., 202 South Tryon street, Charlotte, N. C.
Theater Film Supply Co., 2007 Second avenue, Birmingham, Ala.
Theater Film Service Co., 85 Dearborn street, Chicago, Ill.
Theater Film Service Co., 1038 Golden Gate avenue, San Francisco, Cal.
Trent & Wilson, 63 East Third street, Salt Lake City, Utah.
20th Century Optiscope Co., 59 Dearborn street, Chicago, Ill.
20th Century Optiscope Co., Shukert Building, Kansas City, Mo.
20th Century Optiscope Co., 408 Eccles Building, Ogden, Utah.
Turner & Dahnken, 1650 Ellis street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co., 709 Hennepin ave., Minneapolis, Minn.
United Film Exchange, 717 Superior avenue, N. E., Cleveland, Ohio.
U. S. Film Exchange, 132 Lake street, Chicago, Ill.
Vaudette Film Exchange Co., 103 Monroe street, Grand Rapids, Mich.
P. L. Waters, 41 East Twenty-first street, New York City.
Alfred Weiss' Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 949 Century Building, St. Louis Mo.
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.
Western Film Exchange, 201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange, Seventh street and Liberty ave., Pittsburg, Pa.
Wheelan-Loper Film Co., 339 Main street, Dallas, Tex.
Yale Film Renting Co., 622 Main street, Kansas City, Mo.

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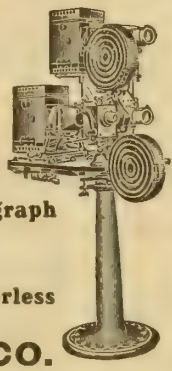

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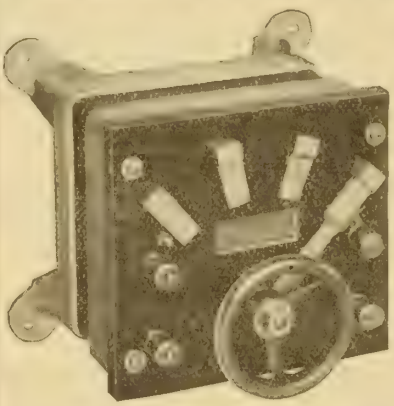

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A beautiful story of the battle between good and evil.

This film was taken under most unique auspices, as the Biograph Company received during its production the hearty co-operation of the officers of the Salvation Army of New York City, so that the several scenes are in strict accord with the Army's form of ceremony. The story itself contains one of the most beautiful, convincing and powerful sermons ever depicted and goes far to emphasize the charitable work of that organization among the poor to ameliorate their material as well as spiritual wants. A strong point in the subject is that it depicts real life and real people.

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GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

GAUMONT SUBJECT.

"THE BLACKSMITH'S BRIDE"

Drama. Approx. Length, 720 ft.

RELEASE, TUESDAY MARCH 9, 1909.

A young girl forced to leave her home is taken in by a neighbor and the two become fast friends.

The ingratitude of mankind is soon apparent, and the new friend seeks to and succeeds in diverting the love of her benefactress's fiance, a stalwart young blacksmith. Fate, however, intervenes, and shortly after an accident at the shop causes the smith to lose his life. The young woman, now a mother, deserts her child and leaves for parts unknown. The little infant is found and cared for by the former sweetheart of its father.

As a sequel, we see the little child in company with its foster mother wend their way to the cemetery to decorate the grave of the parent.

Beautifully pathetic, well rendered and of excellent photographic detail.

GAUMONT SUBJECT.

"THE POSTAL CLERK"

Drama. Approx. Length, 292 ft.

RELEASE, TUESDAY MARCH 9, 1909.

This story portrays the subtle means of woman to accomplish her own ends in spite of the objections of man. A postal clerk having recently entered the ranks of the benedicts does not feel inclined to grant the wish of his wife for a diamond ring. This results in a conspiracy to arouse his jealousy. A letter is addressed to his wife and in his capacity as postal clerk the husband receives the letter. A scene is caused when the wife demands her mail, and when later the husband demands the privilege of reading the letter he finds the joke on him, surrenders and promptly makes the purchase desired.

GAUMONT SUBJECT.

"BUTTES CHAUMONT AFTER A SNOW STORM"

Scenic. Approx. Length, 282 ft.

RELEASE, SATURDAY, MARCH 13, 1909.

A beautifully picturesque series of views of the Buttes Chaumont, a section of Paris. This subject is especially interesting as it is very unusual to experience a snow storm in Paris.

GAUMONT SUBJECT.

"THE IRRESOLUTE MAN"

Comedy. Approx. Length, 387 ft.

RELEASE, SATURDAY, MARCH 13, 1909.

"As the wind bloweth the chaff" so the minds of men are constantly changing.

This series illustrates in a very amusing manner the actions of a man without strength of will. Scarcely has his mind come to a determination when he again resolves upon another course.

"THE SMOKING LAMP."

GAUMONT SUBJECT.

"THE SMOKING LAMP"

Comedy. Approx. Length, 324 ft.

RELEASE, SATURDAY, MARCH 13, 1909.

A comedy certain to win unqualified approval. The principle character is a man of habits who is returning from a night's carousal. Without divesting himself of his apparel, he goes to sleep on his bed and soon gives a most vivid demonstration of the "s-n-a-k-e-s." The smoke from the lamp forms a frame for the visions portrayed.

Nothing vulgar or offensive, and of excellent quality.

URBAN-ECLIPSE FILMS

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URBAN-ECLIPSE SUBJECT.

"SOUTH AMERICAN INDIANS"

Topical. Approx. Length, 288 ft.

RELEASE, WEDNESDAY, MARCH 10, 1909.

A series of most picturesque views depicting life and custom of the South American Indians.

This subject will command attention of any audience because of its interesting and beautiful scenery.

URBAN-ECLIPSE SUBJECT.

"RIVALRY"

Drama. Approx. Length, 367 ft.

RELEASE, WEDNESDAY, MARCH 10, 1909.

Many young lovers find considerable opposition to their courting. This story illustrates not only this opposition but the presence of a favored rival.

The restrictions of the parent weigh heavily upon the maid, but when the jealousy of the rival reaches its height a catastrophe is precipitated that forces the young lady to cast her lot with her lover, to the intense chagrin of her parent.

URBAN-ECLIPSE SUBJECT.

"MOTHER-IN-LAW'S DAY IN THE COUNTRY"

Comedy. Approx. Length, 350 ft.

RELEASE, WEDNESDAY, MARCH 10, 1909.

This subject is chuck full of ludicrous incidents experienced in a little outing given in honor of the proverbially abused relative, mother-in-law. This latter dignitary is even pressed into service when the donkey refuses to pull the cart.

Sure to meet with the approval of the most fastidious.

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Edited by J. P. Chalmers.

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Vol. 4 MARCH 6 No. 10

Editorial.

Singing and Talking Pictures.

There are signs that the combination of the phonograph with the moving picture will receive great attention by the manufacturer in the near future, as it is evident that there is a public demand for an entertainment of this kind, which is already popular in England and continental Europe.

In another part of this number of the "World" we print a short description of the "Cinephone synchronizer," the invention of the Warwick Trading Company, which will soon be made commercial here. Much attention, indeed, is given to this question of synchronism both here and abroad, and upon the greater or less perfectability of this feature hinges the failure or success of the entertainment.

We have no hesitation in prophesying that before long hardly a moving picture theater in the country will be without the talking or singing phonograph as a part of its entertainment. We are so convinced of this that we propose to devote some part of our space week by week to recording what is being done towards rendering this combination of the phonograph and the moving picture easily practicable.

We believe that the Edison Company is experimenting in that direction. We have seen other literature bearing on the subject, which all points to the general adoption of some plan of utilizing this combination of the picture and the phonograph. We would recommend, first of all, the manufacturers to be alive to the situation, and the exhibitor to take every opportunity of giving the public what it is asking for—namely, the best synchronized system—as inferiority of quality in this respect is disastrous. Automatic means seems the only way, as the personal equation of a half-educated operator often leads to a fiasco. Nothing is so pathetic, and at the same time so ludicrous, as the picture going through one part of the act and the phonograph talking or singing the other. To our sorrow we have endured this many a time and oft.

Exhibitors' Associations.

It is indeed both encouraging and gratifying to learn that the exhibitors are organizing in various States and in the leading cities. Nothing but good can come from well-organized co-operation between the men who are the real dispensers of motion pictures to the public. We have advocated such organization and will continue to encourage any such movement that has for its object the good of the business in general.

In our editorial of December 25, 1907, we said:

> "A movement for organization to protect their own interests is on foot among the exhibitors in several cities. Co-operation is the logical solution of the difficulties which beset the exhibitor. . . . The exhibitor has much to gain and nothing to lose by association."

Commenting editorially on February 6 on the associations that had been formed, we said:

> "Just in so far as those associations promote the welfare of the moving picture industry as a whole do we wish them success. Whatever the inspiration, it cannot be a bad thing for the moving picture field to be organized; the constant meeting of exhibitors for the purpose of mutual counsel and help is certainly a thing to be encouraged."

A well-organized body of men is a power that is bound to be felt in any community. "In union there is strength." Who would be likely to object to this power? Who would suffer from its influence? Naturally, the wrong-doer. The wrong-doer may even be an exhibitor—someone whose mental make-up is so deficient that he cannot see beyond the day's box-office receipts. His methods of getting business and his treatment of the public may be such that he is doing untold injury to the business at large. Unmolested, he would continue to be an "undesirable." Taken in hand by his brother exhibitors, moral suasion might reform him, or influence brought to bear which would compel him to do business on the level.

Who else might object to this exercise of power? Possibly those film exchanges who, for economic reasons, do not purchase enough new film to satisfy their customers. Possibly film manufacturers whose products may not be up to the accepted standard of moral or technical quality. They, as a rule, pay little attention to isolated complaints, but they would sit up and take notice of any formal protest from an exhibitors' association.

Therefore, let the exhibitors organize in every locality and the secretaries of each organization keep in touch with each other through the "Moving Picture World." This would lead in time to the formation of a national organization and annual or semi-annual gatherings, where delegates from each local society could meet in conclave from all sections of the country to discuss matters pertaining to the advancement of the business.

Hastily formed associations have already done much good in combating drastic measures created by political officials, insurance directors, city councils and hostile social bodies. Oppressive measures are even now before the legislators of this and other States that can be thwarted, or at least modified, by concerted action. The enemy, from any and every quarter, would be less hostile if the army of exhibitors were properly organized.

On another page we quote from a lengthy interview with two exhibitors, who called at this office, representing the Pittsburg Exhibitors' Protective Association. It was a real pleasure to meet these gentlemen, and our opinion

of exhibitors, as a class, goes up several pegs. These men, who were among the pioneer exhibitors in that section of the country, saw in co-operation a relief from certain evils which were threatening the business in Pittsburg, a city where the shows are very much congested, as many as thirteen being located within a radius of four squares in the business section and eight within the same radius in the residential section. Previous to the action taken by their organization, two or more exhibitors within a few doors of each other would be exhibiting the same subjects at the same time. Now they have effected an arrangement with the exchanges whereby similar subjects are shown in the theaters that are farthest apart; they have mutually agreed how many reels should constitute a show and expect to come to an agreement to change three times a week instead of daily, which will still further enable them to keep their programs distinct. All this tends to their own mutual advantage and the convenience of the public, who will therefore be more liberal in their patronage.

The delegates from the Pittsburg Association will visit other cities to gather ideas and discuss problems with the exhibitors' associations. We cordially invite the secretary of every exhibitors' association to send us their official address for publication, reports of meetings and any items of public interest. The "Moving Picture World" counts its readers among the exhibitors by the thousands and the policy of this paper is to co-operate with them in everything that will promote their interests and the general welfare of the business.

Some Advice to Film Renters.

We have recently received complaints from prominent exhibitors in various parts of the country as to the manner in which the film renters and exchanges are conducting their business. These complaints resolve themselves into a general charge that the renters or exchanges take little or no interest in the nature or quality of the films which they receive from the manufacturer to pass on to the exhibitor. The latter complains that he has practically no choice of subjects; that the renter in many cases does not even look at the film, and is, therefore, unaware of its quality or nature. He, in fact, is content to be a mere mechanical middleman, and for aught he cares the film might just as well be cloth or lumber or iron or any other article of merchandise that he orders of the manufacturer and either sells or leases to the consumer.

This is a state of affairs that manifestly calls for protest and alteration. The exhibitor is, after all, the servant of the public upon which he relies for his patronage and profit. It is wrong that he should be obliged to "buy a pig in a poke" and abide by the consequences, whatever they may be. The renter should be familiar with the technique and artistry of film subjects. He should be able to judge of their suitability for the audiences of certain theaters; he should gauge their effect upon people; in short, he should know just as much about the matter as either the manufacturer or the exhibitor. Were this always the case, friction between renters and exhibitors would never arise, and the renter would be in a position to exercise beneficial influence on the manufacturer. He would be able to tell him what sort of films were popular, and which were not. By that means, a more satisfactory state of affairs would prevail. We, therefore, make this special appeal to the renter to test and examine the films he receives for himself, and to get in closer touch with the exhibitor, instead of ignoring his reasonable demands. If this be done, we shall be taking another step towards the much desired betterment of the business, which can only be brought about by the intelligent co-operation of all concerned.

The Case for the Moving Picture.

By Thomas Bedding, F.R.P.S.

(Reply to an article by C. H. Claudy in March "Photo Era.")

Ever since the early part of the year 1896, when I saw in London the fine moving pictures which Messrs. Lumiere, with true French spirit and enterprise, brought before a wondering public, I have never lost faith in the entertainment, educational and scientific value of the kinematic method of recording and exhibiting natural motion. Ever since the date named I have had a more or less intimate association with the moving picture; I have been the historian of the subject; I have done much technical work in connection with it; I have sat in judgment on, perhaps, as many moving pictures as any other man; I have assisted in the production of them, and, at the present moment, my interest in the matter is not only unabated but is, perhaps, as keen and as lively as that of anyone else in America.

All this being so, I took up with some interest an article in the "Photo Era" for March, by C. H. Claudy, entitled "The Case Against the Moving Picture." Your readers should know that Claudy is a clever photographer and writer, for whose work I have long entertained great respect. He is justly esteemed in the photographic world for the real value of what he says and does, consequently any article from his pen attracts attention and deserves notice.

The case which Mr. Claudy attempts to make out against the moving picture is a very weak one. If I may say so without intentional discourtesy to him, it is a "muckraking" case. He saw a certain film, illustrating how a married man flirted with a girl and deceived his wife; he saw another in which brutal treatment to an old man was meted out; and others of a "dog with a tin can tied to his tail"; "with blood and thunder"; "detectives"; "murder"; "battle"; "sudden death"; etc. He says that a moving picture of this sort is nothing less than a very live dime novel in a short and condensed but very spicy form, and proceeds to argue from his evidence that the effect upon the minds of those who witness this kind of entertainment is not elevating, to say the least of it. He also very fairly admits that there is good film and plenty of it.

Now, I and others of the "Moving Picture World" are entirely with Claudy in this matter. The "World," ever since its foundation, has deprecated the production and exhibition of unsuitable film; it is doing so this moment; so are many thousands of others who have the best interests of a popular and delightful form of entertainment at heart. All this being conceded, I challenge the wisdom and the common sense of Claudy and others in taking up an attitude of antagonism towards the moving picture. I would like to ask Mr. Claudy if no indecent and objectionable stationary photographs are ever made and circulated? I happen to know that there are. But, as an experienced photographic writer and editor, I never consider it prudent to come out in print and describe these productions, which are obtainable in any large city, with such minuteness as Claudy does this film of "The Unfaithful Husband," etc. My policy was and is always to deprecate the production of such things

and to appeal to the better and higher instincts of human nature to bring about their suppression and disuse.

Claudy, and other writers, it seems, look for the bad side of the moving picture and give it injudicious prominence, forgetful of the fact that by such means they are likely to bring about the very object which they profess to condemn. With far too large a percentage of the community, "The sight to do ill deeds makes ill deeds done," and, sure enough, if you flay an indecent play, or book, or picture, or film enough in print, a section of the public will invariably want to see or read it Hence, I submit that Mr. Claudy's case against the moving picture instead of, as he professes to be his object, doing good, is likely to do harm. Had his article borne the same heading as that of this article; had he minimized the bad and exalted the good; had he set out to encourage the production of more artistic, more dramatic, better photographic films, he would have been more likely, in my humble opinion, to achieve his object, than by the means he has chosen to adopt. He says that until he can find a show which exhibits only good, educative, trick and harmless entertaining film, he will stay away from the moving picture theater, and keep his family away. Claudy, these last nine months I have gone to numerous moving picture theaters in New York City. There is not one of them that I have visited to which I would hesitate to a take a woman, a girl, or a child.

Unsuitable theaters may, and probably, exist; the best way to discourage them and put them out of business is to stay away from them. A healthy public opinion and an impartial press my be relied upon so to influence the minds of people that the exhibitions of which Mr. Claudy complains are not assured of any considerable longevity; it always was in the history of entertainments and it always will be. Thoughtless and irrational attacks, magnifying the bad and minimizing the good, are calculated to harm an honorable industry and excite the unworthy passions of the pruriently minded. It must be remembered that the moving picture is but a child in the world of entertainment, with all a child's weakness and defects. It must be handled like a child, corrected, improved and encouraged. The case is one which calls for kindly, sympathetic and wise treatment. Repressive or oppressive measures are never efficacious. They never are with the child; they won't be with the moving picture.

The moving picture field gives employment to hundreds of thousands in this country; it has millions and millions of capital embarked in it; daily and nightly the moving picture amuses millions of people. To come out, as Mr. Claudy does, and say that he cannot find good, educative, trick and harmless entertaining exhibitions argues either wilful blindness on his part or such an unfamiliarity with the subject that he has no qualifications at all for stating "The Case Against the Moving Picture." His unfortunate article will, however, have done much good if it proves to be the indirect means of convincing him and others that, in the words of Shakespeare, "There is some good in things evil." And the good in the present case far outweighs the evil, as Claudy and others can find out for themselves if they will only take the trouble to look for it.

MODERN METHODS IN MOVING PICTURE MAKING.

In addition to the series of articles for exhibitors and machine operators which we shall shortly commence, we have in preparation a series, written by expert authorities, on the subject of modern methods in moving picture making. These will be of the highest technical value. They will deal with Apparatus; The Selection and Rehearsing of the Subject; Staging, Lighting and Production; Outdoor Subjects; Exposure and Development of Negatives and Positives; Incorrect Exposure; Development Troubles; Time Development; Tinting; Toning Positives; Imperfect Definition, and many other subjects, constituting the series a complete guide to modern moving picture making.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

If, as the Independents claim, the Motion Picture Patents Company would not be left a leg upon which to stand in a test case, I must say they are putting up an admirable bluff. But is it a bluff? During the past week the Patents Company served notice of cancellation of contract upon Wm. H. Swanson & Co. having exchanges in Chicago, Omaha and St. Louis. Swanson was a leader of the Film Service Association all last year and at its last annual meeting was elected its president. In picking for chastisement at the very start one of its most prominent licensees I think the Patents Company is showing considerable faith in its claims and position and a determination to carry out its policies that one does not find in a case of bluff. If the Swanson company were threatened with a suspension or cancellation I can readily see where the bluff argument might fit, or if the stroke was confined to the Philadelphia Film Exchange, of Philadelphia, which has received a similar notice, I can see where there might be room to say "it is a case of scare play." As matters stand I think it very much in order that the other licensees of the Patents Company take notice. I am not in a position to say just why the Swanson and Philadelphia concerns were selected for the first lesson. The reasons appear to be well guarded by the Patents people and it would not be fair to either of the accused to make any guesses at them or repeat some of the veiled remarks that have been made. I am disposed, for the present, to accept the statement of those interested in the Patents Company side that the accused violated their contracts by certain transactions, or failure to transact, as the case may be, and in the absence of sufficient reasons the notices of cancellation would not have been given. Mr. Swanson and the Philadelphia exchange people have been in New York since the notices were served on them. From what I am able to learn, their visits have caused no change in the situation. I did not have the good fortune to meet Mr. Swanson, but I understand that he is in a very unpleasant frame of mind. It is hard to believe that either of the accused would be foolhardy enough to commit any act that would endanger their standing with the Patents Company; and it is equally difficult to believe that the latter would cut off two of its best licensees without cause. But the Patents Company has acted in a decisive and unmistakable manner that has a powerful weight upon opinion. Perhaps later on the accused will get their side of the case and it may be shown that a mistake has been committed, but that will not remove the established fact that the Patents Company is determined to require every licensee to live up to his contract, regardless of all claims as to resources of the Independents.

* * *

Since the Swanson matter has become public I have heard the remark made that if the Patents Company is going to cut off all the licensees that violate contracts it won't be long before there will be no licensees. If this statement was not so generally applied it would command more attention. It is true that zealousness and temptation is making conditions hard for a great many of the licensees to resist straying from the narrow path, and I have information from reliable authority that other licensees than those about to be cut off are under strong suspicion; but I know a number of men holding licenses who are capable of standing by any contract they make and a general declaration of the kind I have heard made is an injustice to them.

* * *

I think some of the Independent publications are making a very silly campaign. One of them holds up to ridicule a recent advertisement of the Pittsburg Calcium Light Company by placing upon it a supposed humorous construction. A joke based upon vindictiveness is never enjoyed, even by those in whose interest it is sprung. To say that M. P. P. C. (the initials of the Motion Picture Patents Company) stand for "Modern Pocket Picking Coterie" may appear humorous to some, but it really isn't so. It is venomous, and indulgence in venom helps no cause.

It was stated recently that the city of Philadelphia is one of the strongholds of the Independents. I visited the city recently, but I failed to confirm the report. In making inquiry among the film manufacturers of that city and New York I learned that not one of the film exchanges of Philadelphia that were their customers last year have dropped. I mentioned this to an Independent claimant the other day and his reply was that the stronghold of the Independents was among the exhibitors, and not the film exchanges. I then went deeper into the matter and found that at the time the opposition to the payment of the Patents license became so pronounced on the part of the exhibitors, licensed film exchanges, with few exceptions, gave notice of cancellation of their contracts to the manufacturers. In giving these notices the exchanges stated that the step was a precautionary one, as so many exhibitors had declared they would not take out licenses, but would go over to the Independents. In such an event there would have been a big drop in the rental business of the exchanges. Before the expiration of the cancellation notices, however, they were all withdrawn. I am also reliably informed that the Patents Company has not lost an exchange since it started business, and the only exchanges that were in the Film Service Association last year and are not operating under a Patents license this year are those to whom the Patents Company refused to grant licenses.

* * *

If I may be permitted to do so, I would suggest that the Patents Company get to work without delay and impress upon its licensed manufacturers the importance of eliminating from their productions features that give excuses for cries against the "lewd and immoral." More than half the people raising such objections either do not know what they are talking about, are incapable of being liberal to any degree, or are prompted by unfair motives, but that does not do away with the advisability of exercising the same care in the selection of subjects as in the manufacture Get away from the suggestive in plot and action and tell a good story in a clean, wholesome way. This appeal is not based upon impressions gleaned from pictures that have been exhibited, but is made to show some of the great moralists who seem to be wearing themselves to exhaustion to put the moving pictures out of business that people interested in that business are not advocating and do not depend upon lewd and immoral pictures for a means of livelihood. If the Patents Company will take up this subject in an official way it will steal the thunder from the chronic complainants.

* * *

I see my friend, John M. Bradlet, has taken up the subject of "sub-titles" for films. In a recent article published in the "Moving Picture World" he made some very good points concerning them. Many manufacturers appear to be devoting attention to the same thing, and improvements have been shown in many cases, but in others efforts have been misplaced. Where letters, telegrams, etc., are introduced they should be made in sufficient lengths to enable the audience to read them deliberately, and the same applies to lengthy sub-titles, but there is absolutely no excuse for giving the same length to ordinary sub-titles. Wherever it is at all practicable, titles and sub-titles should be condensed as much as possible. I have heard renters complain that some manufacturers were evidently padding these parts of the films to bring them up to the advertised length.

OLIVER.

HOBOKEN THEATERS AGAIN KEPT CLOSED.

Following the precedent laid down a week ago when all of the theatrical shows were closed down by orders of County Prosecutor Pierre Garvin, Chief of Police Patrick Hayes, Jr., of Hoboken, did not allow a single Sunday performance. The Gaiety, Lyric and Empire Theaters were closed, as well as all of the moving picture shows. Their owners on Saturday night were warned to keep their places closed, and they obeyed.

But it was not more dry in Hoboken than it has been on other Sundays. The front doors of saloons were closed and the curtains drawn, but the initiated knew how to gain access and slake their thirst.

DECENT FILMS.

"I hope you will keep up the firing along the line of objectionable films and the enemies of good morals and decency until the manufacturers will realize the real importance of raising the flag of truce and finally surrendering to the good cause you so well and wisely advocate."—C. H. Redding, Waycross, Ga.

ON THE SCREEN.

By "Lux Graphicus."

"See that gentleman," said the courteous attendant at Keith & Proctor's Fourteenth Street Bijou Dream to me the other night, pointing to a prosperous and intelligent looking man who was leaving the theater at the moment; "he comes in here three times a day for a few minutes to look at the pictures. Hear those girls singing?"—the song slide act was one—"they're here several times a week. And we only get and cater for the patronage of the best class of people." The moving picture has become an American habit; it is a good habit, and a profitable habit. Don't forget it.

* * *

Every intelligent individual knows that, or should know it, in this year of grace 1909. But not all individuals are intelligent, or even sensible, and amongst this numerous class I place the individual responsible for a recently published report of the Society for the Prevention of Cruelty to Children. This large-minded social reformer and philanthropist, who has a comfortable little job in that nest of sinecures, No. 287 Fourth avenue, New York, wildly condemns moving pictures as detrimental to the morals of children, and, generally, stigmatizes a clean and wholesome form of entertainment as bad and vicious. I call upon the associated manufacturers to whack the author of this libel until he eats his own words.

* * *

They don't seem to like these notes around Chicago. That's their fault, not mine. My journalistic motto has always been: "Accuracy, fairness, common sense," and that policy has placed me on top in many a hard-fought battle. Two weeks ago I said that the present film war was one of quality. I'm told some of the International officials have taken umbrage at this statement. Why? If all we are asked to believe about the qualities of the imported films be true, then the associated manufacturers have nothing to do but go out of business. But I'll bet they won't.

* * *

Mr. Goodfellow, of St. Louis, is credited with having a camera which will produce moving pictures in natural colors. My informant is himself a distinguished inventor—not an ignorant newspaper scribe. Send along that camera, Goodfellow; I should like to see it. Ever since the commercialization of photography, exactly seventy years ago, the camera has been credited with being able to do many wonderful things. Some it can; some it can't. Amongst the latter is that of being able to "take" moving (or stationary) pictures in natural colors. No, it can't. The solar spectrum and the salts of silver must have the first, and chief, say in the matter. Know anything about them, Goodfellow?

* * *

The political atmosphere of the moving picture field seems to have cleared. It was about time. The events of the last two months, when we come to look back upon them in a year's time, will wear a very humorous aspect, I'm convinced. There has been far too much talking and writing over the rights and wrongs of this, that, or the other person. Meanwhile, the public at large seems supremely indifferent to all the bickering and haggling and only waits patiently for more and more and MORE good films. So get down and make them, gents. The sooner you do, the sooner the dollars and cents will come your way.

* * *

The People's Institute wants to censor films. Let the People's Institute mind its own business. The censorship question will be settled, as already pointed out in these pages, by the press, the public and the manufacturers. It is being settled, this moment, as anyone with eyes to see can see for himself. Canon Chase, of Williamsburg, is also talking nonsense on the subject. He would not censor plays! What! Wouldn't censor "The Girl from Rector's," "The Easiest Way," "The Moulin Rouge" and the like. Fie! Canon Chase! You surely don't mean to say that you approve of those salacious productions. Do you?

* * *

But he would censor moving pictures, because "they cannot be varied from their first production." Granted; but is a play "varied from its first production"? Not much; for "The Girl from Rector's" is still drawing crowded houses. So's "The Easiest Way," Mr. Canon. Then: "If moving pictures start off right they will always be right." So will a play, Canon. Where's the difference? One talks; the other doesn't. Censor all, if censor you must. Theatrical managers would like to "censor" moving pictures; oh, yes, indeed, they would. So would the actors; so would the playwrights; so would the Puritans; the unco' guid; the Chadbands and the Mawworms; so would all the opponents of a cheap and popular entertainment, which every right-minded man wishes to see clean and prosperous. Mind your own business, Canon Chase.

THE PROGRESS OF THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY.

On Thursday, the 26th of February, Harstn & Co., of New York, held a meeting of exhibitors, exchanges and members of every trade union and real estate owners in the city of Boston, at the Crown Theater. The meeting was called for the purpose of discussing the subject of the independent film movement and to keep the duty from being raised on their imported films. At the meeting were present representatives from the New England Film Exchange; Mr. W. E. Green, of the Green Film Supply Company; Mr. John Quickley, of the Quickley Amusement Company, and various other exchanges; also the following managers representing their respective theaters: Mr. Mosher, of the Premier Theater; Mr. Washburn, of the Theater Unique; Mr. Campbell, of the Star; Mr. Brown, of the Pastime; Mr. Russell, of the Dreamland; Mr. Bunce, of the Olympic, and Mr. Burgess, of the Old South, and others, making an audience of about 150 present. These also included representatives of the Operators' Union, Electrical Union and State officials. Mr. Harstn personally conducted the exhibition of the films which were introduced as samples of the foreign manufacturers, with an idea of showing to the exhibitors the kind of films they will receive, and which are being imported from the 27 European manufacturers.

Every one present commented on the beautiful selection of films and expressed themselves as being highly pleased with the International Producing and Projecting Company, who will continuously supply them with films as were exhibited at the Crown Theater. Mr. H. J. Streyckman, secretary of the International Projecting and Producing Company, was introduced to the audience by Mr. Harstn, and spoke of the future of the International Projecting and Producing Company's large importations, and assured everyone present that they will maintain an open market and support everyone who is willing to support them. He also assured them that the International Projecting and Producing Company will import films to the amount of 20 to 30 reels per week consisting of the best output of the 27 European manufacturers, and same will be released on regular release dates all over the country at the same time. Mr. Streyckman further assured those present that in the course of three or four weeks they also will be in a position to supply the trade with American made subjects from their new factories, which are being erected in Denver, Chicago and elsewhere. These factories will be under the personal supervision of Mr. Ambrosio, of Italy; Mr. Raleigh, of Paris, and Mr. Barker, of London, and Mr. Streyckman further advised them that the machine which they are putting out and which is absolutely non-infringing, which they have called the McKinney machine, is positively the best moving picture projecting machine yet invented, and will be on the market within the next six weeks.

After the exhibition many exhibitors said that, although they have signed the agreement with the Motion Picture Patents Company, they will discontinue same and take the films that are being imported by the International Projecting and Producing Company, as they can see the superiority in the class of films.

Mr. Harstn and Mr. Streyckman then met Mr. Barker and the three left for Philadelphia, where a similar meeting was called on Sunday, February 28. At the meeting in Philadelphia were present almost every exhibitor and film exchange man and Mr. Fisher, of the Corporative Film Service. This company is said to represent 140 exhibitors out of 180 in Philadelphia. All these exhibitors have pledged themselves to stand by Mr. Fisher, who is the leader of the independent movement in Philadelphia, and Mr. Fisher in return assured them that through the concern of Harstn & Co. they may obtain an unlimited supply of film.

Mr. Streyckman, Mr. Barker and Mr. Oes, of the Great Northern Film Company, explained to those present the exact situation of the International Projecting and Producing Company, assuring every one, the same as Mr. Fisher did, that their supply of film will be absolutely the best selection of the output of the 27 manufacturers of Europe. After the exhibition each one expressed themselves as highly pleased—as all have done where this exhibition has been witnessed, stating that this was the best picture show they have seen, and if the International Projecting and Producing Company will live up to their agreement, which they have no doubt they will, the moving picture industry in New York, Boston, Philadelphia will be improved 100 per cent., as the line of pictures exhibited was exactly what the public demands. Mr. Barker, together with Mr. Streyckman, went to St. Louis, where an exhibition of the same films will be made. Mr. Harstn also advises us that in a few days he will have meetings and exhibitions in Pittsburg, Baltimore, Washington and a few other large cities, which will be regularly announced in the daily papers.

THE BOARD OF CENSORSHIP.

[From Mr. John Collier, Secretary of the Executive Committee of the People's Institute, we have received the following statement of the "methods, objects, and probable consequences" of the moving picture censorship which is being established. The attitude of the "Moving Picture World" towards this question of a censorship was defined in our Editorial of February 13, wherein we said: *"We think the churches are best left out of the council of censorship. Broad-minded clerics are numerous, it is true; but bigotry and intolerance are powerful for harm, as the recent crisis in the moving picture field amply shows. Men of the world with wide sympathies, conscientious artists and caterers for public amusements would form ideal censors. . . . The film manufacturers and importers are the most powerful body of censors that we can think of. . . . Next to the manufacturers the most potent of all censors is the press. . . . We rely upon healthy public opinion backed up by the press."* From this it will be perceived that while we are in agreement with the People's Institute's "methods and objects" in forming a film censorship, we do not think the proposed board is rightly constituted and we are not at all sanguine that the "probable consequences" will be satisfactory to either the manufacturers, the exhibitors or the public.—Editor "Moving Picture World."]

While the inspectors and clergy have been talking about a censorship for the Broadway theaters, a very different censorship has been actually brought about for moving picture shows. It is not the kind of censorship usually thought of when that word is used. It is established at the request of the moving picture shows, will be financially supported by the shows themselves, and will have the force of law without being official. This censorship is in one way an experiment, but in another way conditions guarantee its success beforehand.

To describe this censorship in a few words: It is being at this moment established by a number of public bodies, who are acting on the request of the Association of Motion Picture Exhibitors of New York State. There will be a Governing Board, and an Executive Committee on Censorship, composed of five members The following organizations will be officially represented on the Governing Board: The Public Education Association, The Federation of Churches, The League for Political Education, The Ethical-Social League, The Association of Neighborhood Workers, and The People's Institute. Possibly one or two other civic bodies will later be represented on the Governing Board.

The Executive Committee on Censorship will have five members, three from public bodies, two from the Association of Motion Picture Exhibitors. The two representatives of the Motion Picture Association will be chosen by the General Board on the nomination of the Motion Picture Association. The Board of Censorship will have offices, a secretary, and inspectors. The Executive Committee will meet daily, except in so far as it may see fit to delegate its duties to the secretary and the inspectors.

Two questions must now be answered. First, what is the reason for the censorship and what good will it do? Second, how will it stand related to manufacturers, renters, and exhibitors, and how will it operate?

First, it is needless to point out that the moving picture business in New York has fallen upon evil days. Enough here to mention the war that is being waged on moving picture shows by the city authorities, the bitter hostility of certain vigilance of societies to the moving picture business, the antagonistic attitude of the inspectors, and the prejudice and misunderstanding toward moving pictures which exists in the public mind. Unless the moving picture business is to be well-nigh driven out of existence in New York it must gain public standing and get organized in a way to demand a secure deal from the city. Some of the causes which led to the present state of affairs may be mentioned: The city's Licensing Bureau, which for many years was corrupt, law-breaking, and positively encouraged the disregard of law, of public morals and public safety by the shows. The lack of organization among the shows, which made it impossible to discipline the few shows which were really bad, the shows running on month after month and bringing the whole business into disrepute. Conditions which made it impossible in the first place to choose freely between competing manufacturers, and which, on the other hand, have created a wide gulf between the exhibitor and the manufacturer, so that the public, through the exhibitor, had no way of registering its demand for good pictures. Couple this fact with the fact that it is cheaper and easier to produce a picture of crime or vulgarity than to produce a picture without

artistic merits, and the reasons become clear for the poor quality of pictures which have been foisted on the exhibitors in recent times. The moving picture business, from manufacturer to exhibitor, has suffered by all these conditions, but it is the exhibitor who is being ruined by them, because it is he who loses his license, is dragged to court, and is tabooed by the good people of his neighborhood when he unwittingly displays an unworthy picture.

In other words, it is absolutely necessary to get better pictures and to get public standing. The only way to get better pictures is, first, for the exhibitors to organize and demand them, and, second, for the exhibitors and the manfacturers to have some common meeting ground, where they can reach an understanding as to what kind of pictures are desirable. The censorship here described represents the fact that the exhibitors have organized to get good pictures, that they invite the manufacturers to produce better pictures, and that they are going to make it known to the public that if moving picture shows can be bad they likewise can be, and often are, good. In such disrepute is the business in New York to-day that no move merely by the exhibitors themselves can convince the public of their good intentions. But the present censorship, which has behind it the most prominent civic and educational organizations of the city, which is supported and enforced by the exhibitors themselves, but controlled by organizations which represent public interest—this censorship will absolutely command public respect, and will obtain the cooperation of the city officials. The moving picture show which can point to the fact that it is on the white list of the Censorship Board will be in a position to defend itself against attacks. And when the Censorship Board insists that if bad shows are put out of business good shows must just as consistently be protected, the Censorship Board will be obeyed. If the work is properly done it will be the saving of the moving picture business in New York.

How will the censorship operate? In the first place, the censorship will have nothing to do with any business struggle that is on in the moving picture trade. It will pass on any and all film that is submitted to it, and will condemn or approve with absolute impartiality. The show which uses censored film will be protected, and every renter and every manufacturer will be invited to submit his film and thereby become eligible to the patronage of the white list of shows. Every show in the Motion Picture Association will be bound to use only censored films, under penalty of expulsion from the association and the advertisement of that fact. The renter will naturally desire to be in a position to advertise that no film goes out of his office that has not been approved by the Censorship Board, and for this reason it will be natural to inspect the film before it leaves the hands of the renter. But it will be still more desirable to inspect the film before it leaves the hands of the manufacturer, and every manufacturer will be invited to submit his output, at no cost to himself, for censorship. If, then, a certain section of the film is objectionable, it can be remedied by the manufacturer at minimum cost. And by being in touch with the manufacturers, the Censorship Board will be able to suggest the kind of picture that it has reason to believe the exhibitors and the public want.

One word must be added as to the rest of the program in moving picture shows—the illustrated songs and the vaudeville. All shows on the white list will be expected to use only such illustrated songs as have been approved of. Practically all the songs now sung and heard in the moving picture shows would be approved of by the Censorship Board. As for the vaudeville, the Censorship Board will not make any attempt to supervise this beforehand. But if anything outrageous is given by a show on the white list, that show will be cut off from the privileges of the censorship.

The first meeting of the Censorship Board has been called for Thursday, March 4, and operation will begin promptly thereafter. The whole matter is an attempt to check the indiscriminate attack of moving picture shows which is now going on; to make the shows worthy of public respect, and to win public standing for the business.

A CATCHY AND POPULAR SONG.

"I feel that we owe the publishers of 'Under the Maples with Molly-O' much courtesy. It is safe to say that 'Molly-O' was as big a hit as any song of its class ever sung in Portland. It was one that was whistled more by the people in the three days it was out, than any other, which was, to my mind, conclusive evidence that the song was a hit. I wish we had more as good as it is." So writes Mr. Stevens, the manager of Keith's Portland Theater.

S. Lubin has presented to the city of Richmond, Va., a projecting machine and several reels of film.

THE CENSORSHIP OF FILM SUBJECTS.

No subject in connection with the motion picture industry is exciting more discussion at the present time than the matter of censorship of film.

At its last meeting, the Motion Picture Exhibitors' Association of the State of New York incorporated in its constitution a provision for a Board of Censors to consist of five, of whom three will be representatives designated by the most important civic bodies in New York, and two will be practical exhibitors.

The People's Institute, one of the most powerful, semi-official bodies in New York, is working hand in hand with the Association toward the elevation and betterment of the business. The Department of Drama and Music of the People's Institute has as its managing director Mr. Charles Sprague Smith, well known for his past activities and recently appointed by the Governor as a member of the committee to probe Wall Street. The chairman of the committee is Prof. William H. Maxwell, superintendent of schools of the city of New York; others of the committee are Messrs. Edgerton L. Winthrop, Jr., Samuel B. Donnelly and Abraham Stern, of the Board of Education; Robert C. Ogden, the business partner of John Wanamaker; A. Abraham, the Brooklyn merchant prince; Samuel L. Clemons, known to fame as Mark Twain; Richard Watson Gilder, editor of the Century Magazine, and eminent ministers of various denominations. The secretary of the Department of Drama and Music of the People's Institute, Mr. John Collier, has made an intimate study of moving pictures for the past two years, and gave expression to the desire for co-operation of the People's Institute by the following letter to the Exhibior's Association:

"You have asked me for an expression as to the value and necessity of a censorship. I can only repeat what I have said in detail in my address to you at a previous meeting of the Association, to wit: That when an objectionable picture is received by an exhibitor and is displayed, often because he can get nothing else, it is the exhibitor and not the manufacturer or renter who receives the blame and the punishment. This reason alone would make it necessary for the exhibitors to organize to protect themselves.

"It is likewise true, as a moment's thought will show, that the manager of a Broadway theater, when he puts on a stage production, gets exactly what he wants, because he has it made to order; but the motion picture exhibitor, as things stand at present, gets what the manufacturer wants. He can change his state of affairs only by **organizing** to change it. Once organized, he can get exactly what he and his public want. Even a hundred shows, if they are well organized and mean business, can dictate to the manufacturer and the manufacturer must obey. Another fact that a little thought will make clear, is that the manufacurer is continually tempted to produce vulgar pictures and pictures dealing with crime for the simple reason that such pictures are the easiest and cheapest pictures to produce. No well-drilled actors, no scenery of a distant country, no beautiful stage settings are required for a scene of seduction or murder. This may be gotten up in the cheapest manner and yet will momentarily hold the attention of the public. The manufacturer produces criminal pictures for exactly the same reason that the baker produces adulterated bread; it is cheaper. The exhibitors must defend themselves against this condition, and the only way is to organize and form their own censorship.

"The above facts will be clear to all members of the Association. Another fact, which is very clear to an observer on the outside, ought to be equally clear to the Association. This fact is that the moving picture business is in bad standing. This fact leaves it the prey to blackmail from public officials and to ruinous legislation by the Board of Aldermen and the Legislature. Only because the moving picture business is in bad standing is the Mayor able to go ahead with his present policy of wholesale suppression, so unjust to many good shows. How is this adverse public opinion to be overcome? How can this business win a secure standing with the public?

"The answer is, **Only by organizing, shutting out the exhibitors who are a discredit to the business, and maintaining a reasonably high standard.** The Association has the fate of the motion picture business in its hands. Let it stiffen itself and become a real organization; shut out the exhibitor whose show is a fire-trap or otherwise a public menace—there are not many such; let it establish the censorship now proposed, and advertise this fact broadly. Let it mean business by all this; let it remind the public that if there are some bad shows, there are many good shows, let it win the support of influential public bodies, and it will

do away with the public misunderstanding and the blundering officials which are now driving the moving picture business down hill so fast. (Signed) JOHN COLLIER."

The exhibitors' associations of Philadelphia, Hudson County, New Jersey, and others have expressed their desire to co-operate with the censorship committee. It is believed that the censors will begin their duties within a few days, or at most, weeks.

ARTISTIC SONG SLIDES.

Making slides to illustrate a song requires consideration of two important points. First the artist must have a clear comprehension of the possibilities of the song and he must know how to bring out those possibilities and translate them into fact. The illustrator who can do that is certain to make his slides sufficiently good to be popular everywhere.

A. L. Simpson, 113 West 132d street, New York, has made a specialty of illustrating songs ever since songs were illustrated. It was Mr. Simpson, working with an able partner, Mr. Maxwell, who first popularized the illustrated song in the old Keith & Proctor Theater in New York. It had been done before, but only crudely, but as soon as it was done right the illustrated song became an established factor in the amusement world, and has continued so to the present.

Mr. Simpson makes a specialty of the song hits of the day and his patronage is country wide. He personally looks after the making of the original negatives and the slides themselves and his wide knowledge of the artistic development of photography enables him to always get the best results from a subject. His properties and apparatus for use in these illustrations are all the best obtainable, insuring satisfactory work in all cases.

Another important feature of his business is his lecturettes. He has a number which are good and will be found listed in the proper department in this issue. One coming out shortly should appeal to everyone now and later. It is on the Hudson River and this year, when the tercentenary of Hudson's discovery is to be celebrated, this should be popular. Mr. Simpson makes all the negatives for these lecturettes himself and prepares his own talks, insuring perfect harmony between text and pictures. His latest, "A Trip to Paris," is unusually clear and convincing.

Another feature of his business which appeals strongly to many managers is his illustrations to accompany records of songs and lectures. He has a long list of these, comprising the most popular of both now before the public.

Slide users will appreciate Mr. Simpson's promptness. He ships slides as soon as the order is received, whether a whole set is wanted or only a few to fill breakages. And he never cuts prices. The slides cost a fixed sum, and from that he never deviates. His customers are scattered throughout the country, and they are all pleased customers. They couldn't be otherwise, when they consider the service they get from him.

NOTES OF THE TRADE.

Having had several calls in the past to recommend a gas making outfit, we take pleasure in calling attention to one that is advertised by the Edison Manufacturing Company. It is needless to say that any article manufactured by this company is thoroughly tested before it is placed upon the market, and the announcement should prove of interest to the itinerant showman.

The Up-to-Date Film Exchange, 621 Central Building, Los Angeles, Cal., are in the market for second-hand film.

The Liberty Film Exchange have moved to 44 North Tenth street, Philadelphia, where they claim to be doing a rushing business.

The Chicago city ordinance giving the Mayor and the police power to prevent the exhibition of immoral moving pictures has been upheld by the Supreme Court.

The Independent Film Company, of Pittsburg, has been organized and chartered to manufacture, buy, sell, lease and rent moving picture films, machines, song slides, etc. The capital is $25,000.

Inauguration of President Wm. H. Taft.—A special staff of Vitagraph photographers will take views from various points of the coming inauguration ceremonies of President William Howard Taft, March 4. Special privileges have been granted this company, and they can guarantee the best and most complete series of pictures of this great national event. The film will be about 600 feet long.

The strenuous efforts of the Vitagraph staff to procure their film of the inauguration will make interesting reading next week

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The next time I visit the Scenic Theater, at Eighth avenue and Thirty-ninth street, and pay my five cents at the box like a man, I hope steps will have been taken to put that magnificent temple of the moving picture drama in proper repair. I had a front seat on the occasion of my recent visit, and so I got more than my share of the light and air which came through the broken windows or similar embrasures which were just near the screen. Of course, this may be some subtle kind of architectural scheme, the merits of which I am unable to appreciate. All the same I cling to the conventional, and I believe most other people do. So, Mr. Scenic Theater, just patch up that little house of yours so that there are no more draughts or superfluous light or holes for admitting the rain.

I said I had a front seat. Around me was a miscellaneous assortment of elderly females and active babies. The hall was well filled and it is fair to say that the audience seemed to like the entertainment. This was of a distinctly free and easy character. The staff of the theater congregated promiscuously around the piano, which instrument was energetically played by a gentleman who chewed the remains of a cigar while he did so. The vocalist, to the highly colored song slides on the somewhat familiar theme "It Might Have Been," was an athletic young man with a powerful voice and an affecting delivery, and an unfortunate propenstiy for singing violently out of tune. This part of the business reminded me of nothing so much as the old London friendly lead vocal entertainment which was carried out on the "go as you please" principle.

The nobility and gentry of Eighth avenue seemed to like the young man's singing and the gaudily colored song slides. "Isn't she beautiful?" said a motherly looking female near me as the inevitable picture of the inevitable "gyurl" spurning the inevitable lover was put on the screen. There you have it; the five-cent audience likes bathos and pathos in about even equal proportions. For a like reason the Edison film "Left Out" seemed to appeal to this Eighth avenue audience, although frankly I look upon it as unworthy of the celebrated house that produced it. It is, in brief, the story of a waif's progress, saddening and depressing. The story has been told many a time and oft before, and probably will be told many a time again, so long as there are Eighth avenue audiences content to accept that sort of thing.

Although I am somewhat severe on the details of the management of the Scenic Theater, on the whole, it seems to be well conducted and pleases its patrons. I fancy, however, that if a somewhat brighter scheme of entertainment were adopted there and at similar Nickelodeons the patrons would be even more pleased. Forty-second street is only a few blocks away, and the contrast between the theatrical palaces there and the little Scenic Theater is certainly very marked; so marked, indeed, that it rather, in my mind, remits to a very distant future the date when Forty-second street itself will have its own moving picture theater. But *nous verrons.*

SUPREME COURT UPHOLDS THE ACTION OF THE MAYOR.

The applications of William McKenzie, A. Partoluzi and the Eldorado Amusement Company for injunctions restraining the Mayor and the Bureau of Licenses from interfering with the moving picture business conducted by the defendants by revoking licenses were denied by Justice Platzek in the Supreme Court last week. The case was brought as a test, more than 100 moving picture shows being affected by the decision.

Justice Platzek says the Fire Department urged the revocation of the licenses, and that safety to limb, life and property is among the primary purposes of municipal government. The power of the Mayor to issue licenses, Justice Platzek holds, is unquestioned and the authority of the Mayor to revoke licenses issued by him is undoubted.

The court adds that it is not necessary to give advance notice to revoke licenses, and that a hearing on the merits is unnecessary under the decisions of the courts.

KALEM FILM REUNITES MOTHER AND SON.

Lafayette, Ind., February 26.—While attending a moving picture show yesterday afternoon where "The High Diver" and scenes from a Florida ostrich farm were being presented. Mrs. Hannah Mendelsohn recognized her son in the pictures. She had not heard from him for seven years. She telegraphed him and to-day received a reply saying that he was at the ostrich farm and was employed as its manager.

Comments on Film Subjects.

THE WEEK'S FILMS.

In the technical quality of the pictures released during the week, improvement is noticed. There is, all things considered, a closer following of details. Not so many breaks are noticed in some films, while in others emanating from studios having a tendency to overlook details the change is marked.

Educative and amusing films have been most numerous the past week. They leave a better impression upon the audience and the appreciation with which they are received indicates that the people who attend moving picure shows enjoy the light and pleasant pictures fully as well as they do the sober and in some instances depressing pictures.

The attendance at most of the houses has been unusually good. In all the leading theaters in New York it has been rather heavier than the preceding week. Improvement in pictures will bring about increased attendance in all cases, as has been pointed out in these columns many times before. Managers and manufacturers are working in the right direction now and they should follow the tendencies which are now so marked. They are the right ones and will lead to success.

"The Skipper's Daughters."—A film of more than ordinary dramatic quality from Selig. The plot turns on the attempt of a skipper of a lumber schooner to force one of his daughters to marry the first mate of his vessel, whom she abhors, though she loves the second mate. The father and his favorite, the first mate, set upon the second mate and knock him senseless and start with him toward the wharf, but he revives and is saved from being thrown overboard. Later there is a fight between the two mates, which introduces something novel. A considerable proportion of the struggle takes place on a narrow footbridge, from which the first mate is hurled into the water. But his generous rival, at the urgent demand of the girl, plunges in to save him. The struggle in the water is out of sight, but it is easily followed by the motions of the girl, who is looking on from the bridge. The man is rescued, and the schooner sails with the two girls on board. The feud is renewed, but the treacherous character of the first mate is shown to the skipper, who has him lashed to the mast. Now comes into the story the second daughter of the skipper. She loves this villainous first mate and releases him. He escapes in a boat, and the story ends with the couple made happy, but with one girl broken hearted. The action is spirited, and in nearly all the scenes is maintained, though there are a few weak spots. The photography is good. In some scenes it is picturesque and in all it is above the average. The story is so well told that this film ought to be popular. It has been liberally applauded in the New York theaters. It is a great artistic success and the best American film produced for some time. Mr. Selig is pushing forward, he does not rest on his laurels, but seems to believe that no matter how good is the work, there is always room for improvements. The story is so well told that the audience was kept deeply interested from beginning to end. The acting is exceptionally good, every performer is strictly to his part and all the actions are well timed. The staging calls for special mention, as it is one of the rare American films in which the actors are not cramped for room and with plenty of perspective in the scenery. If our manufacturers follow the Selig Polyscope Company they will soon find themselves in a position to command the market without having to draw on the foreigners and without wasting their time on extra silly productions.

"The New Minister; or, the Drunkard's Daughter."—A Kalem subject which is worked out with the care and attention to details which is making this firm's films so popular. A young minister arrives at a parish and the people assemble to greet him. Suddenly a young girl dashes into the throng, pursued by a drunken father, with upraised whip, and pleads with the minister for protection. The father promptly slaps the minister's face. The squire's son makes an insolent comment and is promptly knocked down. He robs the minister's house and fastens the guilt upon the drunkard, who is sent to prison. Two years elapse. He escapes from prison, and, pursued by the guards he rushes to the church and into the arms of his daughter and her lover, the minister. Meanwhile the squire's renegade son has been thrown from his horse and, mortally hurt, makes a written confession that he robbed the minister's house. The messenger arrives with it just as the officers are dragging the prisoner away. The story ends there, with the exoneration of the supposed thief. The heart interest in this picture is strong, and the acting is all one could desire.

"Left Out."—If one has a heart it is impossible to look at this strongly dramatic and pathetic picture and keep the tears back. It is from the Edison studio, and while the acting is not up to the opportunities of the material, it is fair. Perhaps the picture influences more by its suggestion than it does by the action of all the characters. The story is common enough. Through neglect and thoughtless cruelty a mother dies and leaves a little girl alone. She becomes a waif and is buffeted and abused in a heartrending way, until she finds her way to her mother's grave, where the little cold hands grope in the grass for some comfort, some sympathy. Meanwhile the father, living in luxury, picks up a book from which falls a photograph of the mother. This arouses disturbing memories which finally drive him to the grave, where he finds the child weeping upon it. He takes her home, and her sufferings are over. The acting of the little girl is good, and one can scarcely believe that the rebuffs are only pictured, they seem so real. Technically the film is good.

"At the Altar."—A strong story of love and jealousy told by the Biograph people. The scene is laid in a boarding house where apparently a Sicilian had been encouraged in his attentions by one of the ladies until a musician appears on the scene. An engagement and preparations for a wedding follow. The jealous lover is sent away and goes to his room vowing vengeance. He makes an infernal machine which he conceals under the platform in such a way that when the priest steps upon a certain spot a revolver will be discharged in such a way that the bride will be killed. He goes back to his room, writes what he has done, drinks poison and falls dead. The paper is discovered and a policeman starts for the church. Alternate scenes are shown, the wedding party at the church, then the policeman running, falling and laming himself and finally going down perfectly unable to go any farther. A boy takes the message from his hands and rushes on. Meanwhile the wedding party has got to the point where the fatal step will be the next, when the boy rushes in and the bride is saved. The audience have their interest aroused to the highest pitch as these alternate pictures are shown, and there is a noticeable relaxing of nerves when the pistol is discharged and the bride is unhurt. The weakest scene is the last, where the wedding is consummated with very little apparent perturbation after such a narrow escape from death. There is no question about the intense interest this film excites, but there is no applause.

"Four Sweethearts."—A comic from the Great Northern studios in which the kitchen maid conceals her four sweethearts about the room, one in the wash boiler and others elsewhere, only to have them appear at the most inopportune time. All are driven away but one. It gets more than one hearty laugh.

"The Two Violins"—A beautiful film from the Great Northern people. It is tinted brown where interiors are represented and blue for moonlight. The interiors are exceptionally well done, but the exteriors are blurred a bit. A man agrees to give his daughter to the one of two men who shall play the best on his violin. One of the aspirants is a cripple, who has a wonderful instrument and is a finished player. The other is a handsome man, but has less ability. The girl does not want the cripple and tells him so, but he is generous, and to make sure that his rival shall win he exchanges violins, hiding the poorer instrument. The other is not so generous, he changes violins again, thus getting back his own inferior instrument. The contest occurs and the prize is awarded to the cripple, but he gives up the girl and declares that his violin is his only love. The acting of the cripple is to be especially commended, but the rest are not so good. The photography is remarkably clear and snappy. Withal it is an eminently satisfactory picture.

"A Good Thief."—A short film from the Lux house, which seems to prove that not all thieves are bad. This one leaves money in a house where the family is too poor to buy medicines for a sick child, and when the father is accused of taking it he comes forth and admits his guilt. But because he befriended the sick child, and she begs for him, he is allowed to go. The heart of the accuser is touched as well, and he gives money to the sick child. The photography is poor, and the action of the characters is not up to requirements. They move about like wood images. The story is good, and some other defects can be overlooked for that reason.

"Sherlock Holmes II."—The Great Northern people have brought out the second Sherlock Holmes film and it is quite as much of a thriller as the first. The audiences watch with the most intense interest as they see Raffles escape, and after-

ward see Holmes enticed to a lonely place and pushed backward into a sewer. But he escapes and captures Raffles in the act of shooting at an image in Holmes' window which Raffles takes for Holmes himself. The picture is good, technically, and the acting of the principal characters is up to the standard, but the minor characters add little interest to the film. The clearness of the film and the success of Holmes compensates for any shortcomings in other directions. The film is good, and deserves a long run.

"The Prussian Spy."—The Biograph people have given to the public a well-photographed picture in which love and intrigue form important parts. A girl rejects one suitor and drives him away. The favored one enters shortly after, but hearing someone coming she hides him in a closet. The rejected one returns, discovers the fact that some one has entered, suspects he is hidden in the closet. He places a target against the closet door and fires a revolver five times at the target. When the door is opened the lover is found dead. The last scene is strong where the girl waves aside the rejected suitor and holds the head of the dead lover on her lap. Just why it is given the name of "The Prussian Spy" doesn't appear from the picture. It might as well have been any other spy.

"His Wife's Mother."—The Biograph people have very pleasantly varied the old mother-in-law joke in this comedy. Jones' wife invites her mother to visit them, and though Jones doesn't like it he hits upon the plan of making it pleasant for her. He buys her flowers and other presents. He takes her out to dine and she drinks too much champagne, and when they return and she reels into her daughter's presence she is summarily thrown out. Then Jones squares it with his wife and, as the story books say, live happily ever after. It is a good comic and makes the audience laugh. Besides, it is such a good variation of a stale subject that it is certain to please everywhere.

"The Suffragette's Dream."—A comic from the Pathe studio which shows a woman going through all the stunts to which suffragettes are addicted. The men are made the burden bearers, and the millennium truly arrives. But it all ends very suddenly when her husband returns, finds her asleep in her chair and dinner not ready. The millennium vanishes, and she goes meekly about her business. The picture excites a roar of laughter from beginning to end, and is really funny. It is technically good as well.

"The Dime Novel Detective."—A Lubin in which the absurdities of the dime novel story are so clearly shown that they are funny. The heroine is stolen half a dozen times, hurled into the den of criminals, once into a lion's cage, once out of a window, and each time she is rescued by the detective. The picture is good technically and it is so absurd that it is funny. It should have a good run.

"Stung, or What Can It Bee?"—A neat bit of comedy from the Essanay studio. A boy puts a quantity of bees in a bottle and distributes them judiciously in his travels. The bees make an impression immediately, with the result that many amusing situations are created. The action is natural enough, and few funny films have been more liberally applauded.

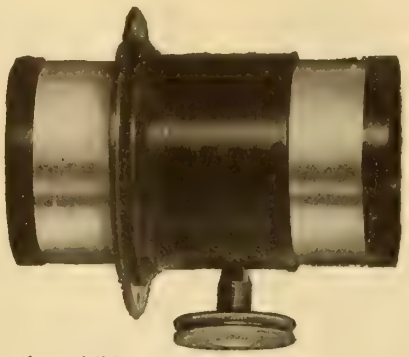
"Mr. Jonah Gets a Little Dust in His Eyes."—A comic from the Pathes which details a number of amusing accidents which befall a man who was struck in the face by a rug which was being shaken out-doors. Every situation brings the laugh, which is not always true of a Pathe comic.

"Topsy Turvy."—A Pathe comic in which there is a breaking through of a floor for the purpose of stealing a dinner set below, followed by a general scramble which reminds one strongly of the rough-and-tumble games boys play. In spots it is funny, but as whole there is little to commend it.

"The Jolly Trio's Dream."—One hardly knows what to say about this Pathe comic. In one theater it was liberally applauded. In two others there was not even a ripple of laughter. There are funny situations, and considerable magic, including some strange disappearances and appearances, but the whole is marred by making inebriation a theme for sport.

"The Two Models."—A story from the Pathes, which is lively, not unpleasant, and in which the escapade of one model in throwing kisses at a girl across the street results in the artist getting a charming model and a bride. The action and photography are good, and the picture has the merit of being entertaining, but after all there isn't much to it.

"A Modern Samson."—A film from the Pathes which is a species of burlesque upon the Bible story. A long-haired young man rages through the region displaying his great strength in various ways. He gets home and makes things



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Length 820 Feet

A story of Russian Political Life full of heart-rending interest, highly exciting and interesting from start to finish. The fugitives live afterwards happy "under the Stars and Stripes, in the Land of the Free."

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The Little Rag Doll

Length 460 Feet

A beautiful sentimental story of a little girl and her rag doll, which finally is instrumental in the finding of her parents.

The New Mirror

Length 420 Feet

A novel plot cleverly depicted in a short picture. The new mirror saves the house from a robbery.

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The Machine You Want

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decidedly unpleasant for his wife, who cuts off his hair when he is asleep, whereat his strength departs and she succeeds admirably in getting even. While the picture isn't exactly silly, it hasn't much in it that is strong.

"With Hon. William H. Taft in Panama."—This picture should prove very popular just now. While it is but a record the subject is one of great interest. It shows some excellent pictures of Mr. Taft, made during his last journey to the Isthmus and it gives an excellent idea of the work on the canal and the way it is carried on. The photography is good, and the views are chosen with a view of conveying information to the American people regarding the canal which few of them could obtain in any other way. The Selig Polyscope Company is to be congratulated upon its enterprise and its success.

"The Policemen's Vision."—A Pathe comic in which that firm's well known magic plays a prominent part. A burglar appears and disappears at will, coaxes money from closed drawers and safes, and draws two policemen into many laughable situations. It is good, clean humor and keeps the audience laughing.

"The Piano Teacher."—A Gaumont film in which an elopement and abandonment form the basis of the story. These stories are much alike, the difference being in the acting and the working out of the details. The acting in this is good. The scene where the mother gives up her child is very pathetic and the reunion of the mother and child after a separation of ten years is perhaps equally as good. The story is well acted throughout, however, and as the end is happy it leaves a favorable impression upon the audience.

"Mogg Megone."—A free illustration of Whittier's poem from the Vitagraph. The photography in this film is good, and in some scenes little fault can be found with the acting, but the Indians clearly betray that they are not real Indians. Perhaps this may be considered a minor fault, however, and not vital to the picture. The killing of the chieftain by Ruth is a strong scene, perhaps the strongest in the picture, and the one where Ruth kills herself is also strong. The picture is not long and adds to a programme an element which is almost certain to attract.

"And His Coat Came Back."—A Vitagraph comic in which an undesirable coat forms the basis for a number of amusing situations. The judge gives it in turn to the janitor, the porter and a tramp and it comes back from each of them. He gives it to a foreign missionary society, and on a trip to the South Seas the coat is presented to him as a mark of esteem by a cannibal chief. The humor is clean and the picture is liberally applauded.

"The Bank Messenger."—A story from Lubin which illustrates a robbery of a bank, through the impersonation of a messenger and the arrest of the thief through identification by means of a laundry mark. One sometimes wonders if it is well to tell stories like this, which explain clearly a possibility. It may be interesting, but there is always danger that a depraved imagination may be fired to do likewise.

"A Secret."—How a secret is kept is told by Lubin in this picture. One whispers a story to another. They both in turn start to tell a third, all the time enjoining silence upon each other. And so they go about from house to house until everyone knows the secret. As a bit of character study no better film has been brought out in a long time.

"The Janitor's Bottle."—A comic from the Edison studio fairly well acted but weak in photography. The best actor is the little girl; she is admirable as she spies her parent drinking from the bottle. Raising her little finger, she scolds them, but as the old gentleman tells her that it is a medicine for his gout, she accepts the excuse. When the other old man appears with his foot bandaged, the little girl has pity on him and candidly offers the bottle of supposed medicine

"What a Uniform Will Do."—With such an amusing subject, the film could stand many more feet of funny incidents, but it seems that the best goods are delivered in small packages only. The audience was greatly amused but disappointed to see such a short career of the fake policeman. The scene which carried the house, is the one when the friend steals a bicycle and the witnesses of the robbery offer a bicycle to the fake policeman to run after the thief. It is a good Pathe production.

"A Little Coquette."—A much exaggerated comic of the Pathe Freres. If some of the funny stunts created a little hilarity, the film did not meet the general approval. It is perhaps the first time that the desk of a police magistrate is shown occupied by a sort of saintly clerical man.

"A Game of Chess."—A love story over a game of chess in which she moves, and invites him to the house to play; he moves and accepts; they both move in the game, and finally move themselves side by side and go on with their love-making in quite the approved fashion. It is a neat bit of comedy which Lubin has produced and it never fails to put the audience in the best humor.

"Love Me, Love My Dog."—If Lubin had undertaken to have offered an almost unanswerable argument against a fellow giving his best girl a dog he couldn't have succeeded any better. There are numerous funny situations in which the dog is preferred to the husband, until finally the woman relents and tells him she prefers him to a dog. Technically the film is good, and it causes much laughter wherever shown.

"Polka on the Brain."—A comic film of Urban of the silly order but minus funny stunts. Nothing to laugh at, no comical falls, no amusing incidents. A fool, not to say a crazy man, has the "polka" fever; he dances a few steps with a rack, a grandfather clock, a letter box, a dummy, etc. The only interesting scene is the one where our man eats his supper and sees the glasses, dishes, dance on the table.

"Joel's Marriage."—A good success for the Eclipse. A simple but well told country story. The film, although well acted and produced with much care, is remarkable for the excellency of its photography and for its beautiful and natural scenery. The film creates a good impression on the audience and fully proves that the public does not need silly stunts to be kept interested.

THE SONGS.

The week's songs have been an improvement upon those of the preceding week, and where a song has not entirely pleased it has not been the fault of the slide makers. They have made the most of their material, and the resulting pictures have been good.

As managers acquire more experience they are able to select songs which have a stronger appeal to the public. Further, slide makers are constantly doing better work, which has the effect of increasing the attractiveness of the songs and their illustrations. Continuous work in this direction will shortly have its influence on the box office receipts.

The later songs have been better and have afforded more opportunities for the illustrator. He has taken advantage of these opportunities, and the good illustrations, coupled with the more tuneful music, have combined to form a much more attractive feature. The audiences have shown their appreciation of the good songs offered them by hearty applause and numerous encores.

"I'd Turn the World Around for You," a sentimental song of the better order, was well sung at Keith's Union Square and received applause. The slides for this song, by Scott & Van Altena, are gems of pictorial quality and coloring.

THE LECTURETTES.

Better lecturettes have been noted this week. The subject matter has been far more interesting and the slides illustrating them have been truly educational. Such lecturettes, occupying perhaps five to ten minutes in the programme, afford a welcome change from the motion pictures and assist materially in improving the show.

Many subjects of timely interest are obtainable. "Our Navy" is one that should appeal strongly to any American audience now, and there are numerous subjects which will readily recur to any manager who is looking for something to strengthen his programme.

COMING HEADLINERS.

Next week the Selig Polyscope Company will release a dramatic film that bids fair to maintain the reputation of this company for producing headliners. "The Ironworker" is instructive in that it gives graphic views of a great iron foundry, but the interest centers around a brave workman who has for an enemy an incompetent fellow whom he has reprimanded, and the superintendent of the mill, who is jealous because the mill owner's daughter has taken an interest in the skilled and brave workman. There are the usual episodes of scheming and treachery to cause him to lose his position, and finally an attempt on his life, but through the medium of the young lady he is reinstated, promoted and finally wins her hand in marriage. The story is one that would be made more clear to the average audience by a brief lecture, and this is supplied free by the Selig Polyscope Company on application.

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SINGING PICTURES: THE "CINEPHONE" SYNCHRONISER.

A cheap form of synchroniser, the Cinephone, which is being marketed by the Warwick Trading Company of London, will shortly be placed on the American market. From a description of the instrument given in an English contemporary we take the following particulars:

"There is no connection in the Cinephone between the gramophone at the foot of the sheet and the projector at the back of the hall. The speed of the projector does not accelerate or retard the action of the record in the slightest, nor that of the record affect the projector—which means that the possibility of mechanical trouble is done away with. Once the record has been started correctly it runs right through, and it devolves on the operator to keep the picture in synchronism by turning the handle of the projector at a greater or less speed as circumstances demand.

"He learns when such acceleration or retardation is necessary in a very simple manner. Attached to the projector, stationed at the foot of the sheet, is a box, on the end of which, in view of the operator, is an illuminated circular dial. As the record revolves, a pointer circles round the dial. At the same time, in the corner of the picture on the screen, a precisely similar dial and pointer is shown, and all the operator has to do is to regulate the speed of his projector so that the position of the pointer on the screen dial coincides with that on the gramophone dial.

"The starting of the machine is easily mastered. The pointer on the gramophone dial is brought to the '12 o'clock' position, and the reproducing needle placed on a white spot marking the beginning of the record. The operator at the gramophone then signals his readiness to begin to his companion at the other end and the latter starts the projector. Following the title of the song a short length of yellow title is flashed on the screen and this is the signal for the starting of the gramophone.

"An advantage of the Cinephone which in some circumstances may be of great value should be pointed out. The absence of electrical control of any kind means that the instrument is not put out of use if a supply of electric current is not available. Limelight may be used for projecting purposes, and a candle or lamp for illuminating the dial.

"Cinephone subjects are supplied on hire only.

"Mr. W. Barker and Mr. C. Jeapes, of the Warwick, who, we understand, are jointly responsible for the Cinephone, are to be congratulated on the ingenious and yet simple way in which they secure the desired combination of record and picture."

WHAT W. S. CLEVELAND IS ACCOMPLISHING.

As an example of what energetic, constant and intelligent application of a thorough knowledge of the show business and the requirements of managers and directors of parks, theaters and amusement enterprises can do, the Prudential Vaudeville Exchange, under the able management of W. S. Cleveland, is worth noting. Mr. Cleveland has taken the full course of "show business," beginning at the bottom and ascending to the top, as advance and press agent, house and road manager and proprietor, and has completed his post-graduate course in conducting a booking exchange which caters to all branches of the amusement world.

In 1906 W. S. Cleveland's Exchange furnished attractions for but nine parks and six fairs; in 1907 it booked twenty-three parks, twelve theaters, sixteen fairs; in 1908 it had the exclusive booking for eighteen theaters, thirty-nine parks and forty-three fairs. For this year, 1909, the Exchange will supply approximately one hundred and eighty-six parks and fairs, and one hundred and six theaters, of which ninety per cent. are booked exclusively.

For logical reasons, W. S. Cleveland's Prudential Vaudeville Exchange keeps growing and growing. There is no agency better equipped and surely no manager strives harder to please his clients than this former minstrel proprietor. Also it is a fact that this Exchange has never had occasion to change its name or its management.

CHANGES IN NEW ENGLAND THEATERS.

Arthur C. Milot has purchased the Cummings Theater, Fitchburg, Mass., for $60,000 and will convert it into a moving picture show. Possession August 1, open August 15. The theater will be under the management of C. H. Webster. Sorel & Webster have assumed the management of the Lyric at New Britain, Conn. The Star, now being built in Clinton, Mass., will be managed by J. Henry Sorel, and the Scenic by C. H. Webster. The Scenic, at Narragansett Pier, R. I., will open June 20. C. H. Webster, owner and manager. With a four house circuit, these gentlemen are kept very busy.

PITTSBURG EXHIBITORS' PROTECTIVE ASSOCIATION.

We have had the pleasure this week of a visit from Mr. George Balsdon, president of the recently formed Pittsburg Exhibitors' Protective Association, who was accompanied by Mr. John J. Windle, of the same city. Mr. Balsdon is of the firm of Royer & Balsdon Enterprises and Vaudeville Circuit, and Mr. Windle is proprietor of the Windle Enterprises. Both men are prominent and successful in the moving picture field of Pittsburg.

In Pittsburg there are about 50 exhibitors, 40 of whom are members of the association, which serves the office of an employment bureau and exists generally for the betterment of the business. In the course of a pleasant interview, we learned that the moving picture business was well established in Pittsburg long before it was a factor in New York. The greatest trouble that the exhibitors in Pittsburg experience is that the manufacturers do not get directly in touch with them, and that the film renter is ignorant of what the public wants. It is the exhibitor who feels the pulse of the public, according to Mr. Balsdon, and we quite agree with him. The exchange people take little or no interest in the films they handle. Scarcely one of them ever runs a film through before it is handed over to the exhibitor, who cannot make a choice, but must perforce be satisfied with what is handed to him by the renter.

It is the opinion of the Pittsburg association, and we believe the sentiment will be general throughout the moving picure field, that it is "up to" the renter to take more intelligent interest in the business. The association is anxious to welcome in even the smallest exhibitor, so that they may persuade him against the wong policy of giving too long and unsuitable shows. It is not quantity that is wanted, but quality, by the public.

The Pittsburg association, besides standing for excellence in quality of films, is desirous of eliminating unsuitable subjects, and are anxious to impress this fact upon the manufacturers. The association has made a most successful start, and we wish it success. We hope this example will be imitated in other cities.

Messrs. Balsdon and Windle were courteously received by the manufacturers in New York, who assured them of their hearty co-operation with the Pittsburg association in every move that was undertaken with the object of better regulating the film supply and placing the business generally on a higher level.

The two delegates each own well conducted theaters in Pittsburg and after visiting some of the shows in New York made the remark that residents of the Smoky City would not stand for the tawdry appearance and loose conduct of some of the New York places, while the outward appearance of one near-white place on New York's leading theater alley presented a more shoddy appearance than any place in Pittsburg, with all its smoke and grime.

OHIO EXHIBITORS UNITE.

Having as its ultimate object the formation of a national association, the Ohio Film Exhibitors' Protective Association perfected a permanent organization at Columbus last week and elected officers for the coming year.

Nearly every moving picture exhibitor in Ohio has become a member of the association or has signified his intention of becoming one before the next meeting. The purpose of the association is to further the cause of the moving picture business, to elevate the character of the pictures shown and to help each other mutually.

Officers elected were: A. Dupuis, Toledo, president; C. Johnson, Washington C. H., vice-president; W. C. Quimby, Zanesville, second vice-president; W. B. Gandy, Lima, treasurer; Max Stern, Columbus, secretary; L. P. Sawyer, Cincinnati, counsel. About sixty members were present at the meeting.

The Southwestern Motion Picture Exhibitors' Association has been organized at Little Rock, Ark. President, S. A. Evans, Little Rock; vice-president, G. K. Jorgensen, Galveston; secretary, John McClure, Little Rock; treasurer, W. N. Owen, Little Rock. The following quoted from their constitution shows the worthy objects of the association: "The object of the association is to mutually benefit and protect, by unity of action, the interest and welfare of persons engaged in the exhibition of moving pictures, who may become members of this association; to use our influence by all proper means to induce the manufacturers of moving pictures to manufacture only such pictures as will not be objectionable to reputable or sensitive people, and encourage only the manufacture of such pictures as are entertaining, instructive and educational; to take such measures as shall be consistent with law to protect the members of such association from being made subject to erroneous or extortionate charges of any and every kind; to place the members of this association, by unity of action, in an attitude to obtain film service at reasonable prices, and prevent any discrimination of any kind being imposed on any member by film exchanges or film associations, and seek such legislation as will give to moving picture exhibitors as much protection as is given to other places of amusement and to assist in every lawful manner each and every member of such association in all just contention against demands or imposition which affect the moving picture business."

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

Both the Eugene Cline & Co. of Chicago and Eugene Cline offices of Salt Lake City have been served with cancellation notices by the Moving Picture Patents Company. The licenses of these concerns will be revoked within fourteen days. This announcement coming on top of Swanson's ousting last week has set the moving picture industry to thinking. It is conceded that the Patents Company have made rules and regulations which are meant to be enforced. No cause for the cancellations has been alleged.

During the past two weeks, thousands of applications for exhibitors' licenses have been filed with the Patents Company. To serve the best interests of all concerned, it has been decided to divide these applications in two classes, with a result most gratifying to the exchange people. It is proposed that those now operating moving picture theaters and those contemplating entering the field by new theaters or a change of policy should be handled separately. The theaters now established and making application can secure immediate service of licensed film, doing away with all tedious delays.

All licensed exchanges are permitted to accept the application and ten dollar license fee and begin service that day. The Patents Company upon sanctioning the application will issue a license, retaining the fee paid. A nominal exhibitor's royalty will be fixed from the time that service began. Should, for any sufficient reason, the application be denied, then the ten dollar fee will be immediately returned. There is positively no cost to file any application that is eventually rejected. From numerous exchanges throughout the country came appreciation of the new ruling, which is consistent with the Patents Company's policy of assisting and protecting its licensees.

Under the other class come new theaters, or those now used for other amusement purposes intending to enter the moving picture field. The utmost discretion will be used in granting licenses to new theaters. To those who have followed the sporadic growth of the film industry the reason is apparent. On every side have sprung up places of all kinds, many with no interests to serve than quick money making; no effort being made to secure proper fire protection, ventilation or safeguards against panics. Mainly for these reasons the Patents Company insist on knowing just who wants to open a theater and how it will be conducted.

Application may be made through an exchange or direct to the Patents Company. For this application a fee of ten dollars is charged and must accompany the application. The Patents Company, after due investigation, will either grant or reject the application; if the latter, the ten dollars will be immediately returned, thus entailing positively no cost to the applicant. For theaters desiring a license, service of licensed film cannot begin until the license is granted. Hearty endorsement is being extended the Patents Company on its effort to mould the picture enterprise into an enduring industry, and it is by elevating the business to the dignified profession wherein it belongs that its profitable permanency is assured.

An important announcement was made by the Patents Company this week to the effect that all customers of exchanges who had not paid the six dollar royalty due on March 6 would have their service discontinued. This same rule will be adopted in the future. Reports from different exchanges throughout the country, however, indicate that nearly ninety per cent. of the royalties were paid several days before due.

The general improvement in the moving picture business in the past month is attributed to the regulation and system put in vogue by the Patents Company, which insists on best quality film and fair treatment to its licensees.

MULLIN FILM SERVICE EXPANDS.

Syracuse, N. Y., February 25, 1909.

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Gentlemen: We beg to announce the MULLIN FILM SERVICE, INC., Main office corner of South Salina and East Fayette streets, Syracuse, N. Y., branches as follows:

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For the general public and the information of your editor, we wish to announce that the above offices are in full operation and handling the entire output of both the foreign and American independent film manufacturers. The motto of the above company is "INDEPENDENCE" and the offices which are conducted under this name are up to date, well equipped establishments, carrying in stock a complete line of moving picture machines, supplies, films, and, in fact, everything pertaining to the business.

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C. M. Ellis, 221 Sixth street, Cairo, Ill. Experienced manager, also operator. Five years in all branches of the business. Does not smoke or drink.

J. S. Fogan, 628 E. Wintah street, Colorado Springs, Colo. Expert operator and electrician wishes position in any part of the West. References.

P. A. A., 216 South Ninth street, Brooklyn, N. Y.; experienced operator and electrician; ten years' experience; married; sober and reliable. Has N. Y. and Mass. license.

James Sang, 1444 Avenue A, New York City, desires position as manager; can sing, operate and lecture. Has ten years' experience.

E. J. Wilson, care Ownes, 37 Marion street, Brooklyn, N. Y.; experienced operator and electrician. Road or permanent. Has ten years' experience.

Frederick F. Freese, 1759 Third avenue, New York City. Expert operator; practical electrician; all connections; 10 years experience; all machines; alternating or direct current; also calcium light; either road or permanent; New York State license.

R. Johnson, 107 South High street, Steubenville, Ohio. Expert operator; three years experience.

NOTES OF THE TRADE.

Braymer, Mo.—G. K. Culp and son have sold the Lyric Theater to R. L. Ford.

Toluca, Ill.—John Pasini has sold his interest in the moving picture show to L. Roberts.

Lynchburg, Va.—C. S. Reams will open a new moving picture theater on Seventh street.

Sterling, Ill.—Adolph Loux will open a new moving picture theater on West Third street.

Hobart, Ind.—John Stocker has sold his interest in the ten-cent theater to Ed Spencer.

Tacoma, Wash.—W. P. Brown has purchased the interest of C. C. Clark in the Lyric Theater.

Shelbina, Mo.—J. B. Murdock, of this city, will open a new moving picture theater in Chicago, Ill.

Toluca, Ill.—John Pasini has sold his interest in the moving picture show to his partner, L. Roberts.

Urbana, Ill.—Mr. W. E. Gavin, of Pontiac, is planning to establish a moving picture theater here.

Leavenworth, Kan.—Ed Lampson is considering the erection of a Summer theater on Shawnee street.

St. Charles, Ill.—Gus Cook has sold the Star Theater to Jack Langell, who is now in possession.

Ft. Wayne, Ind.—F. W. Hartman has purchased the Lyric Theater here and has taken possession.

Chanute, Kan.—R. J. Fowler has leased the Roof Garden and will operate it as a moving picture house.

Danville, Ill.—Mr. Conway has leased the Airdome Theater here, and will soon be open for business.

Pekin, Ill.—G. S. Stiles, proprietor of the Vaudette Theater, has disposed of his business to L. C. Woodrow.

Springfield, Mass.—Extensive improvements are to be made to the Bijou Theater, located in the Dupont's Hall.

Merrill, Wis.—Mr. Charles Staehle, of Appleton, is making arrangements to establish a moving picture theater here.

Wapping Falls, N. Y.—Fred Godding opened his moving picture theater in the Meyers building on Market street.

Scotts Bluff, Neb.—A $20,000 opera house is to be erected at the corner of Main and Wapta streets by L. C. Marquis.

Macon, Ill.—F. H. Earl and son have leased the McMurtie building here, and will open it as a moving picture theater.

Decatur, Ill.—Fred Sieviking has sold the nickelodeon on East Main street to Golder Joseph, who has taken possession.

Luverne, Minn.—Al Grant has sold the Grant Theater here to Chat Webber, and will go to Seattle, Wash., and open a similar house.

Hamilton, Ohio.—The Schwartz building is being remodeled into a moving picture theater for Messrs. Broomhaul and Schwolm.

Centralia, Ill.—The Varsity, the west side moving picture theater, has been sold to J. A. Murphy, of St. Louis, who has taken possession.

Monmouth, Ill.—Robert Lytle, and others, have leased the skating rink on South Main stret, and will convert it into a moving picture house.

Niagara Falls, N. Y.—R. Clark, A. White, and E. Clark, have incorporated as the North End Amusement Company, with a capital of $5,000.

Alpena, Mich.—Napoleon Ducharme and J. Russel Thompson have purchased the Dreamland Theater, and will make extensive improvements.

Philadelphia, Pa.—A new moving picture theater has been opened at 1221 Market street; it is known as the "Unique." William D. Hall is manager.

Jacksonville, Fla.—Harry A. Miller, of Washington, D. C., has purchased the Electric Theater on Main street of W. W. Tidde and has taken possession.

Atlanta, Ga.—Work has commenced on the new vaudeville and moving picture theater at 99 Peachtree street by the Howard Amusement Company.

Frederick, Md.—F. Schaffer and Roy W. Schaffer have leased the Family Theater, in Union Hall, on North Market street, and are now in charge.

Bladensburg, Ohio.—The Bladensburg Opera House Company has been incorporated with a capital stock of $2,500. The incorporators are: S. C. Horn, E. L. McKee, T. J. Porterfield, E. L. Wolfe and A. J. Rine.

Hammond, Ind.—James Rogers has completed arrangements for the opening of his new moving picture theater here. It is known as the "Star."

Bowling Green, Ohio.—George Carnes has disposed of the Princess Theater here to Messrs. J. D. Stockman and Frank Patterson, who have taken possession.

Montpelier, Vt.—The Palace Theater in the Sabin block has been sold by C. C. Page and M. James Doyle to W. J. Fisher, John F. Dobbs and L. N. Wood.

Tuscola, Ill.—W. H. Miller is making arrangements to open a new moving picture theater here. Mr. Miller is also planning to open a similar house in Champaign.

Philadelphia, Pa.—Magistrate John J. Grelis has been granted a permit for a one-story moving picture theater at the corner of Twenty-ninth and York streets, to cost about $6,000.

Chicago, Ill.—L. M. Rubens proposes to build a circuit of nickel theaters in Elgin, Aurora, Joliet, Peoria, Rockford and Springfield. All the theaters are to be known as the "Crystal Stairs."

Baltimore, Md.—Architect E. Selckmann is completing plans for the erection of a moving picture theater at Francis street and Wilson avenue, for Messrs. Theo. Doukas and George Konstant.

Brooklyn, N. Y.—The F. & N. Amusement Company filed certificates of incorporation with a capital of $3,000. Directors: S. Fieldman, 235 Hart street; Frank Nudelman, and N. Slotopolsky, all of Brooklyn.

Brooklyn, N. Y.—Crystal Palace Amusement Company, incorporated; capital, $5,000. Directors: H. Barrington, 101 Norman avenue; J. Barrington, 72 Norman avenue; and Geo. Hovell, 128 Eckford street, Brooklyn.

New York, N. Y.—The Terra-Marine Amusement Company of New York has been incorporated with a capital stock of $200,000. The incorporators are: Ernest W. Cushing and F. B. Merkle, 220 Broadway; Sol. Coller, 3 Beekman street.

Little Rock, Ark.—The Fort Smith Cameraphone Company filed articles of incorporation. The company is capitalized for $10,000 and will engage in buying, selling and operating moving picture enterprises. Wm. Moore is the president.

Brooklyn, N. Y.—The Bristol Amusement Company has been incorporated with a capital stock of $10,000. The incorporators are George H. Bristol, 100 Elkton street; C. R. Nims, 763 Hancock street; and H. W. Johnston, 484 Decatur street.

Dover, Del.—The Pittsburg Calcium Light and Film Company has been incorporated, with a capital stock of $100,000, to deal in motion pictures. The incorporators are Richard A. Rowland, James B. Clark and Joseph A. Langfitt, of Pittsburg.

Syracuse, N. Y.—The Mullin Film Service has also been incorporated, to manufacture moving picture machines, films, song slides, and all devices connected with the business; capital, $10,000. Directors: Jay Mullin, Herbert K. Somborn, 125 Rosenbloom block, Syracuse; and Jos. H. Nutting, 125 Boyd street, Watertown, N. Y.

Defiance, Ohio.—The "Elite" Theater, one of the finest moving picture show houses in this section, was opened last week. The equipment includes fine opera chairs, the latest Edison machine, and everything up-to-date. Although the seating capacity is 150, many people were turned away on the opening night. Mr. A. A. Hudson, the proprietor, is not without experience in his line and it is evident that he will make a success of his new venture.

SIMPSON'S SOLAR SCREEN.

Managers have long wanted a screen that would make their pictures more brilliant, one that would reflect rather than absorb light. Simpson's solar screen appears to meet the most exacting requirements, and enables managers to overcome many of the difficulties which have hitherto beset them.

Its principal claim to consideration lies in the fact that the room can be fully illuminated while the pictures are shown without reducing their brilliancy In New York and other large cities where the fire regulations are strict the full illumination of the room is an important consideration, and should be considered by managers in preparing their theaters. Wherever this screen has been tried it has proved its worth beyond all possibility of attack. Full particulars can be obtained of A. L. Simpson, 113 West 132d street, New York.

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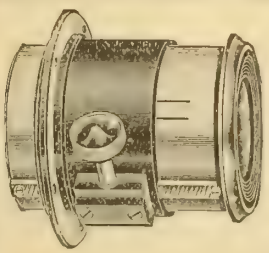
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CORRESPONDENCE.

OPERATORS, THEIR HOURS AND PAY.

Chicago, Ill., February 26, 1909.

Editor Moving Picture World:

Dear Sir—You ask for replies to F. B.'s letter. Really, it is somewhat a matter of surprise that a man should enquire in this enlightened day and age, whether or no he should be asked and expected to work thirteen hours per day!

Most emphatically NO, he should not! And if he is asked to he should humbly call the anxious employer's attention to the fact that perpetual motion has not as yet been discovered.

A concern which has two houses, each open from 10 A. M. to 11 P. M., should by all means have two operators for each house. Wages will depend on the locality, of course. To attempt to run the two places with three operators would break up the time too much. An operator who attempts to work long hours, watching a picture constantly, with an occasional squint at a bright "spot," will discover sooner or later that his eyes will play out and that, once played out, they won't "play in" again.

As to wages—that is a hard matter on which to offer advice. Generally speaking, however, in these days of high prices a city operator should receive not less than a minimum of $18 per week for an evening show, ranging from that up to $30 or $35 per week for high-class jobs. No matter if the man does only work three or four hours per evening. He must work Sundays too, usually, and it is all he is able to do for a living since he can't expect to work during the day and half the night and work Sunday too. His living must, therefore, come from operating and the good Lord knows that $18 per week is little enough for one man, let alone a family, to exist on. Personally the writer thinks any man with sufficient intelligence to make a really good and competent operator, in all that term implies, is worth $25 per week of any manager's coin. The "great trouble" is that, as a matter-of-fact, only about two out of ten operators, taking the country over, are really competent in all that word implies.

That state of affairs is perhaps natural when one comes to consider the very rapid growth of the motion picture industry. To become a "COMPETENT" operator requires much careful study and this study must include electricity and optics mainly.

One will often hear "operators" bragging that they "have a hundred-foot throw," not knowing that they are displaying their ignorance is so doing. As a matter of fact one gets a better picture at 100 feet than at 50 feet, provided the pictures be the same size and the light the same. There is a very good reason for it too. Isn't it rather laughable, when one considers that a light-ray will travel all the millions of miles from the sun, to imagine that a ray of light will be in any wise affected by an additional 50 feet of travel? Of course, it must be admitted, at that, that the ray IS slightly affected by reason of impurities in the atmosphere, but the superior excellence of the long-range lens more than counterbalances this and, as said, the ultimate effect at 100 feet is better than at 50 feet.

Wages depends on ability and locality, but the really competent man should have ——m-m-m GOOD wages.

F. H. RICHARDSON.

THE POOR OPERATORS.

Philadelphia, Pa., February 23, 1909.

Editor Moving Picture World.

Dear Sir:—I notice in your issue of February 20 you have quite a little to say in regard to poor operators. At this moment I know of nothing better that you could suggest to the Patents Company that every licensed machine fee, which seems to cause so much discussion, would be used for the purpose of paying inspectors to examine the work of operators. The finest work of the manufacturers can be ruined by a poor operator. The exhibitor, generally speaking, is not a mechanic and is made to believe anything the operator tells him. The insurance people protect their interest by making the most rigid examinations all the time of our places of business, and the Patents Company should see that their business is not marred by poor operators. Mr. Lyman H. Howe is the biggest advertisement the picture business ever had; he has done more to elevate it and hold it at a high standard than any other single individual, yet he jumps from town to town, his apparatus has all kinds of wear, still no one can excell him in showing a picture. He has operators that

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can operate. If exhibitors had some means of securing good operators the business would constantly advance. At the present time a man says he is a good operator, and how many exhibitors can deny it? Everything is to blame, except the operator—so is his story.

Yours,
CHAS. H. AMOS.

[In the "Situations Wanted" column will be found the names of several good operators who complain that their positions were taken by men who would work for less money to get the experience. When they have secured this and ask for more money another "expert" is out of a job and a new operator is being broken in at the expense of the public.—Ed.]

THEATER FILM SUPPLY COMPANY.

Birmingham, Ala., February 15, 1909.

Editor Moving Picture World:

Dear Sir—The two undersigned companies take pleasure in announcing to you the consolidation of their respective businesses into one company, which has been incorporated under the name of the Theater Film Supply Company, Inc., of Birmingham, Ala., with a branch office at Charlotte, N. C.

The purposes of the consolidation of the companies is to enable a better handling of the business and a superior supply of all of the 18 reels of films being issued in this country by the licensed manufacturers and importers. It is but natural that with such a large variety of film subjects each week handled direct by one company a great many of the former imperfections of the supply service can be removed. Theaters can be supplied without the confusion or repeating of film subjects where the demand for new subjects does not exceed the weekly supply. It will enable us to take films from service at intervals and clean them before being sent out. Films will have a better opportunity for inspection and thus give greater satisfaction to users. A more intelligent selection of additional prints of the best feature films will be made in order that each of the theaters may in turn have them.

The most important of our plans is one by which we believe we can greatly increase the receipts of the theaters by a system that will enable them to know in advance what they are to have and thus by advertising the best of the feature film subjects attract more universal patronage to the theater.

This latter plan is very important but depends somewhat upon co-operation we hope to have from the Southern Express Company, with whom we are arranging to discuss the matter.

We feel confident that the consolidation of these companies will enable the film supply business to be brought nearer to ideal conditions than is otherwise possible and we earnestly hope that you will co-operate with us to this end.

Thanking you for past favors and assuring you prompt and careful attention at all times, we remain,

Yours very truly,

C. F. BAILEY, for Southern Film Exchange.

A. R. BOONE, for Theater Film Supply Co.

A FEW MORE COMMENTS.

Chicago, Ill., February 24, 1909.

Editor Moving Picture World:

Dear Sir—In your "Weekly Comments on the Shows," issue of February 20, the Pathe film "Assassination of the Duke of Guise" was lauded as a most excellent piece of work, but, the writer states, was coldly received by the audience, intimating that this chilliness was probably due to lack of understanding of the historical subject on the part of the audience. The writer does not think so! He is quite sure it was caused wholly by the fact that, fine as is the photographic work and acting in this picture, there is little to it except an exhibition of rank religious hypocrisy and cold-blooded brutality on the part of the "King."

All through the picture the king makes great pretense of cloaking his cowardly crime with religion and he wantonly kicks the head of the corpse his minions have just slaughtered at his behest. It is no gentle kick either! All this may be strictly historical, but, even so, the writer does most emphatically not believe the public—the American public at least—wishes to witness the reproduction of such revolting scenes or to be reminded that their ancestors suffered themselves to be lorded over and governed by such hypocritical brutes.

F. H. RICHARDSON.

[The opinion of our critic on the Pathe film referred to is shared by other newspaper writers. Brutality figures in other subjects which are understood and appreciated by some audiences —Editor M. P. W.]

CENSORSHIP OF FILM SUBJECTS.

February 18, 1909.

Editor Moving Picture World.

Dear Sir:—Enclosed herewith find matter concerning the censorship of film, in which is incorporated the official letter of the People's Institute.

It is the desire of the People's Institute and the Motion Picture Exhibitors' Association of the State of New York that this matter be given as wide publicity as possible, and whatever you may see fit to carry will be greatly appreciated.

Truly yours,
EXECUTIVE COMMITTEE,
Moving Picture Exhibitors' Association of the State of New York.

[On another page is reproduced the article referred to, together with a reprint from the People's Institute Bulletin. We are pleased to see the interest taken in this subject by the civic bodies and will co-operate with them; at the same time we are glad to note that the tone of the films now being produced seem to make the offices of the censor less and less necessary.—Ed.]

MOTION PICTURES IN NEW JERSEY.

"Over on the Jersey side" motion pictures are popular. Newark, for example, has twenty-five places, most of them good, some excellent and all showing to continuously full houses. The shows open about noon in most localities and keep going continuously until 11 at night. In Paterson they close an hour at 5.30.

The places were all inspected last week and only a few were found defective, and those in minor matters only. Three were found without licensed operators. In one instance pieces of film were lying about the booth with the machine. Additional exits were ordered in other places, but aside from this no fault was found with the show places.

Newark is troubled with the patrons who pay their nickels and make a day of it. One proprietor said that he sometimes thinks the only things that move in his place are the pictures. Some places have illustrated songs. Some have lecturettes, and a few have vaudeville; but nearly all want pictures alone and find that they keep the houses full.

Offensive pictures get short shrift in Newark. Patrons do, however, like pictures with plenty of action, and something amusing. A number of places are showing this week well known and favorite stories in pictures. Melodrama doesn't seem to be wanted, but a story that is full of good, moving action will please almost invariably. The familiar chase pictures are very popular in Newark and will excite roars of laughter.

Wild West pictures are popular and managers say they are asked over and over again to show more of that type of picture. In the main the audiences are appreciative and a good picture will get as hearty applause as would the actors themselves.

Newark has a large Italian population. In those parts of the city where the Italians congregate marionette shows were formerly popular. They have all been abandoned in favor of the moving picture, and lively subjects, with plenty of action, are most popular. When the earthquake scenes in Messina were shown a few weeks ago lamentations in the Italian audiences were marked, as one after another of the familiar places appeared on the screen, showing only ruins.

So far as the Newark shows were visited, it seemed as though the managers were giving the best possible pictures. Evidently they try to keep their pictures up to a high standard, and a film which is improper in any degree is never shown the second time. And the picture-loving public of the city is patronizing the shows. It would seem as though they must be making money. With this general desire to please and to hold the pictures up to a high standard so manifest among Newark managers there is no reason why the business should not be continuously popular there.

CINCINNATI NICKELODEON REGULATIONS.

Under the provisions of the proposed new ordinance the theater management must show, before a permit will be granted, that it has complied with all the ordinances regulating proper fire precautions. Such a place of amusement cannot be established closer than 500 feet from a church or school, and if a majority of residents within a distance of 500 feet from the place object to the establishment of such a theater the permit will not be granted.

If anything of an objectionable nature is offered the Mayor will have the right to revoke the permit at once without refunding the price of the license.

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Stories of the Films.

BIOGRAPH COMPANY.

THE ROUE'S HEART.—

Oh happiness of blindness! Now no beauty
Inflames my lust; no other's goods my envy,
Or misery my pity; no man's wealth
Draws my respect; nor poverty my scorn.
—Denham.

The Biograph with this subject presents a beautiful romance of a blind sculptress. Mons. Flamant, a typical roue of the French nobility, is surrounded by all the pleasures and pastimes his fabulous wealth can procure, but still at times he suffers extreme weariness and disgust for the toadying sycophants about him, so in quest of diversion he visits the art rooms, just as a young girl enters with a magnificent piece of sculpture and places it on sale. The roue is so impressed with the work and the girl that he purchases it at once and follows her to the atelier, where he learns that she is the maid of the sculptress, whom he sees and at once falls passionately in love with her as only a man of his type can, but when he learns that she is totally blind, his feelings change to one of deepest pity, which is, we know, the kindling of pure love. He arranges with her to sit for a bust of himself and when it is finished he declares his love for her but she realizes her condition and rejects it, although she has by intuition come to love him deeply. As he leaves the studio crestfallen she sinks down and for the first time feels the enormity of her affliction, sobbing she cries: "Oh! God, how I love him, and yet it must not be." A little child model, who is employed by the sculptress, hears this and trips from the place and makes her way to the roue's palace, where she tells him the empyrean truth. Taking up the little one in his arms he rushes back to the studio to set aside the sculptress' compunction and claim her as his own. Length, 755 feet.

THE SALVATION ARMY LASS.—A beautiful story of the battle between good and evil. In this film the Biograph issue a subject taken under most unique auspices, as we recognize during its production the hearty co-operation of the officers of the Salvation Army of New York, so that the several army scenes are in strict accord with the Army's form of ceremony. The story itself contains one of the most beautiful, convincing and powerful sermons ever depicted and goes far to emphasize the charitable work of that worthy organization among the poor and needy, to ameliorate their material as well as spiritual wants. Mary Wilson, a neglected child of the slums, falls in with Bob Walton, a tough denizen of the lower east side, and loves him with a pure, honest affection that his low nature cannot appreciate. He forces her to enter a saloon where she is insulted by Harry Brown, which is resented by Bob. They quarrel, come to blows, and Brown draws a gun as Bob closes in on him, forcing the muzzle against Brown's breast as it exploded, thereby causing him to shoot himself, dying almost instantly. But Walton is arrested and sentenced to one year in Sing Sing. The morning papers appear with an account of the affair and as Mary's name is put into prominence in the account she is grievously hounded by misfortune, evicted from her boarding place and also discharged from the factory where she works, she falls into the hands of a professional woman shoplifter, who is anxious to enlist her services as an accomplice. The girl soon discovers the character of her would-be benefactor, and rushes from the place, running into the arms of the Salvation Army, which offers her peace and rest. Taking her to the barracks she is enrolled a soldier, and one soul is lifted from the darkness into the light. With the Army, Mary has won the affection of all for her humility and goodness. Working as she does, in the slums a year later she comes face to face with Bob, who has just been released from prison, having served his time. He is on the point of becoming a party to a burglary, but she prevents, even with almost fatal results for herself. But she will not give him up, and after a series of touching episodes finally moves him to appreciate the strength of that holy invitation "Come unto me all ye that labor and are heavy laden and I will give thee rest," so in the final scene we see Bob kneel in devout humility to receive God's healing grace from His ministers. A strong point in this subject is that it depicts real life and real people. Length, 926 feet.

THE WOODEN LEG.—Homely as this might seem, it is the moving factor of this Biograph romance. Harry and Claire had long loved each other, but, while Harry was a good sort, Papa had made other plans for Claire. He had arranged to give her hand in marriage to a wealthy old fossil, of whom he knew little but the extent of his pecuniary assets. The day for his arrival was at hand and Harry and Claire determined to make one last appeal. They do, and with usual result. Dejected they leave the room, when a one-legged hobo attracts Harry's attention. An idea! He calls in the tramp and suggests Claire put on the wooden leg, the tramp to hide in the closet. Well the ancient swain appears and presses his suit, which is received with nonchalance by Claire, but when he sees the tip of the wooden leg protruding from beneath the flounce of her skirt he turns and "beats it" with such dispatch that he knocks Papa over when he tries to detain him. The tramp is given a V for his part of the game, and we leave Harry and Claire happy in each other's arms. Length, 240 feet.

EDISON MFG. CO.

THE COLORED STENOGRAPHER.—Synopsis of scenes: It is Mr. Bunk's unlucky day. Before leaving for business he is despoiled of all his ready cash by Mrs. Bunk for bargain sale.

At the office his homely stenographer (chosen by Mrs. Bunk) aggravates him by her eternal primping. About to discharge her, he is restrained by the sudden appearance of his wife laden with the spoils of the bargain counter. The bargains, of course, are of main importance. They are displayed and discussed with animation by the ladies. Business routine is shattered. Mr. Bunk, irritated beyond endurance, rages from the office intent on obtaining a stenographer of his own choosing.

At the employment office it is impossible to please him, until the arrival of Miss Dimples, a stunning blonde. Mr. Bunk can hardly wait for an introduction, she is hired on the spot.

Returning to the office he is dumbfounded to find his wife still talking. Equal to the occasion he hides Miss Dimples behind a desk—diplomatically starts his wife homeward and in no gentle manner discharges the cause of his woe. Seeking vengeance, the discharged stenographer causes Mrs. Bunk's return to the office, where she vociferously demands admittance. Mr. Bunk, caught in a trap, attempts to deceive her by substituting the colored scrubwoman at the typewriter while the pretty stenographer on her knees scrubs the floor.

Upon entering, Mrs. Bunk enjoys the situation by snubbing the stenographer and making pretensions of friendliness to the colored woman who, after making a sad mess of the typewriter, presumes to don Miss Dimples' "Merry Widow" hat. Miss Dimples resents the insult with the scrubbing brush—a spirited fight ensues, and the hat is torn to pieces as Mr. Bunk is despairingly led away by his wife. Approximate length, 635 feet.

MARY JANE'S LOVERS.—Synopsis of scenes: Mary Jane, an angler for the hearts of men, counted as her catch all the neighborhood tradesmen. Lovers were her main concern, consequently her work in Mrs. Scrap's boarding house was sadly neglected.

A burglar who gained entrance through the window hid behind the trunk at the entrance of landlady and servant, and was much amused at the landlady's warning that any further evidence of amatory proceedings would terminate in Mary's immediate discharge. Mary, however, is little impressed. The handsome postman is immediately invited into the dining room much to the discomfort of the burglar who shows disgust at the silly love making. . Someone coming, the burglar ducks behind the trunk as Mary in alarm hides the postman under the table.

The grocer's boy breezily entering grabs Mary around the waist with evidence of proprietary right. Carefully screening the postman under the table she accepts his advances. The tramp marooned behind the trunk makes the best of the situation by purloining a free lunch from the grocer's basket. The love making has reached its height. The landlady is heard on the stairs; there being no chance for escape the boy is husked into the trunk.

The landlady, oblivious to the presence of burglars and lovers, orders the quaking servant to the kitchen, and sits down for a peaceful moment. Policeman Flynn passing the window is invited in for a quiet glass. Being warm he removes his coat and revolver, unfortunately placing them on the trunk. The burglar appreciating a good joke, dons the coat of authority. With ready revolver he holds up the policeman. Orders the frightened lovers from their hiding, and lines them up against the wall in true bandit style. Relieving them of their valuables, he hurriedly escapes amidst the hysterical screams of the landlady. Approximate length, 265 feet.

THE STAR OF BETHLEHEM.—Synopsis of scenes: A beautiful, reverential picture, suitable for the coming Lenten season, showing the eventful period immediately preceding the birth of the gentlest of men.

The life of the time is faithfully shown, and the hardships attending the wanderings of Mary and Joseph. Their seeking shelter, being denied, and finally forced to find refuge in a stable.

The arrival of the wise men called Magi, gentle philosophers from Persia and India, bearing gifts of gold, frankincense and myrrh for the child, whom they worship as a King.

Herod, the king, sends for the wise men, questions them regarding the coming of Christ; where he is to be born, and the time—for he is very much troubled withal.

The wise men are warned by an angel and depart from Judea, returning to their own country.

Joseph and Mary are also warned and flee with the child, into Egypt.

Herod, exceedingly angry, sends forth his command to slay all the children in Bethlehem from two years and under—hoping to encompass the death of the child whose coming he feared.

Throughout, the action is beautifully sustained; enacted in a reverent spirit. Costumes and characters historically correct and stage settings as elaborate as ever used.

The scenes wherein the shepherds watch by night—the humble stable and lowly manger—the arrival of the wise men bearing gifts, and the tender devotion shown, makes this a fitting product for the coming season. Approximate length, 950 feet.

KALEM COMPANY.

THE SEMINOLE'S VENGEANCE; Or, The Slave Catchers of Florida.—A new film of great historic interest, "The Seminole's Vengeance; Or, The Slave Catcher's of Florida." Possibly you have never heard much of the brave Seminole Indians of the Florida Everglades. In one respect at least they are distinguished above all the other tribes of America and that lies in the fact that they are the only Indians who were never defeated by the troops of the United States. For years they waged war against the whites and repeated expeditions which were sent against them had to acknowledge themselves beaten when the savages retreated into the unexplored fastness of the great Florida swamps. Our story deals with the period just before the Civil War and the principal characters are Coacoochie, a young chief; Nina, his sweetheart, a half-breed Spaniard and the slave catchers of Florida. In order that you may understand just what we mean by "slave catchers" I will say that they were men who made it a business to catch runaway slaves, but who were utterly unscrupulous and on false papers would kidnap free negroes, half-breeds, and even Seminole Indians and sell them into bondage on the pretense that they were escaped slaves. We will show you how these slave catchers operated and how the Seminoles got the best of them.

Scene 1.—The slave catchers thrash Coacoochie, and Boyd, an Englishman, comes to the rescue.

Scene 2.—The slave catchers seize the mother and brother of Nina, Coacoochie's sweetheart, falsely claiming they are escaped slaves.

Scene 3.—Boyd ambuscaded; Coacoochie saves his life.

Scene 4.—The Seminoles refuse the United States decree of banishment.

Scene 5.—The escape from the fortress at St. Augustine.

Scene 6.—Nina, befriended by Boyd's sister, also falls into the clutches of the slave catchers.

Scene 7.—Boyd and his sister to the rescue.

Scene 8.—The escaped Seminoles arrive in the nick of time.

Complete lecture from the Kalem Company, 131 West Twenty-fourth street, New York City.

GAUMONT.

(George Kleine.)

THE BLACKSMITH'S BRIDE.—A young girl forced to leave her home is taken in by a neighbor and the two become fast friends. The ingratitude of mankind is soon apparent and the new friend seeks to and succeeds in diverting the love of her benefactress' fiance, a stalwart young blacksmith. Fate, however, intervenes, and shortly after an accident at the shop causes the smith to lose his life. The young woman, now a mother, deserts her child and leaves for parts unknown. The little infant is found and cared for by the former sweetheart of its father.

As a sequel, we see the little child in company with its foster mother wend their way to the cemetery to decorate the grave of the parent. Beautifully pathetic, well rendered and of excellent photographic quality. Length, 720 feet.

THE POSTAL CLERK.—This story portrays the subtle means of woman to accomplish her own ends in spite of the objections of man. A postal clerk having recently entered the ranks of the benedicts does not feel inclined to grant the wish of his wife for a diamond ring. This results in a conspiracy to arouse his jealousy. A letter is addressed to the wife and in his capacity as a postal clerk the husband receives the letter. A scene is caused when the wife demands her mail and when later the husband demands the privilege of reading the letter he finds the joke is on him, surrenders and promptly makes the purchase desired. Length, 292 feet.

THE SMOKING LAMP.—A comedy certain to win unqualified approval. The principal character is a man of habits who is returning from a night's carousal. Without divesting himself of his apparel, he goes to sleep on his bed and soon gives a most vivid demonstration of the "s-n-a-k-e-s." The smoke from the lamp forms a frame for the visions portrayed. Nothing vulgar or offensive, and of excellent quality. Length, 324 feet.

THE IRRESOLUTE MAN.—"As the wind bloweth the chaff" so the minds of men are constantly changing. This series illustrates in a very amusing manner the actions of a man without strength of will. Scarcely has his mind come to a de-

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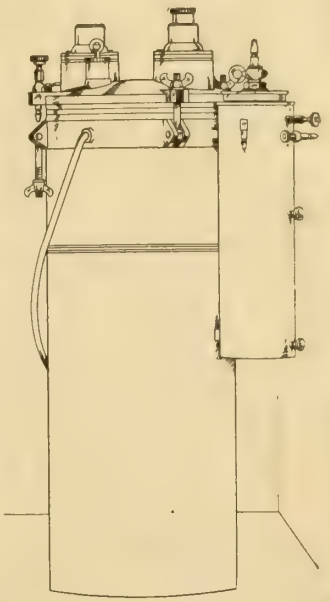

What Motion Picture Exhibitor has not at times wished that he had a reliable and inexpensive means for producing gas that would render him independent of the electric light companies? Traveling Exhibitors, especially, have often felt the need of a good outfit that would take the place of calcium outfits, which are frequently difficult to get or are held up in transit when wanted the most.

The Edison Oxygen Generator and Saturator fill this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner, without the use of heat or excessive pressure, and without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want every present or prospective Motion Picture Exhibitor to write us for detailed information about this outfit.

EDISON FILMS

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Shipment, March 9, 1909

THE COLORED STENOGRAPHER
Comedy
No. 6430 Code, VENTANIA
App. Length 635 feet

MARY JANE'S LOVERS
Comedy
No. 6431 Code, VENTANICOS
App. Length 265 feet

Shipment, March 12, 1909

THE STAR OF BETHLEHEM
Religious
No 6432 Code, VENTANILHA
App. Length 950 feet

NEXT WEEK'S SUBJECTS:
Shipment, March 16, 1909

A CANADIAN WINTER CARNIVAL
Scenic
No. 6433 Code, VENTAPOPPA
App. Length 1000 feet

Shipment, March 19, 1909

A MIDNIGHT SUPPER
Comedy
No. 6434 Code, VENTAROLA
App. Length 535 feet

LOVE IS BLIND
Comedy
No. 6435 Code, VENTARRON
App. Length 420 feet

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termination when he again resolves upon another course. Length, 387 feet.

BUTTES CHAUMONT AFTER A SNOW STORM.—A beautifully picturesque series of views of the Buttes Chaumont, a section of Paris. This subject is especially interesting as it is very unusual to experience a snow storm in Paris. Length, 282 feet.

URBAN-ECLIPSE.
(George Kleine.)

MOTHER-IN-LAW'S DAY IN THE COUNTRY.—This subject is chock full of ludicrous incidents experienced in a little outing given in honor of the proverbially abused relative, mother-in-law. This latter dignitary is even pressed into service when the donkey refuses to pull the cart. Sure to meet with the approval of the most fastidious. Length, 350 feet.

RIVALRY.—Many young lovers find considerable opposition to their courting. This story illustrates not only this opposition by the presence of a favored rival. The restrictions of the parent weigh heavily upon the maid but when the jealousy of the rival reaches its height a catastrophe is precipitated that forces the young lady to cast her lot with her lover, to the intense chagrin of her parents. Length, 367 feet.

SOUTH AMERICAN INDIANS.—A series of most picturesque views depicting life and custom of the South American Indians. This subject will command attention of any audience because of its interesting and beautiful scenery. Length, 288 feet.

S. LUBIN.

A DIME NOVEL DETECTIVE.—Having falling in love with a rich heiress, the villain comes to ask for her hand, but is refused. He tries to force the young lady to accept his attentions, when the father enters and shows him the door. The villain leaves and swears revenge.

To protect herself, the young lady calls on the famous detective, Hawkshaw. He shows her the rogues' gallery. After pointing out the picture of the villain she leaves, the detective promising her to be near her all the time.

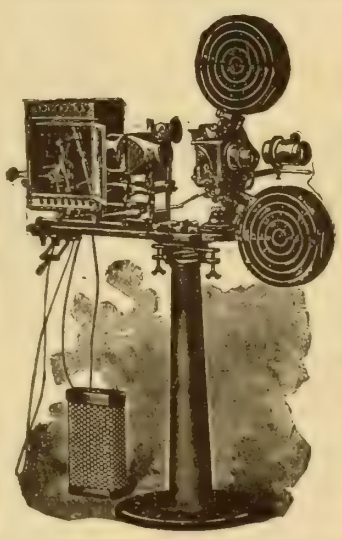
The villain, determined to call the girl his own, dead or alive, [illegible]ubs through her window into the sitting room, [illegible]here she is reading a book. The father, who just entered, is struck down by the villain, and he is just ready to strike the girl when Hawkshaw enters in the mask of the father and disarms the villain.

The young lady is promenading through the Zoological Garden looking at the animals, when suddenly the villain appears behind her, opens the bears' cage and throws her in, thinking the ferocious animal will now tear her to pieces. The animal, however, is no one else but the famous detective, who now pursues the villain.

We next meet the villain in the thieves' den. He brought a life-size picture of the detective and instructs his accomplices to destroy this man. Suddenly the picture becomes alive, and the bewildered toughs flee in terror.

Still the villain pursues her. He takes a rope and throws it through the window into the room where the young lady is asleep on a couch. The rope coils around her neck, forming a loop; the villain then pulls the young lady out of the window and carries her off. Hawkshaw, however, is on the scene. He jumps over the house roof and comes just in time to rescue the girl.

The villain hides in the sitting room. When the young lady enters he throws her out of the



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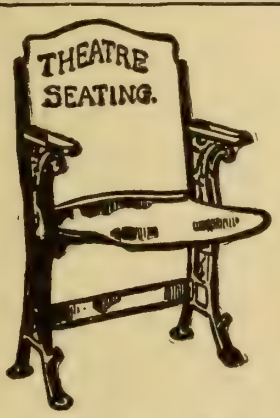

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window and then drags her into the thieve's den, where an old woman watches over her.

Hawkshaw hears her cries through the sidewalk and soon discovers her hiding place. The villain is just ready to strike her when the old woman throws off her mask, and lo! there stands Hawkshaw!

Now the villain and his accomplices watch at the outside of the house. They drag the young lady to the river front. The villain asks her to marry him, but she refuses. He is just ready to throw her down the embankment when the young lady takes off her hat and veil, and behold! there stands Hawkshaw!

Now they bind Hawkshaw to a tree while the villain and his accomplices again go after the girl. With the aid of a hypnotist they get her out of the house. Again the villain asks her to marry him, but she remains firm in her refusal. He is just going to strike her when the hypnotist takes off his mask and again there stands Hawkshaw!

This drives the villain to consternation. He returns home, but wherever he looks and wherever he goes there is Hawkshaw! The villain cannot stand this strain any longer, and he bursts into atoms, while the great detective calmly proceeds with his work! Length, 820 feet.

THE LAST CALL.—The First Call: The call into the world. The husband is walking nervously up and down. Just then the doctor and nurse enter, presenting to him the new born baby.

The Second Call: The call to school. Boys and girls playing in the school yard. The doors open, the children march in.

The Third Call: The call to work. The factory bell rings, the men go to work.

The Fourth Call: The call of the wedding bells. The interior of a church. The bridal pair marches to the altar, where they are married under a wedding bell made out of beautiful flowers.

The Fifth Call: The country's call. Volunteers are wanted. Our hero enlists. The regiment marches away to war.

The Last Call. The old man is sitting in a comfortable Morris chair. His wife tenderly cares for him. Suddenly there appears a vision, the sky opens, the angels are blowing their trumpets for the last call. The old man rises in his chair, smilingly lifting his hand, as if to say, "I shall come," and then falls back in the chair—dead. He has answered the last call. Length, 485 feet.

I'LL ONLY MARRY A SPORT.—While Mary is taking a spin on her wheel a young man is calling at her house. He waits until she returns and then asks her to be his wife. She is very happy over his proposal, but tells him that she only can marry a sport. Whenever he is able to show that he can ride a bicycle, and has registered on his speedometer 3,000 miles then he may call again, she says, and get her answer. Downhearted, he leaves. How can he ever learn to ride a bicycle and how will he ever be able to wait for the sweetest girl on earth until he has ridden 3,000 miles? He is determined, however, to win her, and starts out to buy a bicycle. After many unsuccessful attempts he at last learns how to ride. The strain, however, is too much for him. He lays down on a bench and employs a boy to turn the wheel while he takes a nap. One day the young lady, seeing him passing her house, follows him on her wheel. She sees the boy waiting, she watches until her lover is asleep and then sends the boy away, while she herself turns the wheel. When the young man awakes he is greatly surprised to see the new attendant and still more when she points to the speedometer, which registers 3,000 miles. He asks the long delayed question, and takes his answer with him. Length, 395 feet.

PATHE FRERES.

THE TEST.—This beautifully colored and artistically acted picture shows us an old couple seated on the lawn with their pretty daughter, Lady Martha. A young nobleman, the son of an old and much respected family in the neighborhood, has written to the father requesting his daughter's hand in marriage. This does not quite meet with the approval of the young lady, who pouts and leaves the scene with her maid. Going to the house, she writes a note to her parents, stating that she will put the Marquis to a test in order to find out if he really loves her for herself or if her money is the attraction.

The young girl then changes costumes with her maid, and when the Marquis arrives the latter is presented to him as the beautiful heiress. They stroll through the garden, closely followed by the amused Lady Martha, who witnesses the love scenes in which the masquerading maid is bored nearly to distraction.

After the young Marquis has gone, Lady Martha realizes that he has made quite an impression on her, so starts out to invite him to return. Arriving at his palace, she is met by his insolent servant, who mistakes her for the maid and tries to make love to her. The Marquis then appears on the scene and accompanies the blushing maid back to her home. On the way he has an opportunity to study her charming ways; so when he meets his fiance he displays a rather strong liking for her maid, which naturally pleases Lady Martha beyond measure. Finally the latter tells him of the de-

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ception, and when he learns the truth he is made happy by receiving her promise to wed him. Length, 475 feet.

THE SUFFRAGETTE'S DREAM.—A woman, who is a strong advocate of women's rights, falls asleep and has a dream in which she has the pleasure of seeing the tables turned and men performing the duties of women, and vice versa. In her sleep she attends a suffragettes' meeting, where all the women assembled are dressed and act exactly like men, and seem to take pleasure in strongly denouncing the opposite sex. On leaving the meeting room they begin immediately to carry out resolutions adopted by being as masculine as possible in their ways. Some of them enter a park where men are seen as nurse maids, and one big, husky fellow is chocheting for dear life.

A suffragette, who is acting in the capacity of street cleaner, spies a helpless man and turns the hose on him with vengeance, and when he appeals to some other women standing by to protect him they turn and handle him in no gentle manner, and he is hurried off to the station by two female cops. Next, we see the crowd of women at a cafe, where they are enjoying themselves and trying to be as masculine as possible. The male sex are conspicuous by their absence, for no sane man would dare intrude upon such a gathering. Seated among the other suffragettes, we recognize the heroine of this tale, when suddenly the scene changes and the dreamer awakens from her beautiful dream to find that her husband has just come in; the latter is so enraged because the dinner is not ready that he gives his frightened wife a sound beating. Length, 407 feet.

THE GUILTY GUARDIAN.—A pretty girl is the ward of an old man who is extremely solicitous as to her welfare, and takes it upon himself to interfere in her love affairs and keep a close watch over her lest she should marry beneath her. The old man's secretary is in love with the maiden, and when the old guardian sees them together, he becomes so infuriated that he cruelly remonstrates with the girl. The latter, having a will of her own, goes to her room and writes to her lover, telling him of the unpleasant interview with her guardian, and asking him to demand her hand, and if it is refused, they will elope. The youth goes to the old man and states his case, but meets with a cruel rebuff, so returns to his home determined to have the girl at any risk. He writes to the maiden, telling her to steal out at a certain time and meet him, and when the appointed hour comes, the youth is there and soon the girl joins him. The old man, expecting this, is keeping a close watch, and when he sees the pair meet, he rushes out and fires a shot, killing the girl in the presence of her lover. The old fellow drops the revolver at his victim's feet and gives the alarm, and when the police arrive, they find the grief stricken youth bending over the form of his loved one. Immediately the blame is thrown on him and the heartbroken boy is led away to face the results.

The next scene is in the office of the chief of police where the youth is being examined and the old guardian bearing false witness, with the result that the evidence is strong against the young man, and he is locked up to pay the penalty. The old man, realizing the seriousness of the youth's situation, is conscience stricken, and as he sits brooding over the affair his victim appears to him, accuses him of the deed, and tempts him to end it all with a revolver lying on the table. The miserable fellow can bear no more, and seizing the gun, he fires. At the sound of the shot the police rush into the room, in time to hear the old guardian's last words, exonerating the young man. Length, 466 feet.

THE MAN MONKEY.—A man, going along the street, suddenly loses his reason, and when the astonished crowd realizes the true state of affairs a policeman is called, who humors the queer acting fellow, and finally, through strategy, coaxes him into a sanitarium, where he is attended by a brain specialist. The latter hypnotizes the fellow, and, after removing his diseased brain, replaces it with a monkey's thinking piece. Immediately there is a great transformaation, and the patient turns into a monkey and begins cutting up all the antics for which this animal is noted.

The doctor takes his charge on a leash and starts out, and as they are going down the street the mischievous fellow plays all sorts of tricks, upsetting stands in the market place and causing no end of excitement and amusement to the general public. Finally they wind up at a dime museum, where Mr. Monkey is put on exhibition, and before long the standing room sign is put up in order to keep out the clamoring crowds that flock to see the latest acquisition. Length, 394 feet.

A BAD SHOT.—While scurrying through a field, looking for prey, a hunter hears a noise among a clump of bushes, and, thinking that it is a good opportunity to bag some game, takes aim and fires. To his horror, out comes a man who has received the shot in the leg and seems badly injured. The huntsman, feeling deep pity for the unfortunate fellow, takes the latter on his back and carries him to his (the hunter's) home, where the helpless man is given the greatest of care and receives a promise that if he will not bring suit, he and his family will be taken care of for the rest of their lives.

The latter, being a rough-and-ready sort of a fellow, takes advantage of this offer, and as soon as he is able to leave goes home to get his family. When the latter arrive, the hunter and his wife are horrified and nearly collapse on seeing what a brood of dirty, disheveled little brats they are taking in. The unwelcome guests begin immediately to make their presence felt by their many mischievous tricks. Trying to make the most of the situation, however, the kind benefactors decide that the first thing to do is to give all the youngsters a much needed bath. They are turned over to the maid, who takes them to a tub of water out in the back yard, and during the trying ordeal the little rascals get the best of the helpless woman and throw her headlong into the water and run away. They then go to the chicken coop and rob the nests of all the eggs, and when the maid comes to remonstrate with them for their unbecoming conduct, they throw the eggs at her and follow her into the kitchen, wrecking everything in the place. The young scamps next find a gun in the hall; so out they go to the yard, where they put up a target and begin practicing sharpshooting. The master of the house rushes out to stop them, but gets in range of the gun and is shot in the leg. Now, feeling that he has enough of his bargain and that things are about evened up, he orders the man and his unruly brood off the premises, after which he and his wife settle down once more to a quiet, happy life. Length, 590 feet.

BEHIND IN HIS RENT.—A struggling young artist is besieged by his creditors, and finally his landlady comes up to his squalid studio and threatens him with eviction unless he pays up. Soon one of his models enters the place, and it is so cold that they cannot go on with their work; so she breaks up some furniture and builds a fire in the little stove. In order to get revenge on the old landlady, he writes a note to her, telling her that the room is haunted, and when the model delivers the note the old woman and her husband are horrified and start up to the room to investigate. They are reluctant about entering, but finally they pluck up courage and come into the place where the young artist seats them on chairs and tells them to wait for results from the spooks. He turns out the lights, and in the darkness he ties the couple together, and starts a general rough house and breaks everything in the place, and beats a hasty retreat, leaving the horrified couple prostrate on the floor. The other tenants in the house hear the racket, and come up to investigate, and upon entering the room they find everything in disorder and the old couple tangled up and in a terrible plight. Length, 358 feet.

DR. WRIGHT S INVENTION.—At a sanitarium, where all the poor invalids are sunning themselves on the lawn, one unfortunate, who has bad legs, reads an advertisement in the paper stating that one Dr. Wright has a wonderful invention which will make any lame person walk. He starts out on his crutches, and after many mishaps, finally arrives at the doctor's office, and states his case. The doctor adjusts his invention on the fellow, which is an airship sort of an arrangement, with a propeller in the back, which causes the invalid to move along. When they start the thing going, it works like a charm; and away he goes out of the place and down the street, for all the world like an automobile. A policeman, seeing him coming, arrests him for not having the required license number and auto horn. When the fellow finally procures all these his troubles come fast and furious, for as he tries to navigate back to the sanitarium he hits a woman and drags her for many blocks; but his device keeps on working, and he slides along like wildfire until he trips and falls head first through a cellar window. He remains in this position until a few policemen discover him and come to his aid. They bundle him into a cab and take him back to the institution, and he resumes his crutches and swears off using any more such strenuous motor arrangements. Length, 525 feet.

FORCED TO PLAY COP.—A wealthy old lady goes away on a trip, leaving her beautiful home in charge of her servants, who start immediately to have a good time. The footman conjures a scheme to play a joke on the rest of the servants; so going to the mistress' room, disguises himself in some of her clothing and walks in on the merry crowd, giving them an awful scare. After having the laugh at their expense, he throws off his disguise and joins the merry party.

In the midst of the festivities, two of the old lady's nephews arrive and send up their card; so, thinking it would be a good plan to carry out the deception, the footman readjusts the disguise and receives the young men in a most cordial manner. The latter, not knowing of the deception, sit down to the table with their hostess, and there being plenty of wine, they keep filling up the glass of their so-called auntie until they have her completely under its influence, when she falls asleep.

Seizing the opportunity, they start through the house, rifling everything in the search of the old woman's money. The would-be auntie, upon awakening, misses the pair, so starts looking for them. Hearing them in the next room, he peers through the keyhole, and, to his horror, sees the pair at their nefarious work. Breaking through the door, the masquerader grabs the culprits, who are too dumbfounded to make any resistance, and with a strong grip drags them off to the station, where they are handed over to the law. Length, 358 feet.

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THE MAD MINER.—Another great Western subject—produced in the rugged mountains of the West—is the latest Selig picture, surpassing in magnificent scenic backgrounds anything of a like nature yet turned out.

The story deals with the adventures of James Hart and his young wife in their search for gold.

Setting out from the trading post one bright morning, these two intrepid seekers of fortune, in company with a trusted friend and prospector, wend their way up the mountain side, their pack mules loaded with provisions and mining tools, their faces set toward the West, toward the land of promise of golden treasure.

For several days their progress is rapid and uneventful, but misfortune for a time seems to have overtaken them. Ethel, our hero's pretty wife, unused to the hardships of such rough travel, falls ill and her condition threatens to seriously impede the progress of the little band.

Every effort is made to reach some habitation or miner's cabin, so that shelter and rest may be secured for the sick wife. At last they stumble onto a little log hut nestled in a clump of pines and sheltered from the winds and storms by the lofty rugged sides of a mountain peak. Hastily dismounting from his mule, James knocks on the cabin door for admittance; a savage growl, half human, half animal, greets his ear, followed by the appearance of a strange, wild-looking old man, rifle in hand, who, incited to uncontrollable anger at their presence, screams out his rage in savage yells and demands to know why such meddling fools had dared to intrude on his domains. It is old Hager, the Mad Miner of Arrow Gulch. Recognizing the madness in his eyes, James, knowing the uselessness of further parley with the befuddled old hermit, gives orders to proceed on their way. Before they have journeyed very far Ethel's strength leaves her entirely and she collapses. Camp for the rest of the day is made and James sets about to minister to his wife's needs. While the two men are busy with their preparations for making the camp as comfortable as possible, three renegades from one of the distant mining settlements, hearing of the reputed wealth of the Mad Miner, have planned to shadow the old man and follow him to his rich diggings, said to be located in some unknown gorge. A shot, followed by a scream, as from some wounded beast, falls upon the ears of the two prospectors. Seizing their rifles, they hasten away in the direction from whence the sound came.

The three renegades, after following the old miner to his secret claim, pounce upon him and attempt to carry away his precious gold. Fighting desperately, he is seriously wounded, but clings to his sack of dust with a death-like grip. The ruffians are just about to succeed in their plans, when James and his companion appear upon the scene, and wounding one of the robbers, draw a bead on the other two and disarm them. Driving the three away, the two prospectors carry the now helpless old madman back to camp and there minister to his wants. But his hurt has proven fatal, and with approaching death, reason partly returns to his fevered brain and he begs his benefactors to carry him to his little cabin, where he might breathe his last in the home he had builded with his own hands. His request is obeyed, and there in the rude hut under the crest of the mountain the mad miner passes away, after dictating a rough will, in which he leaves all he possesses, including his rich claim, to James Hart, his benefactor.

Burning with rage at their defeat, the three renegades determine to revenge themselves upon the two prospectors for interfering with their plans. So learning of the death of the old miner, they go before the sheriff of Arrow Gulch and swear out a warrant charging James Hart with the murder of the hermit. The sheriff mounts his horse, and accompanied by a deputy, proceeds to the little cabin to arrest the murderer. But the tables are soon turned on the renegades when James produces the miner's will and explains who the guilty ones really are.

Taking the three scoundrels in charge, the sheriff marches them off to town, while the prospectors prepare to give a decent burial to the remains of the mad miner. Length, 870 feet.

Released March 4.

VITAGRAPH COMPANY.

AND HIS COAT CAME BACK.—Judge Jones purchases what he thinks a very swell top coat. Neither his wife nor daughter share in his opinion and ridicule same. The official starts for court, and in the ante room comes upon a couple of law-

yers, who also make fun of the garment. The judge gets mad, throws the coat on the table and puts on his gown. The janitor enters at this time and is presented with the coat. The janitor puts it on and goes home to show his wife. She is of the same opinion as the judge's wife and sends the janitor back with it. When the judge returns to the closet, he finds the coat still there. The colored porter enters with a message, and he is given the much despised coat. The new owner immediately starts for the pawn shop to convert the present into money. The Hebrew pawnbroker looks over the garment, finds the judge's name inside, and, believing it to be stolen, returns it to the owner's house, rings the bell and runs away. The judge comes to the door, and, when he sees the coat is furious. A tramp passes by and the judge gives him the coat. "Weary" parades down the avenue, is spied by a cop, who thinks the hobo has stolen the coat, arrests him and brings him before the judge. Again Jones is affronted with the coat. A letter from the foreign mission comes to him asking for contributions of money or clothing, and the judge, thinking to forever rid himself of the coat, sends it to the authorities and they in turn send it with other clothes to the Pago Pago Islands.

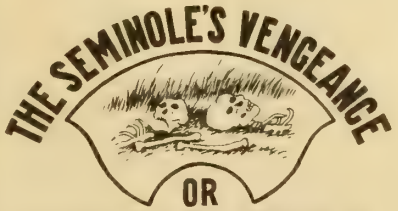
Six months later the judge decides to take a vacation, and with his family starts for the South Sea Islands. In due time the party arrives and all are hospitably received by the natives. The judge presents the ruler and his chiefs with little tokens of his appreciation of the reception accorded him, and the king wishing to reciprocate, despatches a slave for a fitting present for the judge. The servant shortly returns, and the judge almost collapses as he is presented with the coat he sent to the heathen months ago. Langth, 600 feet.

MOGG MEGONE; An Indian Romance.—The story opens with Paul Bonythau, an Indian trader, offering Mogg Megone, chief of the Saco tribe, jewelry, money, etc., for a large strip of land which he wishes to purchase from the Indian. Mogg Megone refuses all offers, but says that if the trader will give him his daughter in marriage he can have the strip of land. Bonythau finally accepts, and they go to the trader's hut in company with Faldone, Mogg Megone's aide. When the daughter hears of the bargain, she is horrified and absolutely refuses to be a party. Wine is brought in for the chief and his companion. They drink freely. Mogg Megone falls across the table hopelessly drunk, his companion only partly so. Ruth asks her father to save her from such a fate. When he refuses she urges him to kill the Indian. Again he refuses and the girl pulls a knife from her father's belt and overcomes Megone. The aide runs to the tribe and tells of the tragedy, while Ruth goes to the Jesuit priest and confesses. When the father spurns her she flees. Faldone meanwhile brings the tribe to the trader's hut, burns the same to the ground and starts out for the daughter. In searching through the woods they come across her head body on the banks of the Saco River. Length, 390 feet.

A DAY IN WASHINGTON. The Capital of the United States, Showing Many Points of Interest.—An enjoyable series of views of various points in our nation's capital; the Capitol building, the Army and Navy building, the United States Treasury building and Washington monument and the White House, with governors of the different States and Supreme Court judges on a portico, and a trip down Pennsylvania avenue to the Capitol building. Length, 350 feet.

Kalem Films

Issue of March 12, 1909.



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LATEST FILMS.

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

Jan. 18—Those Boys! (Comedy).....342 ft.
Jan. 21—Mr. Jones Has a Card Party (Comedy)....583 ft.
Jan. 21—The Fascinating Mrs. Francis (Comedy)....417 ft.
Jan. 25—The Welcome Burglar (Dramatic).....790 ft.
Jan. 25—Those Awful Hats (Comedy).....185 ft.
Jan. 28—The Cord of Life (Dramatic).....857 ft.
Feb. 1—The Girls and Daddy (Dramatic).....901 ft.
Feb. 4—The Brahma Diamond (Dramatic).....1036 ft.
Feb. 8—A Wreath in Time (Comedy).....558 ft.
Feb. 8—Edgar Allen Poe (Dramatic).....450 ft.
Feb. 15—The Curtain Pole (Comedy).....765 ft.
Feb. 15—His Ward's Love (Dramatic).....235 ft.
Feb. 18—The Hindoo Dagger (Dramatic).....583 ft.
Feb. 18—The Joneses Have Amateur Theatricals (C).400 ft.
Feb. 22—The Politician's Love Story.....526 ft.
Feb. 22—The Golden Louis.....474 ft.
Feb. 25—At the Altar.....972 ft.
Mar. 1—His Wife's Mother (Comedy).....523 ft.
Mar. 1—The Prussian Spy (Dramatic).....465 ft.
Mar. 4—A Fool's Revenge (Dramatic).....1000 ft.
March 8—The Rouge's Heart (Dramatic).....755 ft.
March 8—The Wooden Leg (Comedy).....240 ft.
March 11—The Salvation Army Lass (Dramatic)....926 ft.

EDISON MANUFACTURING COMPANY.

Jan. 12—Where Is My Wandering Boy To-night? (Dramatic) .....900 ft.
Jan. 15—Drawing the Color Line (Comedy).....900 ft.
Jan. 19—Pagan and Christian (Dramatic).....1000 ft.
Jan. 22—A Burglar Cupid (Comedy).....850 ft.
Jan. 26—A Romance of Old Madrid (Dramatic).....900 ft.
Feb. 2—The Origin of Beethoven's Moonlight Sonata 900 ft.
Feb. 9—A Bachelor's Supper (Dramatic).....850 ft.
Feb. 12—The Saleslady's Matinee Idol (Comedy)....900 ft.
Feb. 16—A Daughter of the Sun (Dramatic).....850 ft.
Feb. 19—The Uplifting of Mr. Barker (Comedy)..900 ft.
Feb. 23—The Landlady's Portrait (Comedy).....585 ft.
Feb. 23—The Janitor's Bottle (Comedy).....405 ft.
Feb. 26—Left Out (Dramatic).....900 ft.

ESSANAY FILM MFG. COMPANY.

Jan. 6—The Neighbors' Kids (Comedy).....550 ft.
Jan. 20—Old Curiosity Shop (Scenic).....1000 ft.
Jan. 27—Too Much Dog Biscuit (Comedy).....400 ft.
Jan. 27—A Cure for Gout (Comedy).....540 ft.
Jan. 29—A Modest Young Man (Comedy).....900 ft.
Feb. 5—Adventures of an Old Flirt (Comedy).....900 ft.
Feb. 3—The Musician's Love Story (Dramatic)....1000 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 24—The Tell-tale Blotter (Dramatic).....
Mar. 3—Shanghaied (Dramatic).....1000 ft.
March 9—The Colored Stenographer (Comedy).....635 ft.
March 9—Mary Jane's Lovers (Comedy).....265 ft.
March 12—The Star of Bethlehem (Scenic).....950 ft.

GAUMONT.
George Kleine.

Feb. 15-20—Grandfather (Gaumont).....614 ft.
Feb. 15-20—The Chinamen (Gaumont).....387 ft.
Feb. 15-20—Bernard Palissy (Gaumont).....444 ft.
Feb. 23—An Obstinate Umbrella (Comedy).....530 ft.
Feb. 23—Some Milk for Baby (Comedy).....430 ft.
Feb. 27—The Prince and the Dwarf (Melo.).....707 ft.
Feb. 27—The Foxy Husband (Comedy).....253 ft.
Mar. 2—The Piano Teacher (Dramatic).....857 ft.
Mar. 6—In Sore Straights (Dramatic).....522 ft.
Mar. 6—Walking on His Toes (Comedy).....406 ft.
March 9—The Blacksmith's Bride (Dramatic).....720 ft.
March 9—The Postal Clerk (Dramatic).....292 ft.
March 13—The Smoking Lamp (Comedy).....324 ft.
March 13—Buttes Chaumont After a Snow Storm 282 ft.
March 13—The Irresolute Man (Comedy).....387 ft.

GREAT NORTHERN FILM COMPANY.

Jan. 13—Life in Russia (Scenic).....331 ft.
Jan. 13—Jim Smith (Comedy).....312 ft.
Jan. 13—The Stepmother (Dramatic).....860 ft.
Jan. 20—Desert Life (Scenic).....377 ft.
Jan. 20—Balloon Races (Scenic).....295 ft.
Jan. 20—The Gnomes (Dramatic).....436 ft.
Jan. 27—Summer Sport (Scenic).....236 ft.
Jan. 27—Moving Furniture (Comedy).....370 ft.
Jan. 27—Sultan Abdul Hamid (Educational).....1415 ft.
Feb. 6—Badger Hunt (Educational).....436 ft.
Feb. 6—Wild Man of Borneo (Comedy).....433 ft.
Jan. 27—Desert Life (Comedy).....380 ft.
Feb. 3—Sultan Abdul Hamid (Dramatic).....415 ft.
Feb. 3—Moving Furniture (Comedy).....370 ft.
Feb. 3—Summer Sport (Scenic).....236 ft.
Feb. 19—James and Catherine.....450 ft.
Feb. 19—The Barber's Christening.....540 ft.
Feb. 26—Sherlock Holmes (2).....680 ft.
Feb. 17—The Caliph's Adventures.....564 ft.

KALEM COMPANY.

Jan. 15—The Sponge Fishers of Cuba (Educational).965 ft.
Jan. 22—The Girl At the Old Mill (Dramatic).....
Jan. 29—The Octoroon (Dramatic)..... ft.
Feb. 5—The Detectives (Dramatic).....800 ft.
Feb. 12—The High Diver (Dramatic).....895 ft.
Feb. 19—Sporting Days in the South; or, The Making of a Champion (Dramatic).....940 ft.
Feb. 26—The New Minister.....865 ft.
Mar. 5—The Old Soldier's Story (Dramatic).....
March 12—The Seminole's Vengeance (Historic).....920 ft.

LUBIN.

Jan. 28—Love Germs (Comedy).....460 ft.
Feb. 1—Aunt Emmy's Scrap Book (Dramatic).....865 ft.
Feb. 4—The Blind Musician (Dramatic).....480 ft.
Feb. 4—Willie's Water Sprinkler (Comedy).....340 ft.
Feb. 15—The Silver Dollar (Comedy).....475 ft.
Feb. 15—The Unlucky Horseshoe (Comedy).....460 ft.
Feb. 18—A Broken Heart (Dramatic).....530 ft.
Feb. 18—The Pass Key (Comedy).....415 ft.
Feb. 22—The New Governess (Dramatic).....895 ft.
Feb. 25—Love Me, Love My Dog (Comedy).....650 ft.
Feb. 25—A Game of Chess (Comedy).....290 ft.
March 1—A Dime Novel Detective (Comedy).....820 ft.
March 4—The Last Call (Dramatic).....485 ft.
March 4—I'll Only Marry a Sport (Comedy).....395 ft.

PATHE FRERES.

Feb. 1—A Village Quarrel (Dramatic).....466 ft.
Feb. 1—The Two Bandboxes (Comedy).....216 ft.
Feb. 1—A Sure 'Nuff Tumbler (Comedy).....292 ft.
Feb. 3—Incriminating Evidence (Dramatic).....1160 ft.
Feb. 5—Choosing a Life Partner (Comedy).....689 ft.
Feb. 5—He Can Imitate Anything (Comedy).....295 ft.
Feb. 6—Vulture Hunting in Africa (Scenic).....597 ft.
Feb. 6—Why They Fell Out (Comedy).....387 ft.
Feb. 8—Les Ricochets (Scenic).....246 ft.
Feb. 8—Women Chauffeurs (Comedy).....311 ft.
Feb. 8—Buster's Revenge (Comedy).....344 ft.
Feb. 10—Charlotte Corday (Tragic).....787 ft.
Feb. 10—Adventures of a Bag of Coal (Comedy)....203 ft.
Feb. 12—Bess and Her Goose (Dramatic).....482 ft.
Feb. 12—The Laplanders (Educational).....462 ft.
Feb. 13—The Brazilian's Ring (Dramatic).....482 ft.
Feb. 13—They Lead the Cops a Chase (Comedy)....410 ft.
Feb. 15—The Hand (Serio-Dramatic).....850 ft.
Feb. 17—The Assassination of the Duke of Guise (Dramatic) .....853 ft.
Feb. 19—His First Flight (Comedy).....397 ft.
Feb. 19—Choice of Weapons (Comedy).....315 ft.
Feb. 19—How Mother-in-Law Got Even (Comedy)...197 ft.
Feb. 20—Exacting Father-in-Law (Comedy).....423 ft.
Feb. 20—Now I'm Here, I'll Stay (Comedy).....453 ft.
Feb. 22—The Miser (Dramatic).....519 ft.
Feb. 22—Grand Canal, Venice (Scenic).....410 ft.
Feb. 24—What a Uniform Will Do (Comedy).....495 ft.
Feb. 24—A Little Coquette (Serio-Dramatic).....367 ft.
Feb. 26—The Jolly Trio's Dream (Comedy).....417 ft.
Feb. 26—Mr. Jonah Gets a Little Dust in His Eyes (Comedy).....184 ft.
Feb. 26—Topsy-Turvy (Comedy).....318 ft.
Feb. 27—Hypnotic Subject (Comedy).....479 ft.
Feb. 27—Florrie's Birthday (Comedy).....433 ft.
March 1—The Test (Dramatic).....475 ft.
March 1—The Suffragette's Dream (Comedy).....407 ft.
March 3—The Guilty Guardian (Dramatic).....466 ft.
March 3—The Man Monkey (Comedy).....394 ft.
March 5—A Bad Shot (Comedy).....590 ft.
March 5—Behind In His Rent (Comedy).....358 ft.
March 6—Dr. Wright's Invention (Comedy).....525 ft.
March 6—Forced to Play Cop (Comedy).....358 ft.

SELIG POLYSCOPE COMPANY.

Jan. 21—Love and Law (Dramatic).....950 ft.
Jan. 28—The Prairie Town Romance (Dramatic)....1000 ft.
Feb. 4—Stirring Days in Old Virginia (Historical).1000 ft.
Feb. 18—King of the Ring (Dramatic).....1000 ft.
Feb. [illegible]—On the Warpath.....1000 ft.
Feb. 25—The Skipper's Daughters (Dramatic).....1000 ft.
Mar. 2—With Taft in Panama (Scenic).....1000 ft.
Mar. 4—The Mad Miner (Dramatic).....
March 4—The Mad Miner (Dramatic).....870 ft.
March 4—Outing Pastimes in Colorado (Scenic).....125 ft.

URBAN-ECLIPSE.
George Kleine.

Feb. 15-20—Outwitted (Urban).....463 ft.
Feb. 15-20—The American Fleet at Sydney, New South Wales (Urban).....190 ft.
Feb. 15-20—The Hand of a Wizard (Urban).....374 ft.
Feb. 24—Joel's Wedding (Drama).....569 ft.
Feb. 24—Polka on Brain (Comedy).....445 ft.
Mar. 3—The Sailor's Belt (Dramatic).....483 ft.
Mar. 3—An Embarrassing Present (Comedy).....410 ft.
March 10—Mother-in-Law's Day in the Country (C)..350 ft.
March 10—Rivalry (Dramatic) .....367 ft.
March 10—South American Indians (Scenic).....288 ft.

VITAGRAPH COMPANY.

Jan. 12—The Castaways (Dramatic).....630 ft.
Jan. 16—The Two Sons (Dramatic).....587 ft.
Jan. 16—The Bride of Tabaiva (Dramatic).....380 ft.
Jan. 19—Ruy Blas (Dramatic).....900 ft.
Jan. 23—A Case of Spirits (Comedy).....500 ft.
Jan. 26—The Treasure (Comedy).....464 ft.
Jan. 30—Cleopatra's Lover (Dramatic).....860 ft.
Feb. 2—The Deacon's Love Letter (Dramatic).....410 ft.
Feb. 2—The Marathon Race (Serio-Dramatic).....585 ft.
Feb. 6—Virginius (Dramatic).....955 ft.
Feb. 9—Jessie, the Stolen Child (Dramatic).....560 ft.
Feb. 9—A Clever Trick (Comedy).....345 ft.
Feb. 13—An Irish Hero (Dramatic).....735 ft.
Feb. 13—Lost in a Folding Bed (Comedy).....247 ft.
Feb. 16—The Honor of the Slums (Dramatic).....630 ft.
Feb. 16—How the Kids Got Even (Comedy).....325 ft.
Feb. 20—"C. Q. D." (Dramatic).....850 ft.
Feb. 23—The Poor Musician (Dramatic).....652 ft.
Feb. 23—Perpetual Proposals (Comedy).....296 ft.
Feb. 27—Saul and David (Dramatic).....1000 ft.
March 2—And His Coat Came Back (Serio-Dramatic).600 ft.
March 2—Mogg Megone (Dramatic).....390 ft.
March 6—A Day in Washington (Scenic).....350 ft.
March —Inauguration of President Wm. H. Taft 600 ft.

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Alamo Film Exchange, 304 Conroy Building, San Antonio, Tex.
American Film Exchange, 645 Wabash Building, Pittsburg, Pa.
American Film Service, 125 Monroe street, Chicago, Ill.
American Film Service, 158 North Main street, Memphis, Tenn.
American Vitagraph Company, 116 Nassau street, New York, N. Y.
George Breck, 70 Turk street, San Francisco, Cal.
Buffalo Film Exchange, 131½ Genesee street, Buffalo, N. Y.
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Clune Film Exchange, 727 South Main street, Los Angeles, Cal.
Colorado Film Exchange Company, 320 Charles Building, Denver, Colo.
Columbia Film Exchange, 414 Ferguson Building, Pittsburg, Pa.
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O. T. Crawford Film Exchange Co., Crawford Theater, El Paso, Tex.
O. T. Crawford Film Exchange Co., Hopkins Theater, Louisville, Ky.
O. T. Crawford Film Exchange Co., Shubert Theater, New Orleans, La.
Harry Davis, 347 Fifth avenue, Pittsburg, Pa.
Harry Davis, Buffalo, N. Y.
Harry Davis, 1311 Market street, Philadelphia, Pa.
Denver Film Exchange, 713 Lincoln avenue, Denver, Colo.
Dixie Film Company, 620 Commercial place, New Orleans, La.
Duquesne Amusement Supply Co., 104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co., 235 Monticello Arcade Building, Norfolk, Va.
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Edison Display Co., 165½ Fourth street, Portland, Ore.
Electric Theater Supply Co., 47 North Tenth street, Philadelphia, Pa.
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Howard Moving Picture Co., 564 Washington street, Boston, Mass.
Imperial Film Exchange, 44 West Twenty-eighth street, New York City.
Imperial Film Exchange, 299 River street, Troy, N. Y.
Imperial Film Exchange, 803 Ninth street, N. W., Washington, D. C.
Imported Film & Supply Co., 708 Union street, New Orleans, La.
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Kleine Optical Company, 657 Washington street, Boston, Mass.
Kleine Optical Company, 52 State street, Chicago, Ill.
Kleine Optical Company, 302 Boston Building, Denver, Colo.
Kleine Optical Company, 229 Commercial Building, Des Moines, Ia.
Kleine Optical Company, 214 Traction Building, Indianapolis, Ind.
Kleine Optical Co. of California, 369 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company, 662 Sixth avenue, New York, N. Y.
Kleine Optical Company, 309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri, 523 Commercial Bldg., St. Louis, Mo.
Laemmle Film Service, 196 Lake street, Chicago, Ill.
Laemmle Film Service, Main and Sixth streets, Evansville, Ind.
Laemmle Film Service, 78 South Front street, Memphis, Tenn.
Laemmle Film Service, 1121-23 Lumber Exchange, Minneapolis, Minn.
Laemmle Film Service, 800 Brandeis Block, Omaha, Neb.
Laemmle Film Service, 419-20 Marquam Grand Bldg., Portland, Ore.
Laemmle Film Service, 151 Main street, Salt Lake City, Utah.
Lake Shore Film & Supply Co., 314 Superior avenue, N. E., Cleveland, Ohio.
H. Lieber Co., 24 West Washington street, Indianapolis, Ind.
Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.
Lubin Film Service, 510 Paul-Gale-Greenwood Building, Norfolk, Va.
Lubin Film Service, 140 West Fifth street, Cincinnati, Ohio.
Michigan Film & Supply Co., 82 Griswold street, Detroit, Mich.
Miles Bros., Inc., 259 Sixth avenue, New York, N. Y.
Miles Bros., Inc., Washington and Dover streets, Boston, Mass.
Miles Bros., Inc., 790 Turk street, San Francisco, Cal.
Mitchell Film Exchange, 120½ Main street, Little Rock, Ark.
Monarch Film Exchange, 201 Thompson Building, Oklahoma City, Okla.
Montana Film Exchange, 41 North Main street, Butte, Mont.
Morton Film Exchange, 107 Sixth street, Portland, Ore.
National Film Company, 100 Griswold street, Detroit, Mich.
National Film Renting Co., Spokane, Wash.
Novelty Moving Picture Co., 418 Turk street, San Francisco, Cal.
Ohio Film Exchange, 16 East Broad street, Columbus, Ohio.
Pearce & Scheck, 223 North Calvert street, Baltimore, Md.
People's Film Exchange, 126 University place, New York City.
Philadelphia Film Exchange, 1229 North Seventh street, Philadelphia, Pa.
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Pittsburg Calcium Light & Film Co., Wilkesbarre, Pa.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
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Pittsburg Calcium Light & Film Co., 421 Walnut street, Des Moines, Ia.
Pittsburg Calcium Light & Film Co., 60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange, 103 Randolph street, Chicago, Ill.
Southern Film Exchange, 1822 Fourth avenue, Birmingham, Ala.
Southern Film Exchange, 148 West Fifth street, Cincinnati, Ohio.
George K. Spoor & Co., 62 North Clark street, Chicago, Ill.
Star Film Exchange, 120 Randolph street, Chicago, Ill.
Standard Film Exchange, 79 Dearborn street, Chicago, Ill.
Superior Film Supply Co., 621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co., 338 Spruce street, Philadelphia, Pa.
The Talking Machine Co., 97 Main street, East, Rochester, N. Y.
Tally's Film Exchange, 554 South Broadway, Los Angeles, Cal.
Theater Film Supply Co., 202 South Tryon street, Charlotte, N. C.
Theater Film Supply Co., 2007 Second avenue, Birmingham, Ala.
Theater Film Service Co., 85 Dearborn street, Chicago, Ill.
Theater Film Service Co., 1038 Golden Gate avenue, San Francisco, Cal.
Trent & Wilson, 63 East Third street, Salt Lake City, Utah.
20th Century Optiscope Co., 59 Dearborn street, Chicago, Ill.
20th Century Optiscope Co., Shukert Building, Kansas City, Mo.
20th Century Optiscope Co., 408 Eccles Building, Ogden, Utah.
Turner & Dahnken, 1650 Ellis street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co., 709 Hennepin ave., Minneapolis, Minn.
United Film Exchange, 717 Superior avenue, N. E., Cleveland, Ohio.
U. S. Film Exchange, 132 Lake street, Chicago, Ill.
Vaudette Film Exchange Co., 103 Monroe street, Grand Rapids, Mich.
P. L. Waters, 41 East Twenty-first street, New York City.
Alfred Weiss' Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 949 Century Building, St. Louis Mo.
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.
Western Film Exchange, 201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange, Seventh street and Liberty ave., Pittsburg, Pa.
Wheelan-Loper Film Co., 339 Main street, Dallas, Tex.
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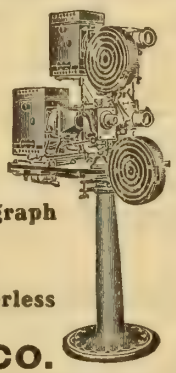

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"INNOCENT, BUT FOUND GUILTY"

Drama. Approximate Length, 750 Feet.
RELEASE, TUESDAY, MARCH 16, 1909.

A very pathetic presentation. "It never rains but what it pours" was seemingly never applied with greater force than in this instance. The family principally affected consists of husband, wife and child. In his efforts to find work the father visits the entire community seeking any honest labor by which he might provide for his family. A farm house is set afire and our unfortunate friend having been the last one to be seen in the vicinity is accused of the deed. He is tried for arson, convicted on circumstantial evidence, and sentenced to prison. The shock is too great for his wife and she succumbs to apoplexy. Their child becomes a public charge. Six years later the man is liberated and seeks his family. The curate imparts the sad news of the wife's death. At this point divine providence interferes and the owner of the farm is stricken with an illness from which there is no recovery. He confesses to the crime, thus exonerating the innocent from guilt and expires, to appear before a higher tribunal to answer the charges there preferred against him. (Coloring $7.00 extra.)

"THE MUSICIAN'S DREAM"

Farce-Comedy. Approximate Length, 255 Feet.
RELEASE, TUESDAY, MARCH 16, 1909.

The proverbially poor musician in an apartment devoid of artistic decorations goes to sleep from lack of nourishment as much as from physical exhaustion due to strenuous efforts to maintain a livelihood. The gods look kindly upon this mortal and as he reposes in the arms of Morpheus allow him to experience thrills that would do justice to the most inveterate rarebit fiend. By accident his violincello falls and strikes him causing sudden awakening, to his extreme regret.

Beautifully and artistically colored, well rendered and of excellent photographic quality.

"THE SECRETARY'S REVENGE"

Drama. Approximate Length, 786 Feet.
RELEASE, SATURDAY, MARCH 20, 1909.

This story elucidates the nefarious practice of anonymous letter writing. The private secretary of a public official being subjected to criticism, vows vengeance and concocts a diabolical plot to avenge his imaginary wrong upon his superior. The latter has renewed the acquaintance of an old school chum and has offered him the privileges of his home. The friend, an army officer, is a gentleman of suave manner and soon ingratiates himself with the wife of his host. This is the opportunity for the unscrupulous subordinate and a few well chosen words in the form of an anonymous letter start the suspicions of his superior and a jealous disposition readily finds nourishment in the courtesies of the gallant officer to the hostess.

A challenge to mortal combat is made and the details for the encounter being arranged by the seconds when an army official of high rank interposes and seeks to clear the situation. During the conference this officer by accident discovers the impression of the address given on the anonymous letter on a blotter. Confronted with the evidence the unfaithful employee bows shamefacedly and receives his dishonorable discharge. Through the kind offices of the angel of peace, an unusual trait in an army officer, the breach in the friendship of the two old chums is overcome and they are reunited in a stronger union than ever.

"THE SURVIVOR'S STORY"

Comedy. Approximate Length, 195 Feet.
RELEASE, SATURDAY, MARCH 20, 1909.

A tourist returning from the scene of the earthquake at Messina visits some friends and is hard pressed for details of the occurrence. He consents to describe his experiences and succeeds in rendering a very graphic report.

He describes an abrupt shock and the edifice rocks from sudden impact; a heavy gale is demonstrated; the panic, resulting in flight of the narrator forms the climax of the recital.

A very novel and amusing series of views, well rendered and of excellent detail.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

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"CREMATION ON THE RIVER GANGES"

Topical. Approximate Length, 176 Feet.
RELEASE, WEDNESDAY, MARCH 17, 1909.

This series of views depicts very vividly scenes incident to the performance of religious rites by the Hindoos. The banks of the River Ganges form a picturesque setting for the performance.

"THE CELEBRATED MOUNTAIN CLIMBERS"

Comedy. Approximate Length, 393 Feet.
RELEASE, WEDNESDAY, MARCH 17, 1909.

Visiting a resort in the mountains three tourists undertake to scale the precipitous mountain peaks. With brave hearts they start to carry out their hazardous undertaking. Their efforts are crowned with measured success, but they render very amusing sights as they crawl and drag each other over the cliffs and are finally obliged to summon aid to be rescued from a precarious peak to which they manage to ascend. Much the worse for their experience they return to the hotel.

"MASTER GOES SHOPPING"

Comedy. Approximate Length, 331 Feet.
RELEASE, WEDNESDAY, MARCH 17, 1909.

The maid of the household is entrusted with the marketing and when she returns the master concludes that he could do much better himself, and accordingly goes out upon his mission. What happens to him is a caution, and a woe begone and regretful shopper returns to his home to be held up to the scorn and ridicule of the family.

GEORGE KLEINE

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Edited by J. P. Chalmers.

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Vol. 4 MARCH 13 No. 11

Editorial.

Moving Pictures Protected by the New Copyright Law.

A clause in the new copyright law which comes into force this year reads as follows:

> "That any person entitled thereto, upon complying with the provisions of this act, shall have the exclusive right:
>
> "To perform or represent the copyrighted work publicly if it be a drama, or if it be a dramatic work, and not produced in copies for sale, to vend any manuscript or any record whatsoever thereof, to make or procure the making of any transcription or record thereof, by or from which, in whole or in part, it may in any manner, or by any method, be exhibited, performed, presented, produced, or reproduced, and to exhibit, perform, produce or reproduce in any manner, or by any method whatsoever."

This clause has been submitted to several authorities on copyright law, and they are of the opinion that whatever its intention may be, its effect is undoubtedly to give American film manufacturers protection in their work. It lifts the moving picture from the level of the mere photograph to that of a dramatic work; consequently it minimizes the risk of duping; for the penalty for pirating dramatic films is so heavy that few dupers will care to take the chance. Thus both the author of the moving picture play and its manufacturer can adequately protect themselves. That is the interpretation of the clause, but it remains to be seen whether the courts, on a test case, would give the same reading to it. We are inclined to think that the argument in favor of classifying the moving picture as a piece of dramatic work is so strong that the courts would unquestionably so regard it.

Law Makers and Law Breakers.

Strange to relate, there is no one who makes a louder howl against persecution than the man who is caught breaking the law. This may apply in more than one category, but we are at present interested in urging exhibitors to observe the laws that are laid down by the municipal or State authorities. Strict observance of these laws will result to their individual benefit as well as tend to raise the business in the public estimation.

If a law is unjust or obnoxious, open violation is not the means of redress. Exhibitors in many cities have persisted in violation of the law and the authorities have come to the conclusion that the only course to take with these individuals is to take away their licenses. The courts have sustained the action of the Mayor of New York City in revoking the licenses of law-breaking exhibitors and we notice that the authorities in other cities are adopting similar heroic measures.

Warning notice has been served on the Philadelphia exhibitors that the license of every exhibitor will be revoked who persists in crowding the aisles and staircases. The law is very clear on this point and specifically states that all passageways must be kept free from obstructions at all times. The fire marshal of Philadelphia made a round of the theaters and found that the passageways were crowded in many places.

The chief of police of Taunton, Mass., has issued an edict that he will close any picture show that admits children under 14 years of age after six o'clock. This is rather early for the ringing of the curfew bell and nothing is said about children who are accompanied by their parents. It is to be hoped that the chief will use discretion in enforcing this ruling.

An exhibitor in Cleveland has been placed under arrest for persistently ignoring the instructions of the building department to keep the fire exits unlocked and change the doors so that they swing outward. It is violations of such precautionary measures that we particularly object to, and, as we pointed out last week, the exhibitors' associations that are now being formed can do much good by taking in hand the reformation of the habitual law-breaker.

TALKING AND SINGING PICTURES.

The combination of the phonograph or graphophone with the picture machine has now advanced to such a state of perfection, and is being promoted by so many well financed concerns, that it is destined to occupy an important part in the moving picture field. Realizing the vague impressions prevailing in the minds of the exhibitors as to the practicability and advisability of adding the talking pictures to the show, we have secured the services of several authorities and will present to our readers all sides of the subject in a series of practical articles, the first of which will appear in next week's issue of this paper.

Robert L. Hastings will write on the state of perfection of the art in Europe, and Carl Herbert, formerly general manager for the Cameraphone Company, will treat on the subject from the exhibitor's point of view. Other articles will follow, and descriptions of the various systems and synchronizing devices.

EXHIBITORS' ASSOCIATIONS

Are requested to send particulars of their meetings and the secretary's name and address. We have several requests for the names and addresses of these officials.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F.R.P.S.

[*The author of this important series of articles, which will form a complete hand-book to the most modern methods of producing moving pictures, is an accepted authority on the subject. He was for several years Editor of the "British Journal of Photography," in London; is well versed in all branches of the theory and practice of photography, and has devoted much attention to the preparation and production of "silent plays." These articles will be continued from week to week, and will be completed in about eighteen chapters.*]

INTRODUCTORY.

If I were asked to give the reader my idea of what would be a good example of moving picture technique to take as a guide in the preparation of these films, I would select a recently published picture by Pathe, entitled, "The Assassination of the Duke of Guise." It would be well if the student of these lines would see this picture for himself, because, then, he would more readily appreciate the piece of constructive criticism which I am about to pass on it.

In the first place, let us examine the picture in both its principal aspects, 1, as a piece of stage craft; 2, as a photograph. As a piece of stage craft it is comparable to the finest productions of Sir Henry Irving, who was, without doubt, the best stage producer of modern times. The scenes of the Assassination show accuracy of costume, accessories, archæological and other details; the grouping, and what we commonly call the *mise-en-scene* are perfect; the acting such as only long and careful rehearsing under a master mind can produce. From this point of view, and I speak from experience of the Paris, London and New York stages, I have no hesitation in pronouncing the film in question as an ideal piece of stage craft in the way of silent drama. It is an example to be studied, and studied again, until this lesson has been got thoroughly to heart: That the first essential for success in moving picture making is to have a suitable subject, well rehearsed.

Now for the second aspect of this remarkable film. It was well, fully, evenly and naturally illuminated and exposed. There was nothing theatrical or stagy about the scenes; there were no obtrusively high lights or very dark shadows. The whole effect, as I have said, was natural, giving one the impression that the scenes shown actually took place in the beautiful rooms of a French court. Evidently Pathes are past masters in the art of illuminating their subjects. The exposure was accurate —accurate and full, which is a very great point in this kind of work. The negative was properly developed, for it had no defective marks on it to transmit to the positive, which was a richly toned piece of work. By "toned," I don't mean color-toned, I mean that the image of the positive was developed so as to give a pleasing variation of the silver pigment of the film; in other words the positive was of a rich warmish hue, in contradistinction to the soot and white-wash effects that are so common in moving pictures.

Such a picture as this is not made by accident. It was rehearsed by a world renowned French dramatist who is versed in the archæological and historic lore of the period of French history at which the Assassination of the Duke of Guise took place. Then as regards the photographic end of the work, it has long since passed into proverb that Pathes are at the head of the world's producers of moving pictures. The reason for this is plain. They have studied the business scientifically; they go about it scientifically, that is to say, they apply the best available knowledge to the making of the picture in each of its departments. The result is success each time in point of technique.

Even better in some respects than the subject referred to is the dramatic rendering of "The Return of Ulysses," another film d'art which is about to be issued by this same house and which may again be referred to in illustrating the motif of these articles.

* * *

The object of this series of chapters is to induce those engaged in the making of moving pictures to bring to bear on the work all the scientific knowledge available, to abandon haphazard and rule-of-thumb methods, and generally to exercise as much care in the making of moving pictures as they would devote to any other branch of industrial production, that is based upon clearly defined and intelligible first principles. If these chapters are carefully studied, I believe that the hints they contain, which are the result of considerable experience and observation, will do something towards uplifting the average of quality of modern moving picture making.

CHAPTER I.

The Play and Its Production.

Poeta mascitur non fit—the poet is born not made. This good old phrase of one's school days comes to mind as I approach, with some diffidence, this part of my subject, that of the making of the silent play and its stage production. Most persons, at some time in their lives, who use a pen to make a living, think they can edit a newspaper, construct a play or write a novel. Large numbers of them try and fail. Some of the failures become reviewers, dramatic critics or take to peddling. The latter is the usual fate of people who mistake their vocations. Play writing, novel writing, newspaper editing are businesses which have to be studied as laboriously as any other business; as laboriously, for example, as architecture, engineering, medicine or dry goods selling. And just in proportion to the amount of study and preparatory work put in the business, so does success usually accrue. It is well, I think, in the present stage of the moving picture drama to insist upon these points, just as strongly as they are insisted upon in regard to the regular or talking stage. A great many films that are current at this moment, fail in securing the appreciation, the understanding and the applause of those who witness them—and there are hundreds of thousands a day all over the world—simply because the author of the piece, either did not understand the business of the stage or the producers and the manufacturers responsible for them were equally ignorant on the same important point.

I cannot undertake to tell the reader how to write a moving picture play any more than David Belasco can teach an aspiring author how to fit Mrs. Leslie Carter or Miss Barrymore with a drama, but I can tell him this much, that among the essentials of his equipment for the work is a thorough knowledge of stage craft. To define stage craft is somewhat difficult. It means roughly the business and work of the stage. In real life people do not move about the world without some predetermined idea of what they are doing, or whither they are going, or what they are thinking about. So it is on the stage, every act, every gesture, every movement has a definite object in view which the author must think out for the

guidance of his characters. Then again the stage has a front, a back and sides. It has also entrances and exits. The scene has to be furnished and decorated, and it has to have a color scheme. None of these things are accidental. They are placed on the stage for a purpose. That purpose must be in the author's mind, and the reason for it must be made apparent to the minds of the audience. Nothing, in short, is accidental on the mimic stage.

Then as to the piece. Whether this be a drama, a comedy, a comic chase, or any funny kind of piece, in short, no matter whatever the subject of the film may be, it must be founded upon a definite formula, that is to say, it must tell a clear and lucid story, progressing in interest up to the climax and finish. It must hold the attention of the audience from the moment that the film commences to move. There must not be an instant of needless pause or unintelligible action. It must have a beginning, at which the plot is outlined; a middle in which that plot is carried on and developed; an end in which all the mystery or doubt or misunderstanding is made clear, and a satisfactory conclusion reached. Above all it must be *dramatic;* it must have *action; action* of a marked and pronounced kind, so that as little as possible is left to the imagination of a moving picture audience. Remember that the voice plays no part in the productions of the silent stage. These are purely pantomimical to the eye; have little to do with the beauty of the picture, *per se.* The brain and the understanding can only be successfully reached by clear, crisp, sharp tense action; in other words the piece must be written to be acted and acted only; acted that is, in such a sense, that the emotions can be aroused and excited not only by the non-display of emotion, but rather by silent suggestions.

In America the world of pantomime is not so strongly developed as in France and other parts of continental Europe, where the wordless play is very popular. Hence the word "mime," a corruptive of "mimic." Actions are mimicked without the accompanying assistance of speech. Many film pieces that are produced fail because of some obvious disconnectedness in action, in other words, it becomes manifest to a serious critic that there is a hiatus which only spoken words can supply. This is a very serious defect and confuses an audience. The action is incomplete, the producers or those responsible for the piece have slurred it over, ignoring the first essential for success, namely, that action, ACTION, ACTION, all the time, is imperative.

The practical point I wish to bring out in this chapter is this: It would pay manufacturers of films to encourage the very highest attainable class of play writing talent. Then the somewhat loose system of procuring material for the silent stage would be abandoned or taken out of the hands of incompetent and half educated scribblers. There is as much labor involved in the writing of a piece which will take up a thousand-foot reel, there is as much thought and knowledge, skill and brain work required, as much acquaintance with stage craft and the requirements of an audience as is demanded by a piece, whatever its nature—for a high class New York Broadway theater. In some respects there is more, because, as I have already pointed out, the author of the silent play is denied the assistance of speaking actors. So much, then, as to the class of piece suitable for film representation. It must be in all essential respects comparable to the work of our best dramatists; it must not fall below it in interest, novelty of plot, in continuity and clearness of action, and it must produce on the minds of those who witness it just as much effect as the work of Clyde Fitch, Augustus Thomas, A. W. Pinero, J. K. Jerome or any other modern author whose work commands high prices in the play market.

I have placed this matter of the writing of the piece and its proper stage treatment in the forefront of these articles, because first of all, it is of real importance in any adequate method of making moving pictures. The whole tendency of the latter, at the present time, is to replace the productions of the talking stage. To do that successfully they must be equal to them in excellence of dramatic action and effect; in other words they must be high class plays with the talking left out. The future of the moving picture drama demands all this and will unquestionably obtain it.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

I don't wish to create false hopes in the breasts of the exhibitors located in Greater New York, but I see so many of them strolling about with countenances that make the observer believe that there is nothing left open for them but the grave that it is time to step in and inject some encouragement. Isn't it funny that the most mournful exhibitors of the present day are the fellows that have the most money and have made the most? No, this is no attempt at humor, but the statement of an actual fact. Look about you and see for yourself. See that little fellow coming along the street, wending his way to a film exchange to get a change of show? He is what some of his more pretentious neighbors in the business call a piker, because he has one small picture place. It has no modern front, but so far as the requirements of the electrical, building and fire departments are concerned, the little place is strictly up to the last number. This is due to one of the characteristics of the owner of the one small place. He believes in a good foundation rather than a bluff front. He has other characteristics: He pays his rental and all other bills promptly; he would rather pay a few extra dollars and employ an experienced, reliable operator than take chances with a novice or a cheap youth; if a movement is inaugurated to better protect or promote the interests of the exhibitors he is always ready with his contribution. "What an odd little fellow!" some will say. Yes, but his oddity runs in the right direction. He went into the picture business with, perhaps, limited capital, but with the intention of making it his means of livelihood, and not as a speculation. His place may not be " a thing of beauty," but in every respect it reflects money well spent. Another characteristic about him is the absence of a desire to operate a chain of picture houses and become a magnate, spending most of his time in trying to figure how he can get a supply of films for four or five houses for what is really only a moderate price for one. It is this little, single-handed fellow to whom encouragement is held out. His straightforwardness, energy and pluck entitles him to it.

* * *

There is no mistaking the fact that for the past few months the situation has been a discouraging one for the exhibitors. Competition has been keen all along and it has been a hard fight for many to meet it. Add to this the blow struck by Mayor McClellan last December that forced the exhibitors into an expensive injunction proceeding that involved heavy assessments; the tormenting exactions of the various department that required remodelling of places, improvement of apparatus, etc.; the effect of the moral wave that took Sundays from the source of revenue and shut out the juvenile patrons; and, last, but not least, the license fee imposed by the Moving Picture Patents Company, and it can be readily seen that the path of the exhibitor has not been strewn with roses. With all these things (and many others which it is not necessary to mention here) to contend with the present frame of mind of the exhibitor is not surprising. So far as appearances go, both the large and small fry have been justified in lamenting over the situation, but none should forget that every cloud has a silver lining and the darkest hour comes before the dawn.

* * *

Let us, for a moment, view the moving picture field philosophically. All must admit that it has been a go-as-you-please game. All ventures having attached to them the nature of a mushroom growth must at some time or another meet a check that eventually results in a readjustment and a gradually settling down to a sane basis. When nickelodeons first came into vogue there were no municipal regulations or State laws apply-

to them. As they multiplied, the authorities gradually awoke to a realization that steps were necessary to safeguard life and property. Step by step the necessary precautions were framed and enforced, and, of course, those engaged in the business were put to labor and expense to meet the requirements. As this readjustment was gradually worked out, so will others eventually be accomplished until finally everything will be in a shape that will force a general verdict that, hard and oppressive as the measures appeared to be in the process of development, they after all worked out the salvation of the business as a whole.

* * *

Many exhibitors have been unmistakably bitter in their criticisms of the various civic organizations that have recently interested themselves in movements to regulate the picture shows. In some respects the criticsms have not been wholly uncalled for, as reformers are just as likely to overreach themselves as well as those they wish to reform. But it is as certain as anything can be that if the exhibitors exercise patience and good judgment they will yet formulate a plan in which they will have the hearty co-operation of the civic organizations whose activity has heretofore aroused bitter feeling. This prediction is not based upon imagination and is not an arid bug floating on hot air. It is founded upon information that comes from an apparently authoritative source. To go a step further, it may be stated that representatives of the exhibitors and the civic organizations are now working together with a view to coming to some understanding that will be satisfactory to all concerned and will result in the passage of a bill by the next State legislature that will not only govern the exhibitors, but protect their interests and, for the first time in the history of nickelodeons in this State, remove from the minds of the exhibitors all doubt as to what they are expected to do and what rights they enjoy. It is stated that among the features of the bill to be introduced will be the re-establishment of Sunday exhibitions with certain restrictions and a provision allowing children, regardless of age, to attend the picture shows during certain hours of afternoons.

* * *

It is safe to say that what has been stated above is not generally known among the exhibitors. This is accounted for by the invariable neglect of some people as to matters that frequently apply to their most vital interests. They leave their salvation and protection to be worked out by others. It is left to the few. The bulk of those to derive benefit contribute neither labor nor money. They either fail to see, or neglect to grasp, an opportunity. It is a pity that some people do not try to help themselves, or at least lend a helping hand to those who are trying to help them. Reader, if you are one of these turn over a new leaf. Look about you. If your purse is too small, or you have the strings about it wound too tight, make one effort and at least give a word of encouragement to those who are working so hard for you.

MUST FURNISH DUPLICATES OF WARSHIP PHOTOGRAPHS.

Hereafter persons not belonging to the naval establishment who get permission to photograph war vessels or navy yards will be required to furnish without cost duplicates of all pictures taken.

These pictures may be used by the department for such purposes other than commercial as it may deem advisable. Moving picture films are included.

SAN FRANCISCO OPERATORS ORGANIZE.

The employes of nickelodeons and moving picture theaters have organized under the name of "Projecting Operators' Protective Association," and will wage a bitter warfare against theatrical managers and owners in their attempt to legislate against the five-cent theater, which they claim is the poor man's theater. The association has also made arrangements with the proprietors of the five-cent theaters to display the union sign, a brass plate, in every theater where the employes are union men. The new association is an auxiliary to the theatrical stage employes' association and will shortly become affiliated with the San Francisco labor council.

¶ CAN you afford to miss a copy of the MOVING PICTURE WORLD? $2 per year—52 numbers.

ON THE SCREEN.

By "Lux Graphicus."

"There is a prostitution more damning than the prostitution of the body, the prostitution of body and soul and mind, caused by the moving picture machines." This is an extract from a sermon recently preached in the Fall River (Mass.) Cathedral by the Rev. Father Cassidy. A very eloquent sermon; but, I humbly submit, a somewhat intemperate one. Anyone would think, to read this and similar utterances, that such a thing as a clean, moral moving picture show did not exist. I can take you to plenty of them in New York City, Father Cassidy, and believe me, they are in the majority.

By all means stamp out these prostituting "picture machines" (the poor "machine" is guiltless enough, goodness knows!) but do be fair and discriminating in your attacks, you gentlemen of the pulpit. Irrational denunciation never did, never will, do good; it is more likely to do harm. People may be **persuaded** to avoid the bad in life; you may reason, argue with, convince, and convert—you will never drive, coerce or frighten them into goodness. Permanently, at any rate. "When the devil was ill, the devil a saint would be; when the devil was well the devil a saint he'd be." The old man got cold feet, you see. Much the same with human beings, I expect.

I'm as earnest as Father Cassidy in wishing to stamp out unsuitable moving pictures; we differ only in methods, and I think pulpit denunciation a wrong method, especially denunciation of the perfervid kind. It draws too much attention to the very evils it seeks to suppress. Look at the unfortunate publicity it gets in the press—publicity not always accurate and discreet! There are people alas! who only read the papers for the evil they contain; books, too. Otherwise such volumes as "Three Weeks" would remain on their publisher's bookshelves. They sell because reviewers, clergymen and others innocently advertise their contents. May it not be the same with objectionable moving picture shows?

"Moving Pictures as Helps to Crime" is the head line of a recently published article in the New York Times. Inspector James McCafferty, of the New York Detective Bureau, has traced many crooks to the picture shows and credits the criminals with getting ideas from the pictures. Is it wise to publish all this? I doubt it. If it is, is it fair? Crime is shown on the Broadway stage. Do these incite to criminality? If so, why not, O, New York Times, publish an article headed "Stage Plays as Helps to Crime?" The heroine of "The Easiest Way" returns to her life of sin at the end of the play. Are we to suppose that her example will influence the subsequent actions of the thousands of women who are flocking to see Mr. Walters' much discussed production?

The talking and silent stages have recently come in for some rough treatment at the hands of the purity agitators. What about the other sores of a great city? The New York "Tenderloin," for example? Nobody seems to go for **that!** The assignation hotels? Aspasia of the sidewalk, who is seldom inconspicuous? Social reform is all a question of method, and the experience of ages shows that a **repressive** method works out badly in practice. So does indirect publicity. The "dry" States are hotbeds of evasion and illicit drinking. Tennyson sighed for "Better manners, purer laws," but he didn't schedule violent sermons and sensational newspaper articles as likely to bring about that millennial state of affairs. Poets are seldom practical men of the world.

It will be the practical man of the world who will settle this moving picture trouble. He is realizing, as he was bound to do in time, that there is surer money in the clean and non-salacious; and so he'll deliver the class of goods required. This is not a very lofty motive, to be sure, but it is a safe one and a business-like one, and it is more likely to be successful in the long run than philanthropy run riot. Time was when a London music hall or variety theater was not a place to which a man could decently take his wife, daughter or fiance. To-day, thanks to the progress of enlightenment and common sense, there are no better conducted places of amusement in the world than those of London—a result brought about by the application of business principles. The so-called "purity party" had nothing to do with it.

Now, I wish to give notice to all whom it may concern, that wherever I come across an unfair or intemperate attack on moving picture shows, I shall scourge the author of it in this very column. I'll lash him out of recognition—until his own mother won't know him. Mind that! The moving picture is the poor man's entertainment; and those who would rob him of it are none too scrupulous in their methods. If we could get at the inspiration of many of these published attacks, we should probably find that they are not wholly dis-

interested. I've known cases where influence has been secretly exerted on press and pulpit in order to bring about a desired result. Money is a potent force and it can be disbursed so adroitly that the real motives of those who spend it are obscured. Wonder how much money has been secretly distributed for the purpose of influencing the public mind against the moving picture?

Among the Exhibitors.

[By a Special Correspondent.]

Philadelphia, with its numerous, splendid moving picture theaters, gives the lie to persons who claim that the old Quaker City is the slowest town of the Union. Philadelphia beats them all to a frazzle, as there is not another city which can boast of so many elegant show places, not only in size, decorations, electrical displays, but in comfort for the visitors. This is due to the indefatigable energy of the pioneer showman, Mr. S. Lubin. Mr. Lubin's new place should be taken as a model. Leaving aside the beauty of the building, let us consider the comfort. The hall, with a seating capacity of 850, is furnished with the finest and most comfortable chairs. As these seats are not too close, spectators can leave without disturbing anyone. The floor is inclined, giving a good view of the stage from every seat. The aisles are numerous and wide, and an army of uniformed and polite ushers is ready to show you to seats.

When pictures are shown, the hall is not in total darkness, as many electric lamps, of different colors, are ingeniously inserted in the wall decorations and maintain a dim, soft light, not strong enough to injure the effects on the screen. The hall has a very high ceiling and numerous hidden fans and exhausts are conveniently placed to clear the atmosphere. Mr. Lubin has refused to place galleries, as he claims that in case of fire, the loss of life is generally due to the panic-stricken spectators tumbling over the stairs, no matter how wide they may be. This precaution seems superfluous, as I can see no chance of fire, unless some one would deliberately set the place on fire.

The numerous machines are kept on a specially built gallery, a fireproof room, all of iron and supplied with a flue to carry out smoke and flames, if by accident a film should take fire. It is not a booth, as we see in other places, but it is a real room of high ceiling and large enough to give a dancing party. If a film should explode, the audience would be kept in complete ignorance of the accident. To complete the safety, I must mention large exit doors, in the rear as well as in the front. An elegant parlor for ladies; and lavatories, everything to make an audience as comfortable as possible.

When Mr. Lubin took me around the place, he told me that he had received many visits from prospective builders, and as I was leaving, Mr. Gorman, a Williamsport, Pa., exhibitor, who is building a new house, approached Mr. Lubin to ask him permission to examine the place. There is no doubt that many builders are taking model on Mr. Lubin, as the Unique, a new place on Market street, just opened for business, is a copy of Mr. Lubin's palace. Has the same inclined floor, no gallery, same arrangement of stage and of exit doors, but the Unique lacks this je ne sais quoi, which makes one feel so much at home in Mr. Lubin's palace. The Unique does not seem to have a first run of pictures, and as they have still a longer projection than Mr. Lubin's and not the same powerful light, the rain storm pictures are not clear and do not fit the rich frame. Spectators certainly enjoy fine and comfortable show places, but they will not patronize them if the pictures are not good and the vaudeville acts are vulgar.

As I am once more on the vaudeville question, I wish to say that if houses on the main street of a large city, with a daily transient trade, can show vaudeville, it is not the same with small towns. Camden, N. J., is considered a suburb of Philadelphia, although some jokers claim that Philadelphia is the village across the Delaware River from Camden. On Market street, Philadelphia, all the houses are open for business from 11 A. M. to 11 P. M. Some even open at 9 A. M. It is true that from 9 A. M. the two big terminals of the Pennsylvania Railroad and of the Philadelphia and Reading Railroad pour on Market street load after load of suburbanites and strangers, coming to do their shopping in the great department stores of Market street. After leaving Wanamaker's, the shoppers have to pass numerous moving picture theaters to reach the other great stores. It is then a very convenient and agreeable change to look at a show between two shopping tours.

This is not the case with Camden. I went there at 4 P. M. Out of ten shows on Kaighn avenue and Broadway, I found seven doors closed, as they are open only in the evening. I found three of them trying to do some business, but surely they were not making their expenses. With a limited evening business, these Camden shows cannot make enough to afford to pay any decent vaudeville, and we all agree that a poor vaudeville act is worse than none at all.

The Dreamland, of Trenton, N. J., is a nice place of about 200 seats, doing a good business, but not enough to show vaudeville. As other places started to show one act, then two acts, etc., the Dreamland folks found themselves compelled to go into the vaudeville business and for this they are remodelling two stores into a fine moving picture theater, with a marble front, etc., to seat over 400 persons. The increased seating capacity will enable them to show some vaudeville acts and keep up with their competitors.

Mr. Gorman, of Williamsport, with a $20,000 house, and building a new one at a cost of $25,000, surprised us when he said that he was showing pictures only and that he was opposed to vaudeville. This is his opinion, but he did not say what he would do if others start with some vaudeville acts.

The Independents seem to control the majority of the houses of Camden, at the head of which is the Majestic, the handsomest, largest and newest moving picture theater. On another hand the Star Palace, a small place, is giving a poor idea to the Camdenians of what the Independents can do by showing some old rain-storm films and this under such poor light as to make them still more indistinct. Who would believe that $102 can purchase a fully equipped moving picture theater? We have to go to Camden, N. J., for such a bargain.

A married couple opened a small show, but as both were great spenders, it was not long before the creditors pressed for their money. The young wife got a check for $195 from her mother in favor of the husband. Was the check cashed or not, the rumor does not say, but the young wife obtained a chattel mortgage for the amount. The creditors did not care to press, as an auction sale would have not satisfied the claims, mortgage and expenses. They all agreed to offer the place for sale. In the meantime a clever woman, who had an eye on the place, leagued herself wiith the landlord, had the show ejected and the goods sold for back rent. The woman in question managed so well that she bought everything, chairs, Power's machine, rheostat, etc., for $102, and, paying a few dollars of back rent, she was ready to open for business.

The Bristol, of Bristol, Pa., has been and is still showing licensed films. The Family Theater, which was showing Independent films, joined the trust, at least for the time being, until they they can be assured of a good and regular supply from the Independents. The business in Chester, Pa., seems to be on the increase, as the Majestic is a new addition and the Bijou Dream is planning a great addition, which will give them 1,200 seats.

There is war in the 59 houses of Chester. Some claim that they cannot show vaudeville, while their opponents risk their benefits to make vaudeville a regular feature of the moving picture shows. The feelings between the two factions are very bitter in view of a truce on the part of the Opera House and of the Family Theater, the two play houses of the place. It is rumored that the two theaters have promised to not keep open and to not show moving pictures during the busy Summer season, if the moving picture shows agree to not show vaudeville acts, but if vaudeville is a feature of the 59 houses, the theaters will keep open all Summer and show moving pictures. It is a serious question and my advice to the different interests was to forget their personal griefs and unite for the good of all concerned.

The interest in Cinematography is not lacking in Wilmington, Del., if we consider the good evening audiences. Wilmington is under the control of the licensed manufacturers, with the exception of the Lyric, where they were showing some of the best Independent films. The Hyrup's Auditorium is planning some new improvements which will add to the seating capacity and provide a stage in case they should be compelled to add some vaudeville to keep pace with the competition. Personally the manager does not believe in vaudeville, but on the contrary, he claims that pictures should be shown alone. The said manager is wide awake and desirous of showing some good productions; he engaged the services of Mr. S. Bush, of Philadelphia, to lecture on "The Devil," of the Edison Company, as he feared that his audiences would not appreciate such an excellent film, if not explained by a good lecturer.

[To be Continued.]

FOX VS. GILLIGHAM—THEATER FRONTS.

Judge's Decision.

Mr. Gilligham leased these premises, and the parties well understood the purpose for which the lease was made. The purpose is clearly expressed in the lease to be for "Exhibiting moving pictures and illustrated songs." It is clear from the lease itself that the parties intended, in the first instance, that any changes that might be made in the premises, to prepare them to be occupied for the purposes specified, were to be changes for the benefit of Mr. Gilligham, the lessee, rather than for the benefit of the Fox Company.

That is clearly made manifest by a provision in the lease. It is perfectly evident that the parties reached a satisfactory arrangement with reference to this matter of the improvement to be made in the property, the changes, because the lease was not forfeited by the landlord by any notice given to the tenant, but the tenant was permitted to occupy the premises for the whole term without any interference. He was permitted to make these changes, to take out the old front, to put in a new front suitable for the business for which the premises were rented, and to make other changes in the premises. It appears that in making these changes Mr. Gilligham, the tenant, expended something like $1,800; that he removed the old front and replaced it with a new front appropriate to the business he was about to engage in. The lease was for three years, as I understand it, and was dated the 10th day of March, 1906. It is about to expire. It appears that Mr. Gilligham made application for a renewal of this lease; that the landlord, the complainant in this case, would not release the premises to Gilligham for the same rent that he had been paying, but it is claimed that a price was charged which was prohibitive, or substantially so, and Mr. Gilligham refused to rerent on that account.

It also appears that the landlord, the complainant in this case, has sublet the premises to others, Rose and another, who have been made parties in this case and who have filed an answer to the bill of complaint, an answer in the nature of a cross bill, as I understand it.

It does not appear by the affidavits or by the pleadings just what rent the complainant charged Mr. Gilligham which led him to refuse to release the premises, nor does it appear just what rent Rose and his associates are paying or have agreed to pay to Fox & Co. for the premises. But it does appear—and that is the point I referred to in the first instance when I said that both parties seemed to be desirous of outwitting each other in this transaction—it does appear that Mr. Gilligham has no desire on account of his other business arrangements to permit Rose and his associates to get the benefit of the improvements he put upon this store building; and it also appears that Fox & Co. are anxious to secure the benefit of these improvements in order that they may get the additional rent from Rose and his associate; and further, that Rose and his associate are extremely anxious that the premises be left in their present condition in order that they may also get the benefits of these improvements. That is the fight between these parties undoubtedly. And that is what has given rise to this suit and to the expressions of feeling on both sides that have been made this morning.

If Mr. Gilligham were willing to dispose of this front, as it is now built into this building and the other details, so-called, at a reasonable price, assuming them to be personal property and that they belong to him and are under his control as he claims, or if the other side, Fox & Co., were willing to buy or make a reasonable arrangement for the fixtures, if they be fixtures, added to these premises, in order that they may advantageously re-rent the premises, we would not have any lawsuit here. But neither Mr. Gilligham is willing to let Fox & Co have the benefit of these fixtures that they may be re-rented to Rose and his associate, nor is Fox & Co. willing to pay or arrange satisfactorily for these fixtures with Gilligham. Now that is about the size of it, as I view it. The whole question, of course, upon a motion of this kind is one of intent on this subject of trade fixtures. The question is, is the property now in controversy a trade fixture? Or, did the property become a part of the realty and thereby become the property of the complainant in this case, Fox & Co.? That, as I said and has been conceded, is a question of intent. If the property was a trade fixture, it becomes wholly immaterial to the complainant and to Rose & Co. how much loss Gilligham may suffer by reason of its removal. It may become junk and utterly worthless, and he may remove it with the expectation that it will become worthless; that is his privilege, if it is personal property or a trade fixture.

On the other hand, if it is real estate, then to remove it would result in a substantial loss to the complainant, because to replace it would necessitate the expenditure of a considerable sum of money. Now, what was the intent of the parties? As I have already said, on the face of the lease the intent of the parties was clearly expressed that these fixtures, this front, should be trade fixtures. I think so, beyond any question of doubt. It is provided in the lease itself, substantially, for their removal; because the lease provides in addition to what I have already read that the premises shall be delivered up at the expiration of the lease in the same condition as when taken, reasonable use and wear thereof and damage by the elements excepted. I think that they became trade fixtures for another reason, and that is because at this time, three years ago, it was not customary to fix over buildings in the way this one was fixed over. It was unusual; it was unprecedented. Indeed, it was the first building of its kind so remodeled in this city, and, as has been said, the whole thing was an experiment; neither party knew that success would attend the venture; both were evidently in doubt, and for that very reason these provisions in this lease were inserted.

But it is claimed that after the lease was executed there was a change made, a change not in writing, whereby, instead of making a written contract in relation to these changes and attaching it to the lease, the parties orally agreed to something. The complainant claims that this oral agreement was substantially that the defendant Gilligham should pay it $248 for the privilege of removing this front and replacing it with another. The precise language of the answer is:

"That the said defendant might install the front which he did place in said premises and which is now a permanent improvement therein, and upon the payment to the said complainant of the sum of $248, the said complainant did assume the right to remove the front now in said premises whenever it so desired at the expiration of said lease, and the said complainant therefore gave the right to make the changes, alterations and improvements in the front of said building upon this condition, but defendant was given no right to remove said front or any part thereof, even at the expiration of the lease."

Now, what does that mean when you analyze it? It simply means this, in my judgement, that these parties orally agreed, according to the complainant's contention, that if the tenant, Gilligham, should pay $248 to it, that the complainant would have the right to remove the fixtures or not as it saw fit at the expiration of the lease.

On the other hand, the defendant Gilligham claims that this $248 was deposited as security for the performance of the conditions of this lease in replacing the property in the same condition as it was before on the expiration of the lease. The complainant says that the deposit was made and that it had the option to retain the money, $248, and remove the front or to leave it there as it saw fit.

I do not think that an injunction ought to stand resting upon the mere verbal statement of the parties as to what this agreement was, where the agreement is absolutely denied. There is no question so far as the record shows but what Gilligham is responsible. Here is the lease of the parties, and, as I have said, that lease clearly defines their rights. The only thing in addition to the lease is as to the payment and the purpose of the payment of this $248. One says one thing, the other says the other. The whole case rests, then, upon the contradictory statements of these parties in court when it comes to a hearing, because from the standpoint of the law relative to trade fixtures, this lease in my judgment gives this party a right to put these fixtures in and gives him the right to replace the premises in the same condition they were in when he took them. The intent of the parties is clearly manifest that whatever Gilligham might do there was being done on his own responsibility and that the premises should be placed back where they were in the first place on the expiration of the lease.

Now, you come in with an oral agreement and you do not agree as to its terms, and you ask the court to stay the operation of this lease by an injunction, and you ask the court to do that because you have sublet the premises to another just as they now are. If the premises are to be taken possession of by another in their present condition, and it should not afterwards be found that the complainant's contention is right as against the express provisions of the lease, then what will the result be? It will be serious damage to Gilligham. On the other hand, if the complainant's contention is sustained, that these changes were fixtures, it would be a serious injury to the complainant to have them removed. And yet if the defendant proceeds to remove the fixtures he subjects himself to liability for damages, and that liability

for damages would depend upon the construction which the court or the jury may give to these respective claims, which is a question of fact.

I do not believe I will sustain this injunction.

In this cause the motion of the defendant, Albert J. Gilligham, to dissolve. The court having raed the pleadings in this cause and the proofs offered upon the said motion and the arguments of counsel for the respective parties thereon, and having duly considered the same and being fully advised therein: On motion of Peter Doran, of counsel for the defendant, it is ordered and adjudged, that the said injunction be, and the same hereby is dissolved and vacated, and that the said defendant recover the sum of $10 as his costs of said motion against the complainant to be taxed. And that the defendant have execution therefor.

MORE FIGHT FILMS.

John "Doc" Krone, of Chicago, under whose direction and efforts the Chicago Film Exchange secured the ownership of the Gans-Nelson, September 9, 1908, fight pictures, which cleared over $100,000 in rentals, is on his way to this country with ten sets of the recent "Jimmy Britt-Johnny Summers" battle, held before the National Sporting Club, of London, on the afternoon of February 22, 1909. Krone has been in England for over four months exhibiting the Gans-Nelson and the Gotch-Hackenschmidt moving pictures.

The Britt-Summers fight is a ten round affair, and was won by the English battler. The contest proved the sensation of John Bull's domain. Summers's ability as a fighter attracted the attention of Hugh McIntosh, the promoter of the recent Burns-Johnson fight, and the Sydney promoter will also be in this country in the hope of signing Battling Nelson and Johnny Summers for a championship bout. Jimmy Coffroth, the San Francisco fight promoter, is also endeavoring to clinch a Nelson-Summers contest, and he is also negotiating to get the Englishman here.

The American public ought to be greatly interested in the moving pictures of this battle, first because it will afford them a chance to learn the relative ability of the Englishman as to that of Nelson, and, secondly, because the fight is said to be one of the fastest and best that has ever been fought abroad.

There is added interest in this mill, inasmuch as it was fought under London prize ring rules, a style practically unknown to the American "fans," and while different from the American rules is very interesting to look at.

Krone is due in Chicago, Saturday, March 13, and will immediately begin booking the films. He will open headquarters at 816 Ashland Block, but his temporary address is 483 S. Troy street, Chicago, Ill.

The Great Northern Film Company are not behind in good comedy. Their film, "The Wild Man from Borneo," is a laugh-producer of the right kind.

The Mutual Moving Picture Supply Company, of Philadelphia, is a new company that has been organized with J. Gabriel, president; Matthew Adams, secretary, and A. H. Woehlcke, treasurer. All are well known in moving picture circles in Philadelphia, running their own show houses, and are active members of the Philadelphia Exhibitors' Association. They have established themselves at 934 Arch street, and visited New York this week to arrange for a steady supply of International film and secure stock to carry along their business until the foreign subjects were released. They left New York with a large number of reels and feeling very optimistic as to their future success.

The C. J. Hite Film Company is rapidly gaining front among Chicago film renters. This popular firm has already twice, and that in a very short time, been forced to seek larger floor space to be able to handle an ever-growing clientele. The latest headquarters of the C. J. Hite Film Company occupies a magnificent suite of rooms at 360-363 Monadnock block. In an interview with Mr. C. J. Hite, the genial manager of the C. J. Hite Film Company, Mr. Hite stated that no expense would be spared to make their film exchange the most up-to-date in the country. "We are getting a bunch of new customers every day," said Mr. Hite, "and we are doing all in our might to please them. We got contracts with many of the largest theaters in the city and we had to put an extra force on to rush the mail order department. People are beginning to realize that we are meaning business, and I am very much gratified with the conditions at the present time and the excellent productions of the licensed manufacturers.

SWANSON'S MOVING PICTURE THEATER, CHICAGO.

Of the chain of theaters controlled by William H. Swanson, of Chicago, the one on Cottage Grove avenue and Thirty-third street, is the largest, for it seats 600 and costs about $65,000. The interior decorative scheme is in green and gold leaf.

Opening at one each day and closing at eleven, in all, seven shows are given during those ten hours. At night the charge for admission is ten cents; at other times five cents. Song slides and three reels of films comprise the entertainment. Three projecting machines and a double stereopticon are placed in the operating booth and the theater is fireproof, every care being taken to provide for the safety of the audience and the operators. Ventilating, heating and lighting have been arranged in the most up-to-date system. At night time the exterior of the house is illuminated with several thousand incandescent lights, and an electric sign, over twenty feet high, with a vast revolving star. Effects behind the screen are obtained by the use of numerous properties so that suitable sounds may accompany the pictures.

There are about twenty persons employed in the theater, which is well patronized by ladies and children. In every respect the Swanson Cottage street theater is a model moving picture house, and it is not to be wondered at, that with the tastefulness of its design and arrangement, as well as for the excellence of the pictures shown, it is so popular and successful.

Our congratulations to friend Swanson on his handsome theater.

PICTURE MACHINE BRANCH LOCAL 35, I. A. T. S. E.

On March 8 the first annual smoker was given to all operators holding 1909 license, at the Union Hall, 402 Eighth avenue, New York City. There were present about 175, and about fifteen new members were enlisted.

The next regular meeting for operators will be held on March 15, at midnight. This meeting will also be held at the above address.

THE "CINEPHONE."

A practical demonstration of the "Cinephone," a synchronizing device which was described in our pages last week, was given at the offices of the Great Northern Film Company, New York, on Thursday last, and a number of records and pictures of the Warwick Trading Company, of London, were being used for that purpose. The "Cinephone," roughly, consists of two dials, one in the picture and one at the foot of the phonograph. Around each dial a hand revolves, and it is the object of the operator to keep the hand that revolves on the phonograph in perfect unison with the hand shown in the moving picture. If he does this, then there is perfect synchronism. The "Cinephone" American rights are in the hands of Mr. Ben. Nathan, of London, who is at present in Chicago on business connected with the disposal of the "Cinephone."

Notes from Chicago.

By Our Western Representative.

Strolling down Madison street the other day, we dropped into a 5-cent show. It was George Hines' place, "The Senate." Everybody knows George Hines, a showman for 30 years. The Senate is one of the most popular and well conducted electric theaters on the West Side. When Chief Horn made his big row on 5-cent theaters in Chicago he got a pleasant surprise when he came to The Senate. "The only theater I have seen so far," said Chief Horn, "that is up to the regulations of the inspection department." A special feature of The Senate is the ventilation, and George Hines has gone to large expense and much additional work to accomplish this important reform from a sanitary point of view. A number of large exhaust fans are working at high speed, changing the supply of air in the auditorium, which is of quite a large seating capacity and has a throw of about 126 feet. Hines is a picture fiend and strongly opposed to cheap vaudeville. "Two reels of pictures and one song; that's all they get; but everything first-class—first run stuff from Laemmle, slides from Chicago Song Slide Exchange, Curtainyline on the curtain and an expert operator. What more do they want?" asks Mr. Hines.

We take a peep in the booth and shake hands with Mr. Riner, operator-in-chief and the inventor of the "One Drop Oil." You would hardly call this a booth; it is as large as a drawing room, but sheet-iron all over.

Of course, we perceive License No. 1, issued by the Patents Company, in a frame hanging on the wall. We also understand that Mr. Riner holds operator's license No. 1 in Chicago.

We go down again and take a seat in the auditorium to see the latest Biograph—"a grand film," we are told by Mr. Hines. A Pathe comic is on, with funny chases and crushed china, and the audience is shouting with delight. Here is the feature of the day, "A Fool's Revenge," by Biograph. The fool's revenge is a highly dramatic subject on the theme of "Rigoletto." "The Fool's Revenge" is a film that keeps one in an intense suspense from beginning to end. The feature of the film is the beautiful girl that plays the fool's daughter in a way beyond criticism. The staging and acting in general are very good. The photography is superb. The film made a deep impression on the audience.

A pleasant variation from the eternal ragtime was a refined deliverance of classical music corresponding to the character of the picture, including Schumann's "Treumerei" and Beethoven's "Moonlight Sonata." The first time, indeed, we ever heard Beethoven in a 5-cent theater.

Mr. Hines has cutthroat competition. Next door is the Mills Wonderland, where a program of five vaudeville acts and moving pictures are given for 5 cents. We don't want to express ourselves too much about the place, but as far as ventilation and a whole lot of other things are concerned there could have been vast improvements. The vaudeville in the Mills Wonderland doesn't claim to be the standard of the Majestic and could hardly be expected for such a small consideration as 5 cents; but if we could give some small advice in the matter we would suggest to cut the number and add to the quality of the performers. We saw a very fine Lux film over there, "A Trip to Monte Carlo," projected with a Pathe motor machine—a real imported European outfit that we were informed cost over $400. Of course, Pathe's is a very good machine and almost exclusively used over in Europe. It is oftentimes remarked by travelers that you see so much better moving pictures over in Europe, and, in fact, oftentimes you do, but the reason is that the European theater works under far more favorable conditions. In the first place, direct current is used, which gives a far better result than alternating, and more expense is used on the operating room, which is equipped almost as the **switchboard** of an electric light plant with ampere and voltmeters and resistance coils of every description, in order to have a perfect control of the **fluctuations** of the current. In the second place, the exhibitor buys his film outright from the manufacturers, which makes a first run on every fair-sized theater. But an exhibitor over there can easily enough afford an expense of that kind, for the "nickel proposition" is, so far as the writer knows, not yet introduced in Europe, the general admission being 10, 15 and in some places 25 cents for an hour's show without vaudeville or illustrated songs. There are cine halls in Paris, Berlin and other Continental cities where the general admission is from 25 cents up, built like regular theaters, with box seats coming as high as 75 cents to one dollar for a two hours' exhibition of high-grade moving pictures. A comparison of these places and our 5-cent theaters wouldn't be quite fair. We have some very fine theaters over here that charge only 5 and 10 cents, and many of them right here in Chicago.

The Orpheum Theater, on State street, is, without doubt, one of the finest moving picture theaters in the country. Located down on the loop in the busiest section of the town, it draws an immense attendance from early in the morning to late at night. The Orpheum is noted for its excellent pictures and illustrated songs. In the Orpheum Theater the other day, "Shanghaied," by Essanay, was the feature film on the program; a picture story full of excitement and much appreciated by the audience, who vigorously applauded when the shanghaied hero got his girl. "And His Coat Came Back," by Vitagraph Company, created lots of merriment. Mr. Thomas J. Quigley sang "I Dream in the Gloaming of You," a beautiful song, well illustrated by A. L. Simpson. Mr. Quigley is one of the best illustrated song singers we have heard in a long time and is without doubt one of the biggest drawing cards at the Orpheum Theater. A vaudeville act was presented by a Spanish quartet, who sang in Spanish, which we and many with us didn't understand and by the audience was received rather coldly. Pathe's "A Village Quarrel" was thrown on the screen; a film of very little activity and no special merit. Miss Ruby Harrison sang "I'd Like to Be the Sweetheart of a Girl Like You" very nicely to beautiful slides of DeWitt C. Wheeler. The Orpheum is a nice theater, but the esthetic appearance of the place could be improved by taking away that horrid black-painted announcement sign in the front of the stage. Some very neat affairs for that purpose can be seen in numerous places round the city. Another peculiar feature about the place is that all or most of the ladies wear their hats. It is very disagreeable for the poor fellow behind, and in many places not tolerated by the management. Almost every 5-cent theater in the city uses an announcement slide: "Ladies pleases remove your hats," on the appearance of which the "brutal" sex give their approval with thundering applause. We didn't see or hear any request to that effect in the Orpheum Theater. It might have escaped our notice, though.

EXHIBTORS' ASSOCIATION OF NEW YORK.

At the Crown Theater, in Harlem, the exhibitors of Greater New York assembled on Wednesday night at the call of the Exhibitors' Association of New York. Several matters of vital interest were discussed, the first being the proposal of the Board of Aldermen to regulate moving picture parlors under a common show license, the fee of $250 per year being recommended. Mr. Donegan, the secretary of the association, related how he had interviewed Alderman Smith and persuaded him that while the exhibitors were willing to pay a reasonable license fee, he considered $250 too high, and the alderman intimated that a compromise might be effected.

Opinions were called for by Mr. Donegan, he suggesting that $150 would not be a hardship and that he believed it would be acceptable to the Board of Aldermen. Some speakers suggested $100, but the discussion ended in a unanimous vote to recommend $150 as the fee at a meeting which Mr. Donegan had arranged with the aldermen on Friday at one o'clock, and at which he urged every exhibitor to be present.

Dr. Lemburger then read the following letter from John Collier, the chairman of the Censorship Committee, and followed it with an earnest address, urging the exhibitors, one and all, to fall in line with the censorship movement and have their shows placed on the "white list."

New York, March 10, 1909.

Dr. Lamberger and Mr. Driscoll:

Gentlemen—It will be of interest to the Association meeting to-night, to know just what has been accomplished by the Censorship Board thus far.

As you know, we have been negotiating with the manufacturers. It has been understood all along that the independent manufacturers would submit to the Censorship Board and co-operate with it. We felt some doubt as to the Motion Pictures Patents Company and have had a long consultation with the General Manager of the Patents Company, and have heard from him that the Patents Company will co-operate in full measure with the censorship. This means success.

In accordance with our understanding at the meeting of the Executive Committee on Censorship on Monday, we have not approached the renters as yet. The association renters will be influenced in their attitude toward the censorship by the attitude of the Patents Company, and as this attitude is favorable the association renters will be with us unquestionably. This is still more true of the independent renters, inasmuch as we have the independent manufacturers with us.

We have been considering the question of the Aldermanic resolution regarding Sunday moving pictures. As you know, the Censorship Board as such cannot take a hand on the Sunday question, but individual members of the Board are going to speak out. We are going to influence some prominent clergymen to be present at the hearing favoring the resolution, and the People's Institute is going to be represented officially, and possibly other organizations as well.

We have chosen a secretary, N. Joseph Slicklen, but he will begin his official duties only next Monday. At this moment I am carrying the burden, and no expense to the Association is being incurred. We are to-day receiving printed matter from the press, and this will go to the exhibitors, renters, newspapers, and others concerned. We shall not begin the actual work of censoring until we have manufacturers and renters, independent and association, in line. This will be next week.

Finally, it looks as though we were going to have more success than we have even hoped for, in influencing public sentiment and city officials toward a more co-operative attitude to moving pictures. Very truly yours, JOHN COLLIER,

Mr. Driscoll followed with a warning that shows which were on the black list would soon feel the hand of the city authorities, and enumerated a list of names of prominent New York business men, social organizations and divines who had banded together, not to fight the moving picture show, but to place it on a level where it has never been before, and by their sympathetic co-operation and supervision, stifle once and for all the silly adverse public criticism.

Joseph Miles, representing Miles Brothers, and speaking for the exchanges, addressed the meeting in favor of the Board of Censorship and assured the exhibitors that the exchanges would co-operate with them to the fullest extent to elevate the character of the show.

Several members of the Executive Committee then called attention to the work that the association had already accomplished, the benefit of which extended to those exhibitors who had not even joined the association or borne any of the expense. The editorial in last week's Moving Picture World was quoted in which exhibitors were urged to organize—having thereby much to gain and nothing to lose.

Mr. Gordorfer, the treasurer, pointed out that funds were needed to carry on the work and every exhibitor in Greater New York is invited to join and share in the benefits of the organization.

The initiation fee is $25 and the monthly dues $4. The officers give their time freely. Applications, together with the initiation fee and dues for the first three months of this year, should be sent at once to the treasurer.

THE INAUGURATION FILM.

The most talked-of film issued last week was the "Inauguration of President Taft." The quality throughout was surprising when we consider the terrible weather conditions under which it was obtained. J. Stuart Blackton, of the Vitagraph Company, and three assistants, each armed with cameras, obtained a few thousand feet of negative, but only 600 feet was utilized, as the company did not desire to burden the exchanges with a long film of a subject of passing interest. We have heard several people say that they would like to have seen a longer film. Mr. Blackton engineered the taking of the film and it is well known that no ordinary obstacles are allowed to stand in the way of his getting what he wants. He is diplomat, detective and strategist. While an English firm paid big money for the sole right to photograph the recent ter-centenary celebrations at Quebec, it was Blackton who secured for his company the only picture that was worth exhibiting. After a strenuous time at the inauguration, the party arrived in New York at 1 A. M. on Friday morning. Automobiles were in waiting to convey them to the factory, where the working staff was in readiness, and before the sunrise the first print was on the screen for inspection. The following day the films were issued as a regular release.

The Liberty Film Exchange, of Philadelphia, has moved to more central offices at 12 North Thirteenth street.

Purdy's Film Exchange has purchased the full stock of Geo. E. Marcy, formerly the firm of True & Marcy, East Fifteenth street, New York City, and will be in a position to fill all orders for banners and signs on and after March 8, 1909, at the office of Purdy's Film Exchange, 300 East Twenty-third street, New York City, at the regular price. This firm is buying at the rate of four to five reels per week of Independent film.

MOTION PICTURE PATENTS COMPANY

THEIR POLICY AND PROCEDURE.

The inevitable has happened. Exchanges who signed the agreement with the Patents Company, but who expected to secretly conduct their business in direct violation of the license agreement have had their licenses promptly cancelled and replevin suits have been started by the licensed manufacturers for the return of their property. This is the first gun fired by the Motion Picture Patents Company to defend their loyal licensees and maintain their own rights to the patent privileges.

The "Moving Picture World" has published warning notices to the exchanges to observe the terms of agreement. In consequence we have been branded by some people as the mouthpiece of the Patents Company. We said to the exchanges and exhibitors, "sign the agreement *if they wanted licensed films.*" We warned them that this agreement would have to be lived up to. Under pain of displeasing both the Patents Company and its enemies we will again warn the licensees that these agreements have been so carefully drawn up that they are, like the laws of nature, inviolate and any violation means business suicide.

* * *

Under the license agreements between the Patents Company and the licensed exchanges, all film is *leased* by the exchanges from the manufacturers. The title to the film rests with the manufacturer and upon the violation of any condition of the license agreement by the exchange, the licensed manufacturer becomes entitled to immediate possession of the film.

The Patents Company has been aware of the fact that there are theaters in different parts of the country which have not been licensed but yet are using licensed film. In the interest of the licensed theaters, the Patents Company has taken steps to stop this practice. While the patents Company does not urge any theater to use the films of its licensed manufacturers, *it does insist that the proper legal restrictions* which have been placed upon its films by virtue of the patents owned by the Company, *be strictly observed,* and that no theater shall be permitted to show licensed film until it first has secured a license from the Patents Company.

The Patents Company has been advised by counsel that under the terms of the license agreement, an action of replevin will be in favor of the manufacturer against any unlicensed theater showing licensed film, and that the particular film in the hands of the unlicensed theater can be seized in a replevin suit and held, pending the determination of the action. That the Court will award the film to the manufacturer with an addition thereto of a sum to cover whatever may be the amount of the damage proven. *Licenses to exchanges that supply films to unlicensed theaters will be promptly cancelled*

Actions have already been taken by the Patents Company against theaters in New York, Philadelphia, Pittsburg and Chicago, and these actions will be vigorously prosecuted.

Licensed films have already been seized in unlicensed theaters, and the Patents Company will protect the interests of its licensees in all parts of the United States.

They are not warring against Independent films or theaters that confine their exhibitions to independent films. We wish to see more of these and we trust that the quality of the foreign sample films which have been shown will be maintained, because it will mean a healthy and vigorous competitor to the licensed manufacturers.

It is an open secret that truckling to both sides is going on among some exchanges and exhibitors. The loyal licensees are reporting these cases and again we warn all that the action of the Patents Company to fully protect its licensees will be absolute and unrelenting.

REPLEVIN ACTIONS STARTED BY THE MOTION PICTURES PATENTS COMPANY.

In New York City:

Lubin Manufacturing Company *vs.* George Hilkemeier, George Hilkemeier & Co., and Jefferson Amusement Company, 1740 Fulton street, Brooklyn.

In Pittsburg:

Edison Manufacturing Company *vs.* Wonderland Theater, Braddock, Pa.

Edison Manufacturing Company *vs.* Crystal Theater, 860 Bradwells avenue, Braddock, Pa.

In Chicago, Ill.:

Selig Polyscope Company *vs.* Robertson & Normal, 482 Lincoln avenue, Chicago, Ill.

Vitagraph Company of America *vs.* Chris. Rolandson, 427 Milwaukee avenue, Chicago, Ill.

THE FOLLOWING CORRESPONDENCE IS SELF-EXPLANATORY.

March 12, 1909.

Wonderland Film Exchange,
Pittsburg, Pa.

Dear Sirs:

To-day we telegraphed you as follows:

"Wonderland Film Exchange,
"Pittsburg, Pa.

"Our license to you is hereby cancelled for your breach of its terms. We demand that you return licensed films in conformity with clause nineteen of license agreement.
"MOTION PICTURE PATENTS CO."

We hereby confirm our notice to you that we have to-day terminated our exchange license agreement with you, and demand that you return to the licensed manufacturers all licensed film leased by you since February 1, 1909, in conformity with clause nineteen of your license agreement.

Yours very truly,
MOTION PICTURE PATENTS CO.,
By J. J. KENNEDY, Treasurer.

March 12, 1909.

Pennsylvania Film Exchange,
Pittsburg, Pa.

Gentlemen:

To-day we telegraphed you as follows:

"Pennsylvania Film Exchange,
"Pittsburg, Pa.

"Our license to you is hereby cancelled for your breach of its terms. We demand that you return licensed films in conformity with clause nineteen of license agreement.
"MOTION PICTURE PATENTS CO."

We hereby confirm our notice to you that we have to-day terminated our exchange license agreement with you, and demand that you return to the licensed manufacturers all licensed film leased by you since February 1, 1909, in conformity with clause nineteen of your license agreement.

Yours very truly,
MOTION PICTURE PATENTS CO.,
By J. J. KENNEDY. Treasurer.

ANOTHER CURRENT SAVING DEVICE.

To all moving picture exhibitors attention is called to the advertisement of the Imperial Arkicyde on another page. It is claimed by the manufacturers to possess unusual merits and should interest anyone desirous of saving expense or current. The Arkicyde is sold under a guarantee to save from 50 to 62 per cent. above an ordinary rheostat, is thoroughly tested before leaving the factory, which is controlled by the Imperial Film Exchange, 301 River street, Troy, N. Y.

The Arkicyde is built along different lines from any current saver on the market, is absolutely perfect and practical and an ornament as well, for it is claimed no renewals and no heat, and that it cannot burn out, and is guaranteed to give satisfaction. The price has been made as low as possible and is within the reach of any exhibitor; although tested thoroughly before leaving the factory, the Arkicyde is sold on trial to responsible parties on remittance of a substantial deposit. Any piece of mechanism that will save an exhibitor money is well worth investigation.

COMING HEAD LINERS.

"The Return of Ulysses," a Pathe film to be issued next week, is a classical subject of a nature that will be more popular than their recent "Assassination of Duke de Guise." It lends itself to the masterly acting of the members of the Comedie Francaise, and Pathe Freres are deserving of every encouragement in thus raising the silent drama to the pedestal of perfection. The story of Ulysses is familiar to every scholar, who will be well repaid in viewing the presentation of the drama by actors of international reputation.

Non-Scraping Film Cement

No more unsightly scraped places. No more bother scraping off the emulsion. Send 25 cents for a bottle of my **New Non-Scraping Film Cement.** Hardens almost instantly as firm as any part of the film

R. A. Nichols Star Theatre, Cortland, N. Y.

Comments on Film Subjects.

THE WEEK'S FILMS.

The most popular film of the week was "A Fool's Revenge," the most interesting the "Inauguration of President Taft." Not a film came out in which there was either murder or suicide. And only one or two in which there was a violent death of any kind. That this is an improvement compared with what formerly came out is not open to question. Manufacturers are doing well to maintain their films at this standard.

It is unquestionably true that a programme of good films, even though they may not have an element of bloodshed or something else violent, will be far more attractive and the audiences will be better pleased than with the sensational films which were formerly so numerous. The improvement has been along right lines. With the technical quality held up to the present standard there is no reason why the motion picture business should not continue upon the present high plane of attractiveness.

Many managers are running old films, some of them released last Summer. In one theater visited during the week not a new film was shown, yet one must say that the audience was apparently as well satisfied as with the new films. They were all good and were well worth repetition. Where judicious selections of old subjects are made the programme is perhaps quite as attractive to the average visitor at the shows. They like good pictures and age makes no particular difference.

"Converted."—A film from the Gaumonts which religious organizations could use with profit in their work. Some scenes are inspiring and the moral effect of the entire picture is good. As a serious picture in a run of others it stands out remarkably strong. But perhaps it will not appeal to so many in an audience as the average run of films.

"Sherlock Holmes."—A film in which the great imaginary detective is depicted with considerable fidelity. The action is not especially spirited and there are instances where the characters move like wooden puppets, but in the main the picture is good. Some of the photography is poor, which is perhaps due to circumstances which could not be controlled. The subject has interest, however, and will please every audience that sees it.

"Following in Mother's Footsteps."—If any more attractive film could be conceived than this from the Urban establishment one wonders what it might be. These two children who are imitating their grown-up relatives are the dearest little things and they do their work in the cunningest possible manner. Such films deserve the higghest commendation and it is impossible to produce too many of them. The film was heartily applauded in two places where it was seen and it should have a long run. No film for the past month or more has had such a strong reason for an appeal to everyone who sees it. The last scene, where the two little folks are asleep, is one of the sweetest pictures imaginable. If the Urban people have any more conceptions as good as this they should not delay in getting them before the public.

"The Origin of Beethoven's Moonlight Sonata."—The Edison actors have produced a beautiful film which illustrates faithfully the story of the composition of that marvelous piece of music which has caused the whole world to worship the master. The story is followed very closely and the staging of the film is unquestionably true to life. Some criticism might be heard regarding the acting of Beethoven, but at the same time it is well understood that he was irascible, and perhaps the actor has not exaggerated. The scene in the shoemaker's rooms where he makes the blind girl see the beauties of the moonlight and the visions appear and fade one after another, is beautiful and inspiring beyond description. Such work deserves the highest praise, coupled with the wish that more of it is produced. At the close the audience bursts into applause, and well they might.

"Jessie, the Stolen Child."—A Vitagraph subject which is worked out with all the fidelity to fact and character for which the company is so well known. The strongest scene is where the child is restored to her parents after she is fully grown, and she and her Gypsy lover disappear into the house with her new-found people, while the old Gypsy woman creeps mournfully back to her wagons. The staging is excellent and the action of the characters seems as natural as it is possible to make them.

"Charlotte Corday."—With elaborate staging and delicate coloring the Pathes have produced an excellent film depicting the life of this heroine (?) of the French revolution. It

is undoubtedly substantially historically correct, though it must be said that it illustrates the life of one whose only title to fame is a deliberately conceived and carried out purpose to murder another. It may serve to call attention again to some of the characters of the French revolution, but aside from that one can scarcely see wherein the picture is beneficial, or even diverting.

"Adventures of a Bag of Coal."—A comic from the Pathes which illustrates the possibilities for mischief enshrined in the breast of every small boy.

"King of the Ring."—A story from Selig which has some elements of interest, though the story itself does not appeal strongly to the audience. The prize fight is good, though the last round loses interest because the principals are nearly exhausted. There is plenty of action in the film, however, and the story, even though improbable, may please in a way.

"When Love Will."—A Pathe, beautifully staged and colored. The story is that a girl told a man she would marry him if he could infuse human life into roses. This gives the manufacturers opportunity to develop some of the magic for which their films are famous. With the assistance of a good fairy the roses are endowed with human life, and the girl marries him as she promised. As a variation of a love story this film is pleasing and it has numerous interesting situations.

"All's Well That Ends Well."—A Pathe subject in which a father sails away to sea and leaves his daughter behind. She meets a young man many times. The father returns in time to learn of one such meeting. He goes to the trysting place, sees the young man, provokes a quarrel and challenges him to a duel. They meet and the young man fires in the air. Whereat they make up and the father gives permission for the daughter to marry the man of her choice.

"The Blacksmith's Bride."—A Gaumont which introduces the old depressing story of the death of the husband and father, the abandonment of the child by its mother, with the accessories of sorrow that go with it. It is well told, but one wonders if it is all of life to suffer these sorrows and disappointments. Acting and staging are quite satisfactory, but the subject exerts a depressing influence.

"The Postal Clerk."—A Gaumont comedy which develops a number of interesting situations. A wife asks for a certain ring, but is refused. She writes a letter to herself, which must go through her husband's hands. He refuses to give it to her. She calls an official and he is forced to do it. Jealousy absolutely controls him and he rushes away to find her reading her letter. He demands it, and finds only a brief note which says that men who will not buy their wives rings are wretches, or words to that effect. He succumbs and buys the ring. As a break in a moderately heavy program this film is quite satisfactory.

"Mary Jane's Lovers."—A story of love in the kitchen, from the Edison studio. Mary Jane has a number of lovers, who appear at inopportune times and must be hidden in various places to screen them from the prying eyes of the mistress. But, as usual in such pictures, they are all discovered, though in a somewhat different way, and they are all thrown out very unceremoniously. The picture brings many hearty laughs before it closes.

"The Water Cure."—In this bit of comedy from the Pathes the story turns upon the egotism of a troublesome guest at a hotel. The servants, to repay him for constantly calling them, suspend a shower bath over his bed, so when he pulls the rope he will make a mistake and pull the bath rope. The water falls over him in a shower. He chases them with a revolver and forces them to plunge into a huge tub which is filled from a passing sprinkling cart. It is good, clean humor and brings many laughs.

"A Day in Washington and the Inauguration of President Taft."—In these pictures the Vitagraph people have produced something which is not only interesting now, but will be historic. The picture opens with some excellent views of Washington itself. The buildings and streets are shown with remarkable fidelity to the originals. Then comes the picture of the inauguration, and while one pities the unfortunates who were there, it must be stated that the picture is far more interesting than it would be if it was the regulation inauguration. Here is Washington covered deep in a mantle of snow. And the organizations and others who tramp through it in that historic parade have been immortalized by the motion picture camera. One can see the snow come down in huge flakes, and the water stands in the streets in a very natural way. The picture is naturally not as good

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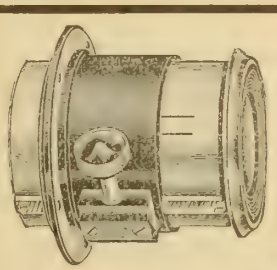
The Triumph Reactance will by actual test save you from 60 to 80 per cent. of the current and give a more intense white light than can be obtained with a rehostat. It totaly eliminates the "ghost". No hum. No heat. No maintenance expense, lasts forever. No live contacts. No fire hazard. COMPARE PRICES —THE TRIUMPH, $35. Send for circular giving full description and terms.

THE TRIUMPH ELECTRIC APPLIANCE COMPANY

OLEAN, N. Y.



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All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

Independent Films

You, Mr. Exhibitor, are most likely too good an American to let some one else dictate to you how you shall conduct your picture theatre.

If you want to be manager of your affairs and desire an exclusive film service write us.

LIBERTY FILM EXCHANGE
12 N. 13th Street, Philadelphia, Pa.

$1.50 **LECTURETTES** $1.50
FOUR NEW ONES THIS WEEK
The Orient—Scenes Abroad—France
The Americas
Each complete with lecture. Price $1.50 per set.
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CUNBY BROS., 10 East 14th St., N. Y.

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The Finest Made. $5 per Set
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technically as it would have been on a clear day, but the main features of the inauguration are shown with striking clearness, and when the President comes from the Senate Chamber to enter his carriage he can be distinguished as plainly as though one were actually there. It is much better to sit in a comfortable orchestra chair and see this inauguration and parade than it was to take part in it. This film ought to be extremely popular throughout the country. Everyone is interested in the ceremonies of inducting a new President into office, and here is a film which shows very clearly how it is done, with the additional picturesque background of Washington swathed in snow.

"The Colored Stenographer."—This Edison film is supposed to be funny, but there is little fun in a picture, or a story, which maligns the faithful stenographer who frequently knows more about her employer's business than he knows himself. The substitution of a colored scrubwoman for a stenographer to deceive a wife, the discharge of one whom she was supposed to favor, and the general mix-up incident thereto, are none of them true and they are but poor attempts at fun. Technically the film is all that the Edison subjects usually are; but the subject is open to question.

"The Wooden Leg."—The Biograph people have sent out this film showing how a wooden leg borrowed from a tramp saved a girl from a money match and gave her to the man she wanted. It develops some amusing situations, but is not especially interesting. As a break in a heavy program it is attractive enough.

"The Roue's Heart."—The story of a roue, told by the Biograph.. He sickens of the fawning sycophants about him, and, accidentally discovering a piece of sculpture, he expresses a desire to see the sculptress, hoping to amuse himself with a new face. He finds she is blind, and her purity prevents his carrying out his evil designs. He asks her to marry him, but she refuses, finally consenting, however. The scenes are worked out with excellent attention to detail and the picture is unusually attractive. The audience sits almost breathless through some of the scenes, notably the one where she rejects his first offer of marriage.

"He Can't Lose Wifie's Ma."—A comic from the Pathes which offers a slight variation on the old mother-in-law joke. One cannot say that the variation, or the way it is worked out, are in good taste; but it creates a good deal of sport, which is perhaps sufficient test of its success. Throwing a woman from a moving train, tipping her into the water, and later into a sewer, are not especially funny, nor are they to be commended. The rest of the scenes are about the same.

"Rivals."—In this Eclipse film the familiar jealousy which so frequently exists where a woman is concerned, is made the basis of another story in which one lover wins the woman he wants, while the other, favored by the girl's father, is left to mourn. This one is modified somewhat by the fact that the jealous lover twice attempts to kill the other, but fails, and finally the girl chooses the one she wants and goes away with him, leaving her father in a quandary as to what he shall do. The technical quality of the film is good and the spirited action compensates for some shortcomings.

"South American Indians."—An Urban film in which the Indians of South America, or, more properly speaking, the Argentine, are shown in their homes, at their work, at their play, and in various other ways to illustrate graphically their principal characteristics. The film is a good one and should make an attractive addition to any program where variety, which may include instruction, is wanted. The bringing of distant lands and peoples to our doors is a valuable quality of the moving picture.

"Mother-in-Law's Day in the Country."—No reason for naming this Eclipse film "Motherin-Law's Day in the Country" seems to exist. A whole party start away in the morning for a day's outing, and she goes along. Perhaps it is her bulk as compared with the others which leads to the title. They meet with various moving accidents by flood and field, including the escape of the donkey, which had been impressed into service to haul the car. When he goes, the mother-in-law is substituted. Finally the donkey is discovered just as all are ready to drop from exhaustion. The donkey is hitched in again and the party moves toward home in various stages of collapse. It is amusing, though there seems to be little point to the humor.

"The Crazy Barber."—The offer of a prize of $100 to the fastest worker arouses the interest of a crazy barber. He registers and immediately begins to train for the coming contest. He shaves and cuts the hair of all the persons he

discovers, including a dog, a Summer girl in a hammock; but when he begins operations on a tree in a public park he is promptly run in by a policeman, who gets his face lathered in the tussle. It is an Essanay and has the merit of being more original than the average humorous picture, and the acting is funny throughout. It created considerable laughter.

"Who Has My Sky Piece?"—An Essanay comic which is really funny. A man sitting on a bench places his money in his hat and puts the hat on the bench beside him. A tramp appropriates the hat and disappears. Then begins a wild search for it. He takes every hat he sees from the heads of the owners, tears them to bits and hurries on to the next victim. Each one who loses a hat joins in the chase. He is finally captured by a policeman whose hat he takes. Meanwhile the tramp has been taken by another policeman and the four meet. The original owner yanks his hat from the tramps's head, finds his money, and disappears, while the crowd who have lost their hats take it out on the tramp. The situations are unusually funny and the audience is kept in laughter.

"An Indian's Gratitude."—The Selig trade-mark has come to mean a film of unusual quality. This from the Selig studio is a film which one wants to see again. The story is of an Indian who is taught the fifth commandment. Then comes a story of jealousy and intrigue because of a girl. It ends in atempted murder and the flight of the jealous lover. The scenes are laid in the West, including prairie, mountain, canon, river and wild hillsides. The chase of the criminal by the Indian and his final capture afford opportunity for a good many interesting bits of scenery, including a number of beautiful waterfalls. The criminal is taken to the ranch, but because the Indian pleads for his life, seconded by the girl who taught him the commandment and whose lover was shot, he is allowed to go, though the rope was already about his neck. The film is unusually interesting, is admirably staged and the details are worked out as true to life as possible. It is an attractive addition to any program.

"Little Cyril, the Runaway."—A Pathe story which is so smooth and attractive that one wants to see it a number of times. A boy, smarting under the abuse of a drunken father, runs away to sea. Shortly afterward the father dies from the effects of a drunken spree and the mother is left alone. The scene changes, ten years having elapsed. The little Cyril who went away as a boy returns as a man, wearing an officer's uniform. He gets back just in time to save his mother from being sold out of house and home. The film is a work of art and never fails to please. Some might object to it on the ground that it teaches boys to run away, but that part is subordinated and the provocation is made sufficient for the deed.

"The Forgotten Watch."—A Lubin which introduces the chase that seems so popular. It is worked out a bit differently, but it is the same idea—the joining in a chase of everybody that comes along. These chases seem to interest audiences more than almost anything that can be done, and the laughs that are heard in each theater testify to the fact that tumbles and runs, even though there is no particular reason for them, are looked upon as funny.

"The House at the Bridge."—A Lubin picture in which a foreman undertakes to force his unwelcome attentions upon one of the women employees in a factory and is promptly knocked down by another, who sees the young woman home. He is followed by the foiled villain, who hits him with a stone and throws him over a bridge into the river, from which he is rescued by the young woman. He is nursed back to health by the young woman and her mother. He proves to be a son of the proprietor of the place, and when he and another son begin a search for him, the villain's deeds are quickly discovered and he is placed where he will do no further harm, after a lively chase at the muzzle of the revolver. A wedding follows in due course, which makes the happy ending. The action is good and the staging is up to the requirements of the subject.

"The Old Soldier's Story."—As was announced last week, this beautiful film from the Kalem Company's Southern studio has been accepted as the best yet produced by that company. It is told from the Confederate side, the first picture ever shown from that side. It is unnecessary to make a lengthy account of it. The picture was fully described in a recent issue. The effect on the audience is all the manufacturers could ask. It is watched with the most intense interest, and during the exciting chase by the Union soldiers the audience scarcely breathes; and at the end there is applause and laughter as the hero's housekeeper appears and leads him away by the ear. It is a thrilling story, without any killing, and deserves a long run.

"A Bad Shot."—A Pathe film which depicts a hunter making a bad shot and hitting a man in the leg. The hunter, to save a suit for damages, agrees to give this man charge of his estate and board he and his family for the rest of their lives. When the man returns with half a dozen children of different sizes the man and his wife nearly collapse. They do quite after submitting a while to the tyranny of the boys. Finally one of the boys fires a shot which hits the hunter in the leg. He says he is even and drives them off the place. The film is technically good and develops some funny situations, but is not so well received as some of the Pathe comics have been.

"I'll Only Marry a Sport."—A Lubin in which a girl refuses to marry a man until he has recorded 3,000 miles on his bicycle. He hires a boy to turn the wheel. The girl rides that way, discovers the boy turning the wheel, takes his place and has recorded 3,000 on the cyclometer when the owner of the wheel wakes up. The question of matrimony is settled immediately. The picture is mildly amusing, but is not specially funny.

"The Last Call."—A Lubin picture showing the principal events of one's life in a series of calls. The call to the world, the call to school, the call to work, the call of the wedding bells, and the last call. They are all good, and well staged, except the final one. The scene supposed to depict angels flying down to bear the old man's spirit home is very poor and is wholly unnatural. This scene requires revision.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

With one reservation I was entirely pleased with the entertainment of the Wonders Varieties Theater at Third avenue and Fourteenth street, which I saw one afternoon this week. That reservation is a structural one. Let the proprietor more artistically block out the useless windows, which, in their present state have a woebegone aspect, and he will greatly enhance the pleasing aspect of his neatly decorated little hall.

The theater was comfortably filled when I was there, mostly with tired and *"blase"* men of affairs, like your own critic, seeking five cents' worth of solatium from the carking cares of this wicked world. And we got it; at any rate, I did. I had my money's worth from the young lady at the piano. She played the instrument like an angel. She earns her salary, that young lady; she is fair to look upon, she plays well, and long. She is just about as good a pianist as one can have in a Nickelodeon.

There were no sombre, murderous or depressing subjects, amongst the films which I saw. The one vaudeville act was performed by a capable young man, whose impersonations of a Jew and an Italian were ably done.

The principal film of the entertainment was the Vitagraph "Inauguration of President Taft at Washington," which is an exceedingly fine piece of work executed amidst great climatic difficulties. The outdoor scenes in snow; the crowds; the marching troops; the President himself; and the scenes around the Capital were all very nicely shown on this film, and it created great interest. The Vitagraph Company should score a great success with this remarkable picture.

I was much interested in a lengthy film illustrating snow sports of an amusing character, but it was somewhat rainy in appearance. There was a short film of a clever and bibulous kind without a title; indeed, none of the pictures I saw at the Wonders Varieties, with the exception of the "Taft," had any titles, a defect which I suggest should be remedied. A fine Pathe dealing with the abduction of an heiress went very well. The subject is somewhat crowded in interest, and disconnected in action, and so the closeness of the story suffers. It is in toned sections harmonizing with the colors of the scenery; and, as a photograph, is up to the well-known Pathe standard. It might, however, have been made more dramatic by compression of the plot. Another subject of a humorous character was "Compelled to Be a Cop," an American title of a French subject; in fact, all Pathe's subjects are obviously French. This firm is setting the American manufacturers a very high standard to work up to.

This five-cent house is situated in the most crowded part of New York City, and offers an entertainment to which Mr. C. H. Claudy, who was referred to in this paper last week, need not hesitate to go himself, and take his sisters, his cousins, and his aunts. Frankly, I went there expecting nothing nearly as good and was agreeably surprised to find that the little Wonders is just as well conducted as the more pretentious moving picture theaters around the corner on Fourteenth street.

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Lecturer, Talking Pictures, Promoter and experienced manager at liberty. Strictly sober. Geo. Walker Brydgen, 233 E. Ontario street, Chicago, Ill.

C. M. Ellis, 221 Sixth street, Cairo, Ill. Experienced manager, also operator. Five years in all branches of the business. Does not smoke or drink.

J. S. Fogan, 628 E. Wintah street, Colorado Springs, Colo. Expert operator and electrician wishes position in any part of the West. References.

P. A. A., 216 South Ninth street, Brooklyn, N. Y.; experienced operator and electrician; ten years' experience; married; sober and reliable. Has N. Y. and Mass. license.

James Sang, 1444 Avenue A, New York City, desires position as manager; can sing, operate and lecture. Has ten years' experience.

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R. Johnson, 107 South High street, Steubenville, Ohio. Expert operator; three years experience.

NOTES OF THE TRADE.

St. Louis, Mo.—Herman Deters will erect a nickelodeon at 400 Lee street.

Selma, Ala.—Tim O'Flynn's moving picture theater was destroyed by fire.

Newport, Ark.—J. A. Tapley, of Batesville, will open a new moving picture theater here.

Bluffs, Ill.—R. W. Harkins, of Pekin, Ill., will open a new moving picture theater here.

Little Falls, Minn.—Smith & Robbe have sold their Bijou Theater to Hoffman & Koop.

La Grange, Ga.—H. Park is adjusting to open a moving picture theater on Ball street.

Monmouth, Ill.—The Pattee Opera House, conducted by V. Manuez & Son, has been closed.

Allentown, Pa.—Chas. Gendrix will erect a moving picture theater on Second street, near Centre.

Bloomsburg, Pa.—The Republican building is being remodeled into a theatorium for J. Steine.

Springfield, Ill.—William M. Chiles will erect a new moving picture theater at 214 South Sixth street.

Aurora, Ill.—C. F. Richardson is making arrangements to open a Penny Arcade at 115 Main street.

Utica, Ill.—Vincent and Frank Daniels, of Lasalle, have opened a new moving picture theater here.

Dell Rapids, S. Dak.—H. M. Backes has sold his interest in the Kinodrome to his partner, Mr. Scheick.

Colorado Springs, Colo.—Henry Lubelski has sold a half interest in the Fairyland Theater to Daniel Tracy.

Ottawa, Kan.—Leon Fredericks has sold his moving picture theater here to J. H. C. Monninger, of Richter.

Downing, Mo.—D. T. Milliken, of Memphis, will open a new moving picture theater in the Fraker building.

Philadelphia, Pa.—Louis Goldberg will erect a moving picture theater, west of Seventh street, at a cost of $4,500.

Canton, Ill.—C. C. Dutro has leased the Michael building and will open a new moving picture theater there.

Emmett, Idaho.—Mr. Alexander, of Caldwell, has opened a new moving picture theater here in the Bone building.

Tomah, Wis.—Gus Bronson, Jr., of Oshkosh, has purchased a moving picture theater here and has taken possession.

Delphi, Ind.—O. R. McCall has purchased the Bijou moving picture theater here and will make extensive alterations.

Princeton, Ill.—R. A. Healy, proprietor of the Crystal Theater, has decided to open a new moving picture theater here.

Baltimore, Md.—William Gaken will erect a large moving picture theater at 2110 East Monument street for E. Potts.

Metropolis, Ill.—The Metropolis Amusement Company is making arrangements to open a new moving picture house.

Monmouth, Ill.—Will and Ralph Lytle will soon open a moving picture show here, in the McQouwn skating rink.

Pekin, Ill.—D. C. McClellan has purchased the Dreamland 5-cent theater, at 202 Court street, and has taken possession.

Walbrook, Md.—A new moving picture theater will be put in commission at North avenue and Ninth street, at a cost of $2,000.

Lacon, Ill.—Mr. Earl, of Plano, has completed arrangements for the opening of his new moving picture theater here.

Sedalia, Mo.—The American Amusement Company, of Chicago, will erect a new moving picture theater on West Third street.

Baltimore, Md.—The Gilmor Amusement Company will construct a moving picture theater at 314 North Gilmor street.

Waco, Tex.—A. Terry has purchased the interest of his partner in the Dixie moving picture theater, and is now sole owner.

El Paso, Texas.—E. M. Skinner, of San Francisco, will erect a Summer theater here, at the corner of Texas and Stanton streets.

Roanoke, Va.—The National Amusement Company has been incorporated with a capital stock of $15,000. The incorporators are J. H. Kidd, G. C. Parsons, J. P. Flippo and others.

Richmond, Va.—Messrs. Fredman & Kohen are making arrangements to open a new vaudeville and moving picture theater here.

Hamilton, Ohio.—The Schwartz building is being remodeled for a moving picture theater, to be owned by Broomhaul & Schwolm.

Baltimore, Md.—A large modern moving picture theater is to be erected here by the Lubin Circuit. Edward C. Earle is resident manager.

Syracuse, N. Y.—Messrs. Fitzer & Isaacs are making arrangements to open a new moving picture theater at 224 North Salina street.

Utica, N. Y.—A new moving picture theater is soon to be opened at 31-33 Lafayette street, it will be known as the "New Hippodrome."

Parson, Kan.—C. A. Kenney has sold the Gem moving picture theater, on Broadway, to J. J. Marsteller, of Coffeyville, who took possession.

Philadelpia, Pa.—Wallace C. Powelson has formed a company to erect a new moving picture palace on Twenty-ninth street, below Fletcher.

Tuscola, Ill.—Ed Martin, of Rantoul, and G. H. Miller, of Rossville, have formed a partnership and will open a new moving picture theater here.

Montgomery, Ala.—The Colley Amusement Company, of Birmingham, has purchased the Orpheum Theater here and will soon be ready for business.

Eau Claire, Wis.—E. L. Dowling, of his city, and Mr. Nelson, of La Crosse, have leased the Fox House, and will convert it into a moving picture theater.

Steubenville, Ohio.—F. McLister and H. Altman have disposed of the Wonderland Theater on Commercial street to the Wonderland Amusement Company.

Sacramento, Cal.—The Acme Theater is to abandon vaudeville for the summer season and install again moving pictures. Mr. Goddard is the manager of the enterprise.

Chillicothe, Ill.—D. McKeel, proprietor of the Union Hotel, has purchased the Orpheum Theater of R. E. Lawrence, for his son, J. W. McKeel, who will have charge of it.

Cohoes, N. Y.—Messrs. John Maynard and Frank Spreiter are making arrangements to open a new moving picture theater at the corner of Factory and Remsen streets.

Rockville, Conn.—J. T. Donovan has purchased from James Ryan the Imperial moving picture theater in the Rockford Opera House Block, and will conduct it for the future.

Baltimore, Md.—The moving picture craze has struck West Baltimore; another theater is to be constructed by the Gilmore Amusement Company, at 314 North Gilmore street.

Philadelphia, Pa.—The old building at 913 Market street is being demolished and will be fitted up for a moving picture theater for Geo. H. Earle, at an estimated cost of $75,000.

Pittsburg, Pa.—The Penn Amusement Company has acquired the leasehold of Blaney's Empire Theater, in Collins avenue, East End, and will convert it into a vaudeville theater.

Detroit, Mich.—The American Moving Picture Company has been incorporated with a capital stock of $60,000. The incorporators are Willard H. Goodfellow, Ben Jacobson and Meyer Frank.

Brooklyn, N. Y.—The New York Motion Picture Company has been incorporated with a capital stock of $10,000. The incorporators are William R. Pearce, Lucy Constabile and Jennie Stafford.

Norwood, Ohio.—The Norwood Amusement Company has been incorporated with a capital stock of $10,000. The incorporators are Arthur Erdman, Harry Gordon, Joseph Erdman and others.

Indianapolis, Ind.—The Wonderland Amusement Company has been incorporated with a capital stock of $72,000. The incorporators are E. I. Fischer, Frank M. Talbot, A. Lehman and others.

Excelsior Springs, Mo.—John C. Bronough, of the Kansas City Scenic Company, has decided to make extensive improvements to the Summer theater at the corner of Concourse and St. Louis avenues.

Milwaukee, Wis.—Herman Fehr and Frank Trottman have leased the building at 381 Grove street, which they will convert into a vaudeville theater. Estimated cost of the improvements will be $10,000.

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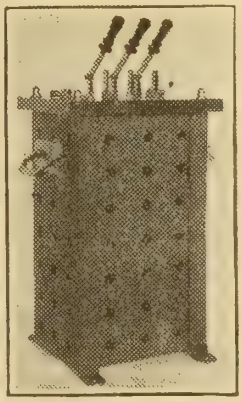

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SIMPLER SUBJECTS NEEDED.

Editor, Moving Picture World:

Dear Sir—Manufacturers have lately made great efforts to elevate Cinematography by abandoning silly and highly sensational productions, and we should encourage them in those efforts. The question is, "Are they following the right course by going so deeply into historic subjects?" They must bear in mind that until the show places are patronized by the cultured class, they are dependent on a public of comparatively little knowledge. The films of "Mary Stuart," "Virginius," "Charlotte Corday" and "The Assassination of the Duke of Guise," are not fully understood by the moving picture patrons of to-day, as few of them are versed in Roman and French history.

The craze for running after the dollar and the prevailing pride of living above our means deprives many young folks of a thorough scholastic term. In the evening they are too tired to complete their education by reading history, geography, etc., and if they have any spare time they read, not good authors, but trashy novels. They are too ignorant to understand a good book. This is a daily experience in our moving picture shows. The young folks cannot appreciate good acting; cannot see the difference between good or bad staging; cannot even understand a clean joke; they want silly stuff, and the manufacturers cannot find stuff silly enough to please their fancy.

Few young Americans can tell us how many Presidents we have had; their names, etc. They cannot name the number of States or tell us when California, Texas or Illinois joined the Union. A smart girl working in an office at $10 per week and married to a man making $15 per week, told me that Boston was a State, that California was a city; but if she is ignorant of the geography of her country, she knows how to dress in the latest fashion, to live above her means and to be always in debt. How many of our young folks can tell us the origin of the American flag, or recite the Declaration of Independence? They all know of Washington on account of the hatchet story. How can we expect them to know anything of the history of the Romans or Greeks?

No doubt if our manufacturers keep on the line of serious improvements, they will reconcile the better classes, and show them that moving pictures are not only the cheap amusement of the poor, but a pastime and an educator for all. The day that manufacturers elevate their work or reject all that is low, indecent, badly acted, badly staged, etc., and offer only good clean subjects produced with all the care given to theatrical plays, we shall see a new boom. Show houses will not only be found on the Bowery or on the East Side, but in the more refined sections of the city. When this day arrives, we will have a new public able to understand historic films and admire good work. As there is much pleasure felt by the cultured class in reading a book from the pen of a good author, there will be the same pleasure on the part of the better class in following the motions of a good film. The public of to-day is the same as that which is reading trashy books, they would like to see the operator slip several feet of film, just as they skip a number of pages in a book so that they may come to the critical point. I am, Yours, etc.,

J. M. B.

[This is good advice and we counsel the manufacturers to profit by it. It is a common complaint that many subjects are **caviare** to the general, i. e., "above the heads" of popular audiences.—Ed. M. P. W.]

MOVING PICTURE THEATER FRONTS.

Editor Moving Picture World.

Dear Sir—I take pleasure in sending you the opinion of Hon. Willis B. Perkins, Judge of the Circuit Court, County of Kent, State of Michigan, in regard to a suit that I think will interest moving picture people all over the United States. I took a lease of the property here at 18 Canal street, three years ago, on the 10th day of March, 1906, lease expiring March 10, 1909. I put up the sum of $248 as security that I would place the front back in its original condition, same as I found it when I leased the store. The landlords endeavored to hold the front which I put in, quite an elaborate one, costing $1,800 or more, claiming it was part of the realty. Also wished to keep the $248 which I had deposited as security that I would replace the front, claiming it was optional with them whether they put the front in or not. To my knowledge this is the first time this question has ever come up in the court of equity and I am very thankful I got the decision in this matter, as I feel it is one that can be used as a precedent by any moving picture exhibitor in the United States where his landlord attempts to retain the front which he has put in to conduct a moving picture theater. Judge Perkins' opinion, that all fronts and lobbies used in connection with a moving picture theater are trade-mark fixtures, is one that settles a very delicate question. Hoping that you will give this the publicity that it deserves. Yours truly,

A. J. GILLIGHAM.

Vaudette Film Exchange, 29 Grand Rapids Savings Bank Building, Grand Rapids, Mich.

March 4, 1909.

[We reproduce the essential portions of Judge Perkins's decision in another part of this week's "World."—Ed.]

W. H. SWANSON AND "OUR MAN ABOUT TOWN."

Editor Moving Picture World:

Dear Sir—I desire at this time to acknowledge the reading of the comment of your "Man About Town," on the action of the Moving Picture Trust as regards our various offices.

It is almost incomprehensible to me that a man of your fair-minded judgment who has been so entirely neutral in the past regarding controversies of the various sides of the moving picture industry, should lend himself to a leaning so closely allied to affiliation that it is almost imperceptible as to the division between your affiliation with the Trust and your regard for the Independents.

The action of the Trust as regards myself was so palpably unjust in the methods they pursued, which were brought about by a feeling engendered in the past and which was very well understood by me on the grounds of my aggressiveness against the manufacturers in the interest of the rental exchange men. It was rumored to me as long ago as the January Convention that they intended to make a "goat" of me. It stands to reason that I have not violated their agreements any more than is customarily done by all exchanges. Their action was on account of the fact that I have always stood by right and principle with every faculty that I possess, regardless of consequences .

While at first flush it may appear that the Patents Company's severance of my concerns from their agreements is a misfortune, I assure you, on the contrary, that I look on it as the most fortunate thing that possibly could have happened to me. This is demonstrated by the increased volume of business we have taken on in ten days' time along with many dozens of letters of congratulation and assurance of support received not only from accounts which we already have, but from other exhibitors.

It may appear to the trade papers that the unusual windfall of advertising which they are enjoying through the medium of the Patents Company is of extreme benefit, which it no doubt will be for a time, but as surely as darkness follows daylight the working out of the Trust scheme would eventually obviate the necessity of advertising on the part of either the manufacturers or exchange men. Can you not discern the future with more of an insight and understand that your one salvation in advertising lies in the strength of the Independent movement? Without doubt, the more strength and momentum the Independents accumulate, the stronger will be the position of the exchange men related to the Trust. Their action in so far as I was concerned savors so strongly of Spanish Inquisition methods that I do not quite understand how it is possible for a fair-minded press to refrain from commenting on the matter together with the injustice they contemplate meting out in the future to exchange men who in the slightest iota differ in opinion from them and on what very slight grounds they intend to stamp out of existence a man's personal business in which he has a fortune invested and which has taken years of energy and tireless effort to build up and maintain. They care little as to what escapement there might be in existence for the prolongation of a man's business, especially when he has been one of the leading factors in the uplifting and promotion of the business in general that exists to-day. I have been one of the most loyal and conscientious workers for the upholding of agreements and the regulation of violators, which they have been fortunate enough to have connection with. In their last agreement they demanded the severance of all exhibitors who on a certain day had not paid their license demand and they gave me positive instructions to cut off such of my customers as had not paid. Out of a total of 156 customers of my Chicago office there were but seventeen who after much laborious circularizing and an exhaustion of personal correspondence agreed to pay the license. I was then informed that I could pay it myself. This I refused to do. They then ordered me to discontinue shipping those customers. This I did. After cutting off the bulk of the business which I had been years in building up, with one stroke

of the pen they cancelled their agreement with me for no other reason than that I had protested vigorously against the exchange men in any manner or way collecting this royalty demanded by them. After compelling me to relinquish the greatest number of accounts held by any single Chicago exchange they then cancelled their agreement with me. This is Justice dealt out by a Goddess with open eyes.

No doubt the Patents Company will find that it is much easier to build a fire than it is to put it out and that individuality and a spirit of combativeness along with a desire for self-preservation will be a force that will be difficult indeed for them to overcome.

The campaign entered into by the International Projecting and Producing Company and the exchanges who are now independent, and a great number of others who will be independent in the very near future, will no doubt be more vigorously felt by them than they at any period deemed possible. We have public opinion for our greatest asset. So far as film subjects are concerned with the exception of those which will lack local coloring, we will have a service far superior to that which will be furnished by the Trust concerns. As a further support to our cause the two-dollar shake-down has a predominance in the campaign that is as yet little appreciated by the powers that be and will eventually develop into the straw that broke the camel's back. While I have no desire to deny that at the present time regulations would probably be of more or less benefit to the moving picture business in general, it is not essential that the moving picture business any more than any other business be regulated with an iron hand, and in the moving picture business as in any other business with the assistance of the law of commercialism the disturbing elements will gradually be driven away and the matter brought to a basis of "the survival of the fittest." There can be no question of doubt that the regulation of the moving picture business was not so much a matter of concern to the Trust as was a desire to accumulate a vast amount of money regardless of the manner in which it was secured. The entire fabric is so obviously one of graft and selfish desire that it does not require the wise judgment of a Solomon to discern their ultimate aims and objects. It is only just a few months ago that one of the two manufacturers in Chicago declared openly and also wrote to one of his partners in the rental business in Denver, that inside of a year there would be only four film exchanges in Chicago. How closely this prognostication is working out is evidenced by the events of the past ten days. No later than last Saturday Eugene Cline had his agreement cancelled. I was informed on the most reliable authority while in New York a week ago Monday, that two other exchanges here on Lake street, besides Eugene Cline, were to be dropped. Along with this one other film exchange on last Saturday was found with a duped film in the hands of one of their customers. This will, no doubt, cause him to drop out of the Trust also. This, then, brings it down to the four film exchanges predicted months ago, viz.: Spoor, Theater Film Service, American Film Service and George Kleine with his branches here in the city, and I will say that all of the film exchanges that will be in operation should the above facts materialize will be controlled in part by George Kleine.

While in New York I was informed by General Manager Macdonald that Chicago men were to be made examples of for the reason that they were more active in opposition to the wishes of the Trust than all the other exchanges in the United States combined. This probably was true. Chicago men are active and energetic and independent in their aggression, and I think you will agree that this spirit is the one that has built this city from a small fort to the second city in the United States.

This Independent campaign will not be conducted along the pacific lines as followed out by George Kleine, but will be one of aggression organized on systematic lines, and every exhibitor will become interested through the demands of the public and the opinion of the public press, and it is almost impossible for me to realize that so many of the trade papers are, through the trifling sop of temporary advertising, kneeling down to the wishes of the Trust. I know absolutely and for a fact that the Trust has demanded in several instances from some of the publications that copy of any matter that might be published questioning their position be first submitted to them for approval. This I most sincerely trust will not become prevalent and be acceded to by the more reputable journals.

In conclusion, I again reiterate that the day is not far distant when, so far as the moving picture manufacturer and exchange man is concerned, there will be very little cause for advertising, if the plans of the Patents Company gain any particular strength.

Yours very truly, W. H. SWANSON.

With many thanks for past courtesies, I beg to remain,

[Mr. Swanson is in error, as are others, in crediting us with a special leaning towards any one section of the moving picture field. "Our Man About Town's" views are peculiarly his own and are not necessarily ours. The policy of "The Moving Picture World" was outlined on page 113 of the paper for January 30, and is here reiterated:

"We wish to record the fact once and for all that we do not permit this paper to be used for the advancement of any one particular faction in the moving picture field. Quite recently we were invited to espouse the Independent cause. We replied that party affiliations were never considered in our policy. THIS PAPER STANDS FOR THE PROGRESS AND BEST INTERESTS OF MOVING PICTURES. WITHOUT FEAR OR FAVOR. We have not been approached by the Trust and do not expect to be; but if we are, our answer would be the same.

"We also recognize the right of the Independents to fair play and adequate representation in the press, and we will warmly encourage any progressive movement that they may make. We wish to see a good and open fight, for the keener the competition on certain lines, the better for the welfare of the business as a whole. Our duty is to present all the news and fact impartially and to make such comments as may seem to be reasonably called for, and that duty we shall discharge, week by week, to the best of our knowledge and ability." Nothing has happened since January 30 to cause an alteration in this policy which, we repeat, is all "for the best interests of moving pictures without fear or favor."—Editor M. P. W.]

THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY'S FILMS.

The little Unique Theater at Avenue A and Seventh street is well worth visiting. Perhaps the theater itself has no more claims to consideration than many others in Manhattan, but what occurs there daily should be of interest to every user of films. Harstn & Co. are conducting a series of exhibitions of independent films for exhibitors. The program is changed every day, so whatever day one may go there is something new to be seen, and usually before the second film is off the screen the manager or any other who is seeking for something new will realize that he has found some good films. While it might not be well to say that they surpass the bulk of films shown, it would be quite within the truth to declare that they at least equal them and do surpass a good many that are offered in the regular daily shows.

INDEPENDENT FILM.

Chicago, Ill., March 10, 1909.

Gentlemen:

We are pleased to inform you that we have secured what are, without a doubt, the most perfect and best Inauguration pictures. We have them so arranged that we can show the Inauguration in either one or two reels—one reel, of course, being condensed. Our prices on these pictures are as follows:

One reel, one day	$10.00
One reel, two days	15.00
One reel, one week	35.00
Two reels, one day	15.00
Two reels, two days	25.00
Two reels, one week	60.00

If you want to use this great drawing-card, please write us for booking dates, telling us how long you want to use them and full particulars.

Awaiting your reply, we remain,

Very truly yours,

THE CHICAGO FILM EXCHANGE.

RELEASE DATES OF INDEPENDENT FILM.

CHICAGO FILM EXCHANGE.

Providential Chance	696 ft.	Dramatic	Italia	Mar. 9
For the Motherland	633 ft.	Dramatic	Italia	Mar. 10
Arrival at the Village	667 ft.	Dramatic	Italia	Mar. 10
Alcoholic Doctor	756 ft.	Dramatic	Italia	Mar. 11
Medieval Episode	593 ft.		Italia	Mar. 12
Grand Maneuvers	———	Sensational	Italia	Mar. —

ROYAL FILM EXCHANGE.

Story of Every Day	1083 ft.	Pathetic	Italia	Mar. 9
Scenes of Morocco	———		Italia	Mar. 10
Chances of Life	704 ft.	Dramatic	Italia	Mar. 10
Salon in 1820	576 ft.		Italia	Mar. 11
Wanted, a Colored Servant	400 ft.	Comic	Italia	Mar. 11
Love and Motherland	530 ft.	Dramatic	Italia	Mar. 12
He Is a Cousin Who Eats the Truffle	526 ft.	Comic	Italia	Mar. 12
Father and Son	727 ft.	Dramatic	Italia	Mar. —

Not our own importations.

GLOBE FILM EXCHANGE.

Title.	Length.	Character.	Mfr.	Released.
Episode in Boer War	737 ft.	Dramatic	Italia	Mar. 7
Good Excuse	156 ft.	Comic	Italia	Mar. 7
Hurricane of Love	653 ft.	Religious	Italia	Mar. 8
Widow to Console	333 ft.	Comic	Italia	Mar. 8
Giordono Bruno	———	Dramatic	Italia	Mar. 10
Parscovia	616 ft.		Italia	Mar. 11
Love Letter	390 ft.		Italia	Mar. 11
Student's Predicament	———		Gr. Nor.	Mar. 9
False Superintendent	———		Gr. Nor.	Mar. 9
Sherlock Holmes, No. 3	———		Gr. Nor.	Mar. 10

The Calumet Film Exchange

has a SPECIAL proposition to offer every exhibitor in the United States.

Its a live proposition to live managers. Nothing dead about the Calumet. We are hustlers and looking for the business—YOUR business.

We think that we can take a better care of you than anybody else. JUST LET US SHOW YOU WHAT WE CAN DO.

A person is always looking for something better—

BUT

the BEST is good enough.

HAVE YOU GOT THE BEST?

CAN'T YOUR SERVICE BE IMPROVED?

Maybe you know; maybe you don't. If you don't, just drop us a line. It doesn't cost you anything to inquire.

The Calumet Film Exchange

1609-1610 MASONIC TEMPLE :: CHICAGO, ILL.

Stories of the Films.

BIOGRAPH COMPANY.

THE LURE OF THE GOWN.—"Fine feathers make fine birds," and handsome gowns make handsome women, and a handsome woman is the most fascinating thing extant. Hence it is when Isabelle appears on the scene clad in a gown that is a masterpiece of the dressmaker's art she easily fascinates the male contingent, among whom is Enrico, the sweetheart of Veronica, a street singer. Enrico is so enraptured at the sight of Isabelle in her resplendent attire that he becomes her abject slave, casting aside the poor, peasant-clad little Italian street singer, who has loved him devotedly. Crushed almost beyond endurance the poor girl stands sobbing at the entrance of the park where the inconsistent lover left her. Her tears attract the attention of a wealthy young couple who happen to pass. In answer to their queries she tells them how contemptibly her sweetheart acted, and all because of the fascinating influence of a gown. The lady is moved to commiseration and offers her aid in the gift of the most beautiful gown Veronica has ever seen. Her opportunity for revenge has turned her love to hate, and as she appears at the Italian Benevolent Association ball, she is the star of the event, for she looks like a queen as she promenades the ball room. She at once becomes the "Mrs. Trouble" of the evening, for the men all desert their partners and flock around her, beseeching but a smile. All this elicits from the women folk delicate little bon-mots such as "Hussy," "Temptress," "Cat," "False hair," "Paints,"—oh, well, you know how it is. Enrico is thrown into a rage that runs the entire gamut of emotions,—love, jealousy, hate, disappointment and a few others, too numerous to mention here. He begs forgiveness, declaring undying love, but she tells him it is the gown that has attracted him and not her, but on his knees he swears. Still she will not trust him and turns to a poor good hearted Italian who has persistently loved her despite her coldness.

THE VOICE OF THE VIOLIN.—The romance of a poor German music teacher. Herr Von Schmitt, a young musician, comes to this country from Germany, and eks a living teaching violin. At home he has become imbued with the doctrines of Karl Marx, the promoter of the communistic principles of socialism, the alleged utopian scheme of universal co-operation, which in time, and under the control of intemperate minds becomes absolute anarchy. Von Schmitt, however, succeeding in a moderate degree to procure comfort by his art, is gradually being weaned from his former covetous spirit, and turns a deaf ear to the persuasive arguments of his former companions. Among his pupils is Miss Helen Walker, the daughter of a wealthy capitalist. A strong friendship springs up between teacher and pupil, which ripens into love before they are aware of it. Von Schmitt, unable to restrain himself any longer, during a lesson at his studio declares his love, and is, of course, owing to the disparity of rank, spurned. Enraged by the seemingly unreasonable condition of affairs, he hearkens to the argument of his anarchistic friends, and becomes one of their body. At a meeting there takes place a drawing of lots to select the assassins of a certain monopolist, whose name is unknown to him. By a fateful fortuity he is selected as one of the two to do the job. Armed with a bomb, they proceed to the home, a mansion in the swell section of the city, and while one goes into the cellar to place the infernal machine, Von Schmitt stays outside to watch. While there the melody of his own violin composition floats out on the night air, and ascending the stoop he peers through the window and beholds Helen playing the violin. The realization of what is about to happen for the moment rivets him to the spot. This is her home; he had never known it as she always came to his studio for her lessons. To save her he must act quickly. Diving into the cellar he finds his companion has adjusted the bomb and already lighted the fuse. He begs him to desist, but to no purpose. To his entreaty the other replies, "Remember your oath." "To perdition with such oaths, from whence they emanate!" and seizing him an awful struggle ensues. The other man succeeds in overpowering him, and binding him hands and feet leaves him to be destroyed with the rest. With supernatural effort he crawls toward the bomb and with his teeth bites the fuse in two as the fire is within a few inches of the bomb. Calling for help he arouses the household who release him from his position. Well you may guess what the finish will be. Well it did, and they lived happy ever afterwards.

I DID IT, MAMMA!—Little Gladys and Claude are playing in the nursery. Claude has monopolized the building blocks to the extreme perturbation of Gladys. She, with sly procedure, knocks over the little castle Claude has built. The children at once engage in a bitter quarrel, and Gladys leaves the room, going into the dining room just after the maid has put some cream puffs on the table. Gladys appropriates them and Claude enters and asks for a share, which she refuses. He then eats up the sugar, which is left on the plate. Mamma enters as Gladys sneaks out of the room, and discovering the loss of the puffs accuses Claude, who mutely

receives the punishment—a switching. Gladys hearing this is seized with a spirit of contrition, and coming from her hiding place says "I did it, mamma," and picks up the switch, hands it to mamma, saying "whip me."

EDISON MFG. CO.

A CANADIAN WINTER CARNIVAL.—Synopsis of scenes:

Ski-ing. Ski-ing is one of the principal Winter sports in Canada. The picture shows ski jumpers on the Mount Royal Ski Course. The longest jump was made by E. L. Wilson, being 91 feet, 6 inches. He was disqualified by falling after touching the ground. The winner, P. McKinnon, jumped 86 feet, 6 inches.

Tandem ski jumping was done by P. McKinnon and E. L. Wilson, who jumped 79 feet, 6 inches.

In this scene is included a panoramic view of Montreal, taken from the Mount Royal Ski Course.

Civic and Merchants' Sleigh Drive. This is one of the greatest features of the Montreal Carnival. It shows a great quantity of private sleighs, as well as turn-outs of the merchants of Montreal. Many handsomely decorated sleighs are seen on this occasion.

Ice Harvesting on the St. Lawrence River. This is one of the interesting and instructive sights of Montreal during the Winter months. The complete operation of ice harvesting is shown, including marking out of the ice with horse plows; scraping away the snow and cleaning the top; dragging the ice from the river to the skids; loading on sleighs and hauling away. The ice shown is 26 inches thick, each block weighing about 1,200 pounds.

Snow Shoeing. Every evening during the carnival snow shoeing races were held around the ten-mile course at Mount Royal. In this scene is presented a number of enthusiasts leaving the city for the Mount Royal Course.

Tobogganing. Fletcher's Field is given to the carnival crowds who congregate for what is called "Go As You Please Sports." The toboggan slides used are arranged so that the coasters enjoy the sport. It is known among the enthusiasts as "Bumping the Bumps."

Ice Skating, Montreal A. A. This is one of the finest open-air rinks in the world, and at the time this picture was made upwards of 2,000 were enjoying this pleasure. Approximate length, 950 feet.

A MIDNIGHT SUPPER.—Synopsis of scenes: The game is won! The traditional honor of the college is preserved. As a fitting climax to the day's victory, the fair co-eds decide to hold a midnight supper. Invitations are distributed with great secrecy. An invitation dropped by a careless student, is found by the janitor.

The janitor, his arms filled with stovepipes and bottles, meets the enthusiastic students as they troop through the corridor. On mischief bent, they jolly him until his good nature rebels. In an effort to retaliate he slips, and crashes down in a medley of stovepipes and bottles. The uproar sends the merrymakers scurrying to their rooms.

Aroused, the Preceptress finds the janitor floundering on the floor. Thinking him drunk she calls a policeman. Brought to his feet by the officer, in a dazed condition his explanations are unintelligible. Disgrace stares him in the face. "Providential thought"—The invitation saves him. The "Midnight Supper" is no longer a secret. Reading the invitation the amazed Preceptress plots a surprise. She orders the janitor to stand guard and call her on the stroke of twelve.

Miss Sprite, of the supper committee, overhears the plot. To outwit him she watches her chance and turns back the hands of the corridor clock. The grim sentinel on guard wearies and goes to sleep. Once he wakens, but the clock only tells him of more leaden hours. Smuggling the good things in the window the girls enjoy themselves as only care-free maidens can.

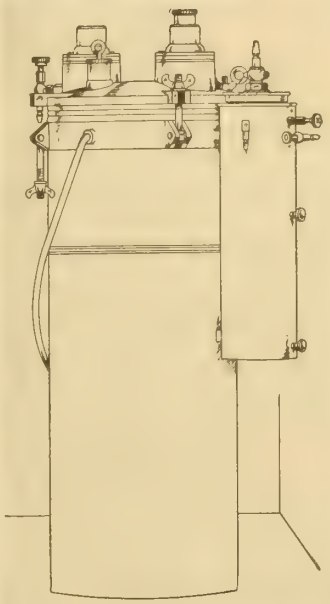
The supper is over -one more mad prank to close the day's sport. Stealing softly out, they tie the sleeping janitor's legs to the fire gong. They wake him. His struggles ring the alarm. Prepared, the students rush in and deluge him with water before the arrival of the city's guardians. Approximate length, 635 feet.

LOVE IS BLIND.—Synopsis of scenes: Love and jealousy are ever ready to join hands with Folly in the dizzy whirl of life's mad dance. The exciting events that threaten the disruption of the Brown household were caused by the striking resemblance of Mr. Brown, the master, and James, the man.

The engagement of James, the butler, to Mary, the maid, is sealed with ring and kiss. Merrymaking, the maid dresses her lover in his employer's coat and silk hat. Creating much amusement by his impersonation of the master, he ends his little comedy by kissing the maid. Breaking away laughing, she leaves the room.

The kiss is witnessed by Mrs. Brown. Mistaking the butler for her husband she angrily mashes the hat over his head. Discovering her mistake she screams and faints. The astonished butler removing his coat makes heroic efforts toward her restoration. Hearing the scream Mr. Brown rushes in. Misinterpreting the situation he seizes the unhappy

PORTABLE GAS-MAKING OUTFIT
EDISON OXYGEN GENERATOR



What Motion Picture Exhibitor has not at times wished that he had a reliable and inexpensive means for producing gas that would render him independent of the electric light companies? Traveling Exhibitors, especially, have often felt the need of a good outfit that would take the place of calcium outfits, which are frequently difficult to get or are held up in transit when wanted the most.

The Edison Oxygen Generator and Saturator fill this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner, without the use of heat or excessive pressure, and without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want every present or prospective Motion Picture Exhibitor to write us for detailed information about this outfit.

EDISON FILMS

THIS WEEK'S SUBJECTS:

Shipment, March 9, 1909

THE COLORED STENOGRAPHER
Comedy
No. 6430 Code, VENTANIA
App. Length 600 feet

MARY JANE'S LOVERS
Comedy
No. 6431 Code, VENTANICOS
App. Length 265 feet

Shipment, March 12, 1909

A CANADIAN WINTER CARNIVAL
Scenic
No. 6433 Code, VENTAPOPPA
App. Length 1000 feet

NEXT WEEK'S SUBJECTS:

Shipment, March 16, 1909

A MIDNIGHT SUPPER
Comedy
No. 6434 Code, VENTAROLA
App. Length 535 feet

LOVE IS BLIND
Comedy
No. 6435 Code, VENTARRON
App. Length 420 feet

Shipment, March 19, 1909

THE STAR OF BETHLEHEM
Religious
No 6432 Code, VENTANIELA
App. Length 950 feet

EDISON MANUFACTURING CO.

MAIN OFFICE and FACTORY: 72 LAKESIDE AVE., ORANGE, N. J.

New York Office: 10 Fifth Avenue. Chicago Office: 304 Wabash Avenue.
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Members Film Service Association
Repair Work a Specialty. Agents for Motiograph, Power's and Edison Machines. Supplies and Sundries.
FILMS

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Established 1894. (Opposite Adams House). Incorporated 1908.

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We handle everything pertaining to the Moving Picture business. Highest quality Film service—Edison License—Power's and Edison Machines. Hallberg Economizers always in stock. Operators send $1.00 for our Reliable Four-in-One Test Lamp.
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PROMPT SERVICE ANYWHERE
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Twenty-Four Hour Shipment

1,500 OPERA CHAIRS IN STOCK
If you want a GOOD CHAIR, ON TIME at a LOW PRICE, we have it. Inquiries answered same day as received,
Ask for Catalog No. 305
E. H. STAFFORD MFG. CO.
CHICAGO, ILLINOIS

THE VIASCOPE SPECIAL!
FIRE PROOF!
NOISELESS! FLICKERLESS!
NO VIBRATION!
Guaranteed forever against defective workmanship or material
COMPLETE, $175.00
VIASCOPE MFG. CO.
Room 6, 112 East Randolph St., Chicago

butler and kicks him out of the door. Mrs. Brown revives, explains the events and leaves the room. Mr. Brown, greatly amused, unconsciously dons the butler's coat. Entering, the maid, thinking Mr. Brown the butler, teases him from behind the chair. He accepts the attentions as coming from his wife. The enraged butler returns with Mrs. Brown in time to witness love's comedy. A kiss caps the climax. The future peace of all is threatened. An explanation of the mistake clearing the air, and all appreciate the joke.

Unknown to the butler, to avoid complications, Mr. Brown cuts off his whiskers. Secretly the butler does the same. They meet! Thinking one another intruders they grapple and roll about the floor until parted by a policeman. Explanations following, they agree as a unit that the blindness of love affects mistress and maid as well as master and man. Approximate length, 420 feet.

ESSANAY FILM MFG. CO.

THE ROAD AGENTS.—This subject is a correct picture story of a once famous California hold-up. Two out-laws, one an Englishman, the other a Mexican both well known for their daring robberies and their phenomenal success in eluding the sheriffs and their deputies) plan to rob a certain stage supposed to contain valuables and money amounting to a considerable fortune. The method always pursued by the Englishman in his nefarious work was to become acquainted with travelers, and ascertain the amount of valuables they carried. The opening scene shows the Englishman mixing with the travelers as they are boarding the stage coach, wishing them a pleasant journey and making his adieux; then the stage driving away. The bandit then meets his confederate, the Mexican, and they mount their horses, and together they take a short cut and head off the unsuspecting travelers. After relieving the occupants of the coach of their valuables, the bandits remount their horses and escape. A messenger is at once dispatched to the nearest town, and the sheriff notified of the robbery. The latter mounts his horse, rounds up his deputies, "swears in" a number of cowboys and starts in pursuit of the daring duo. In the meantime the two bandits return to the home of the Mexican and divide their ill-gotten gains. During the division a quarrel ensues, owing to the Englishman claiming the larger part of the spoils. The Mexican draws his knife, but his companion is too quick for him, and after forcing the Mexican to drop his weapon, picks up the most valuable articles and departs. Stung by the humiliation and enraged by the unfair treatment of his companion, the Mexican follows, bent on vengeance, but too cowardly to attack his late comrade openly. He springs upon him as he is changing his clothing and after a severe struggle fatally wounds the Englishman, robs him and escapes. The man revives; struggles to his feet; staggers to the road and intercepts the sheriff and his posse. Acknowledging his guilt he names his confederate and falls dead at the feet of the sheriff. Remounting his horse, the sheriff and posse start in hot pursuit of the surviving bandit. The Mexican espies the posse from afar, and securing his mount leads his pursuers a most exciting chase over mountains, through trackless deserts, bristling with cacti and sage brush, and after a running pistol duel is finally lassoed from his horse and brought to justice. Length, 1,000 feet.

KALEM COMPANY.

THE CRACKER'S BRIDE.—Scene 1. The Wedding.—Here we have the family and friends assembled on the lawn for a typical Southern wedding. The old parson says the final words which join the two and the ring is slipped on the finger. Note the man at the extreme right. There is something between him and the girl and when she is left alone with him for an instant it is apparent that the bride knows him, oh! too well. But the festivity goes on and after all hands have returned from toasting the bride, an old darky fiddler appears and all hands make ready for a jolly country dance.

Scene 2. A Month Later—False to Her Vows.—It is now a month later and the bride and groom are settled down in their little home. We see the husband as he leaves for his daily work in the sugar fields, and the deceitful woman kissing him good-bye, although she knows her lover is only waiting for the husband to disappear. Now the husband is gone and the lover rushes in. See she is absolutely faithless. But they are not alone as they think. One of the farmhands has come in unexpectedly. He slips beneath the porch, and there he overhears all they say. He is amazed, but there is all the evidence anyone could wish right before his eyes.

Scene 3. Grinding Sugar Cane—The Husband Warned. Now we see the primitive method of grinding sugar cane in the South. The cane as it is brought fresh from the fields is ground between two iron rollers turned by a patient horse, and the sap as it oozes out is gathered in barrels and taken to the big kettle near by where it is boiled down into syrup for the family use. The residue is frequently distilled and made into moonshine whiskey. The young husband is directing the operation all unconscious of the perfidy of the wife at home. But see the hired man rushes in all out of breath and tells his story. The young husband at first will not believe him and springs at him like a wild beast. But the man persists in his story and the husband goes with him to see whether he is telling the truth. The others are dumbfounded at the situation.

Scene 4. Trapped.—Back to the house go the husband and the man. Still the husband is unbelieving and he hallooes to his wife to come out. But there is no response. He tries the door. It is locked. Now he suspects the truth. His rifle is handy in its usual place at the door. He seizes it in a wild rage. He batters at the door. The hired man helps him. Now they have the door open and they rush in.

Scene 5. The Husband's Death.—Hearing the hammering on the door, the man and woman realize their danger and rush to the second story of the house. There at the rear window they are intent on making their escape. This is their only chance. The woman comes out first and lands in safety. The man follows her, sliding down the rope. But hardly does he touch the ground when the husband appears at the window above. The lover draws his revolver and shoots. The husband gets the shot and would have fallen headlong had not the hired man caught him. But the wounded man drops his rifle and the guilty wife, creeping up, seizes it, and darts away with her lover. She sees that her husband has been killed and she knows she and her lover are in desperate straits.

Scene 6. Neighbors Organize a Posse.—At the corner grocery where the neighbors are wont to congregate the news makes a tremendous sensation as the hired man rushes up and tells the dreadful story. He asks for help to pursue the guilty pair. The men all respond instantly; seizing whatever weapons are handy they rush away led by the hired man, and woe be to the man and the woman if they are overtaken, for in the South vengeance is swift and sure.

Scene 7. At Close Quarters.—The guilty pair have fled headlong knowing that they will be pursued, and the woman is about exhausted. And hearing the coming clamor they rush for refuge into the old barn, first ascertaining how many shots remain in the magazine of the rifle. They have hardly closed the door when the pursuers arrive and find the evidence that the pair are in the old barn. They burst open the door. Two rush to the rear to guard there, but as they do so, the pair rush out of the other door and finding their way clear, run for the swamps. But the posse quickly finds their trail and is in close pursuit. As they rush out through the forest they come upon an old negro chopping wood. The man treacherously fells the old man, but he is able to tell the posse in what direction the couple have fled.

Scene 8. Through the Banana Grove and the Swamp. Into a dense grove of banana trees, almost hidden by a thick growth of tropical underbrush, the couple fly, but the pursuers are close after them and there is little hope of escape. And from the banana grove they run into a dense swamp. Here one of the pursuers is shot and matters are rapidly coming to a desperate climax.

Scene 9. The Last Stand.—Into an abandoned hovel they rush and hardly have time to get inside when the crowd is upon them. Now it is a fight to the death. Shots are pouring into the shack from every side, but from within shots are returned and it looks to be impossible to take the pair alive. So they decide to smoke them out. One of the crowd crawls beneath the porch and sets fire to the dry moss and in an instant the stifling smoke pours out in great volume. The men now rush into the house. But the desperate pair climb out of a window and amid the smoke and flames they climb to the roof. Even here they are followed. And the woman, exhausted by the long flight, is unable to keep her footing on the moss covered shingles. She slips and falls, she rolls off the roof to the ground below and her lover, in a last frenzy, follows her. The woman is instantly killed by the fall, but the lover lands in safety. However, the posse is on him like a flash. He is captured and will be taken back to face the laws of the land, while the guilty woman will go to an unhonored grave.

GAUMONT.

(George Kleine.)

INNOCENT, BUT FOUND GUILTY.—The family principally affected consists of husband, wife and child. In his efforts to find work the father visits the entire community seeking any honest labor by which he might provide for his family. A farm house is set afire and our unfortunate friend having been the last one to be seen in the vicinity is accused of the deed. He is tried for arson, convicted on circumstantial evidence and sentenced to prison. The shock is too great for his wife and she succumbs to apoplexy. Their child becomes a public charge. Six years later the man is liberated and seeks his family. The curate imparts the sad news of the wife's death. At this point divine providence intervenes and the owner of the farm is stricken with an illness from which there is no recovery. He confesses to the crime, thus exonerating the innocent from guilt and expires, to appear before a higher tribunal to answer the

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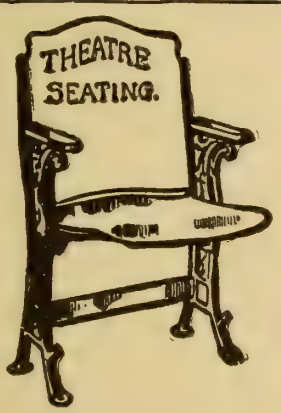

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charges there preferred against him. Length, 750 feet.

THE MUSICIAN'S DREAM.—The poor musician in an apartment devoid of artistic decorations goes to sleep from lack of nourishment as much as from physical exhaustion due to strenuous efforts to maintain a livelihood. The gods look kindly upon this mortal and as he reposes in the arms of Orpheus allow him to experience thrills that would do justice to the most inveterate rarebit fiend. By accident his violincello falls and strikes him causing sudden awakening—to his extreme regret. Length, 255 feet.

THE SECRETARY'S REVENGE.—The private secretary of a public official being subjected to criticism, vows vengeance and concocts a diabolical plot to avenge his imaginary wrong upon his superior. The latter has renewed the acquaintance of an old school chum and has offered him the privileges of his home. The friend, an army officer, is a gentleman of suave manner and soon ingratiates himself with the wife of his host. This is the opportunity for the unscrupulous subordinate and a few well chosen words in the form of an anonymous letter start the suspicions of his superior and a jealous disposition readily finds nourishment in the courtesies of the gallant officer to the hostess. A challenge to mortal combat is made and the details for the encounter being arranged by the seconds when an army official of high rank interposes and seeks to clear the situation. During the conference this officer by accident discovers the impression of the address given on the anonymous letter on a blotter. Confronted with the evidence the unfaithful employee bows shamefacedly and receives his dishonorable discharge. Through the kind offices of the angel of peace, an unusual trait in an army officer, the breach in the friendship of the two old chums is overcome and they are reunited in a stronger union than ever. Length, 786 feet.

THE SURVIVOR'S STORY.—A tourist returning from the scene of the earthquake at Messina visits some friends and is hard pressed for details of the occurrence. He consents to describe his experiences and succeeds in rendering a very graphic report. He describes an abrupt shock and the edifice rocks from sudden impact; a heavy gale is demonstrated; the panic, resulting in flight of the narrator forms the climax of the recital. Length, 195 feet.

URBAN-ECLIPSE.
George Kleine.

MASTER GOES SHOPPING.—The maid of the household is entrusted with the marketing and when she returns the master concludes that he could do much better himself, and accordingly goes out upon his mission. What happens to him is a caution, and a woe-begone and regretful shopper returns to his home to be held up to the scorn and ridicule of the family. Length, 331 feet.

CREMATION ON THE RIVER GANGES.—This series of views depicts scenes incident to the performance of religious rites by the Hindoos. The banks of the River Ganges form a setting for the performance. Length, 176 feet.

THE CELEBRATED MOUNTAIN CLIMBERS.—Visiting a resort in the mountains three tourists undertake to scale the mountain peaks. They start to carry out their hazardous undertaking. Their efforts are crowned with measured success, but they render very amusing sights as they crawl and drag each other over the cliffs and are finally obliged to summon aid to be rescued from a precarious peak to which they managed to ascend. Much the worse for their experience they return to the hotel. Length, 393 feet.

S. LUBIN.

REFORMING A HUSBAND.—Back from the wedding trip. The young couple arrive at home and get ready to settle down for a happy life. "Now, darling, you must not smoke any more." While wifey is taking off her wraps the husband lights a cigar. The wife returns, and is startled. She takes the cigar out of the young husband's mouth, telling him that he must not smoke any more. Hubby's face is a study. "Well, dearie, no more card playing." It is evening. The young husband is trying to pass the time by playing solitaire. Wifey enters, takes the cards, tears them up and tells hubby that he must not play cards any more. "But, sweetheart, you must not drink any more." The husband is resigned. He goes to the buffet to take a drink of whiskey, but wifey takes the glass from his lips and tells hubby that he must not drink any more. The husband looks in surprise, wondering what next he shall do no more. "Isn't he a darling?" The young couple have visitors. They offer them wine and cigars. The young husband does not smoke, neither does he drink. "Isn't he a darling?" says the young wife to her visitors. The darling in the club. What the husband misses at home he gets in the club. He plays cards, smokes and drinks until he has a glass too much. The visitor from the evening before is greatly surprised to see the young husband in this condition and brings him home. The young husband enters his bedroom, places his hat under the bed, his

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watch in the water pitcher, his shoes in the bed, and after many accidents goes to sleep. The next morning, the young wife is horrified to see the bedroom in such condition. "I will fix you," she says and leaves the room. It is easier to reform a woman than a man. The young husband is eating his breakfast. Now he hears steps. He takes the paper, and oh! how interested he is in the news. Wifey enters. She kisses him good-morning. Oh! how hot his forehead is. She goes to the sideboard, takes the whiskey bottle, pours out a full glass, then she gets a cigar, which she lights for hubby. She gives him the whiskey and then the cigar and has never tried since to reform her husband. Length, 530 feet.

UNCLE REUBEN'S COURTSHIP.—Uncle Reuben is working hard on his farm. After the day's work he cooks his meal and reads his paper. There he discovers an advertisement, reading as follows: "A widow with some means wishes to meet a gentleman with pleasing ways." "That's me," says Reuben, and gets ready to meet the widow. A strenuous courtship. Dressed in his best, the rube calls on the widow. He makes a great impression. While making love a dude enters. The rube takes him and throws him out of the window. The next suitor is an Irishman, about seven feet tall. He did find favor in the eyes of the widow, but not so in the eyes of the rube, who takes a chair and knocks the Irishman down to three feet high. A German who next enters does not fare any better. He is thrown around like a ball and quickly exits. "Now do you want me?" says the rube to the widow, who blushingly accepts the strenuous suitor. Length, 350 feet.

A COWBOY ARGUMENT.—In a Western inn cowboys are drinking. On the floor sits an Indian quietly smoking his pipe. Jim, a cowboy, under the influence of liquor, knocks the Indian down. The Indian is just about to strike him with a dagger, when Jack, another cowboy, holds him back and calms him with a few pleasant words. Jim mounts his horse and rides off. He meets the queen of the ranch, whom he tries to kiss. At this moment Jack appears on the scene, knocks Jim down and walks away with his sweetheart. He brings her home and then returns to the inn, where he meets Jim. At this moment an eagle circles over the inn. Both draw their revolvers and fire. The eagle comes down between them. Each one claims having made the lucky shot. A fight ensues, and they agree to let the cards decide who is the victor. Before entering the inn, Jim puts some cards in his boots determined to win the game and thus the glory for having killed the eagle. The Indian has noticed Jim's crookedness and follows him into the inn. At an opportune moment Jim exchanges his cards with those in his boots. He holds the highest hand and wins the game. Jack, enraged, pulls his shooting iron and fires at Jim. He then mounts his horse and rides away, followed by the cowboys, who swear to string him to the first tree they may find. The cowboy rides to the home of his girl and tells her of what has happened. She exchanges clothes with him and rides away, pursued by the cowboys. Thus she hopes to give Jack time to escape. After a long chase she is recognized by the cowboys, who return to her home, where they capture Jack. They take him back to the inn and were just placing the rope around his neck when the Indian reveals the crookedness of Jim. They search him and find the cards concealed in his boots and in his coat. They quickly release Jack and place the rope around Jim's neck, leading him away, while Jack and his girl leave in fond embrace. Length, 600 feet.

TALKED TO DEATH.—While an old maid is dressing she is talking so rapidly that the looking glass breaks. Leaving the house she meets the grocer and talks to him until he drops dead. Passing on she meets two lady friends, who vainly try to get in a word. The old maid talks and talks them to death. A messenger boy is the next victim. She talks him to death just in front of a doctor's house. The doctor comes running out of the house, the old maid explains what happened, the doctor drops dead. Next a nurse is coming out of the house and she, too, is talked to death. A policeman who wants to investigate is also a victim of the old maid's rapid-fire gun. The old maid passes on and meets a friend, another old maid equally as strong in speech as her friend. They talk and talk until both drop down dead. Length 215 feet.

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Feb. 4—The Brahma Diamond (Dramatic).....1036 ft.
Feb. 8—A Wreath in Time (Comedy).....558 ft.
Feb. 8—Edgar Allen Poe (Dramatic).....450 ft.
Feb. 15—The Curtain Pole (Comedy).....765 ft.
Feb. 15—His Ward's Love (Dramatic).....235 ft.
Feb. 18—The Hindoo Dagger (Dramatic).....583 ft.
Feb. 18—The Joneses Have Amateur Theatricals (C).400 ft.
Feb. 22—The Politician's Love Story.....526 ft.
Feb. 22—The Golden Louis.....474 ft.
Feb. 25—At the Altar.....972 ft.
Mar. 1—His Wife's Mother (Comedy).....523 ft.
Mar. 1—The Prussian Spy (Dramatic).....465 ft.
Mar. 4—A Fool's Revenge (Dramatic).....1000 ft.
March 8—The Roue's Heart (Dramatic).....755 ft.
March 8—The Wooden Leg (Comedy).....240 ft.
March 11—The Salvation Army Lass (Dramatic)....926 ft.
March 15—The Lure of the Gown (Comedy).....547 ft.
March 15—"I Did It, Mamma" (Pathetic).....342 ft.
March 18—The Voice of the Violin (Dramatic)....975 ft.

EDISON MANUFACTURING COMPANY.

Jan. 19—Pagan and Christian (Dramatic).....1000 ft.
Jan. 22—A Burglar Cupid (Comedy).....850 ft.
Jan. 26—A Romance of Old Madrid (Dramatic).....900 ft.
Feb. 2—The Origin of Beethoven's Moonlight Sonata 900 ft.
Feb. 9—A Bachelor's Supper (Dramatic).....850 ft.
Feb. 12—The Salesladv's Matinee Idol (Comedy)....900 ft.
Feb. 16—A Daughter of the Sun (Dramatic).....850 ft.
Feb. 19—The Uplifting of Mr. Barker (Comedy)..900 ft.
Feb. 23—The Landlady's Portrait (Comedy).....585 ft.
Feb. 23—The Janitor's Bottle (Comedy).....405 ft.
Feb. 26—Left Out (Dramatic).....900 ft.
March 9—The Colored Stenographer (Comedy).....635 ft.
March 9—Mary Jane's Lovers (Comedy).....265 ft.
March 12—The Star of Bethlehem (Scenic).....950 ft.
March 12—A Canadian Winter Carnival (Scenic)....1000 ft.
March 16—A Midnight Supper (Comedy).....535 ft.
March 16—Love Is Blind (Comedy).....420 ft.

ESSANAY FILM MFG. COMPANY.

Jan. 26—Old Curiosity Shop (Scenic).....1000 ft.
Jan. 27—Too Much Dog Biscuit (Comedy).....400 ft.
Jan. 27—A Cure for Gout (Comedy).....540 ft.
Jan. 29—A Modest Young Man (Comedy).....900 ft.
Feb. 5—Adventures of an Old Flirt (Comedy).....900 ft.
Feb. 3—The Musician's Love Story (Dramatic)....1000 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 24—The Tell-tale Blotter (Dramatic).....
Mar. 3—Shanghaied (Dramatic).....1000 ft.
March 17—The Road Agents (Serio-Dramatic).....1000 ft.

GAUMONT.

George Kleine.

Feb. 23—Some Milk for Baby (Comedy).....430 ft.
Feb. 27—The Prince and the Dwarf (Melo.).....707 ft.
Feb. 27—The Foxy Husband (Comedy).....253 ft.
Mar. 2—The Piano Teacher (Dramatic).....857 ft.
Mar. 6—In Sore Straights (Dramatic).....522 ft.
Mar. 6—Walking on His Toes (Comedy).....406 ft.
March 9—The Blacksmith's Bride (Dramatic).....720 ft.
March 9—The Postal Clerk (Dramatic).....292 ft.
March 13—The Smoking Lamp (Comedy).....324 ft.
March 13—Buttes Chaumont After a Snow Storm282 ft.
March 13—The Irresolute Man (Comedy).....387 ft.
March 16—Innocent, But Found Guilty (Dramatic)..750 ft.
March 16—The Musician's Dream (Farce-Comedy)...255 ft.
March 16—The Secretary's Revenge (Dramatic).....786 ft.
March 20—The Survivor's Story (Comedy).....195 ft.

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Feb. 3—Moving Furniture (Comedy).....370 ft.
Feb. 3—Summer Sport (Scenic).....236 ft.
Feb. 19—James and Catherine.....450 ft.
Feb. 19—The Barber's Christening.....540 ft.
Feb. 20—Sherlock Holmes (2).....680 ft.
Feb. 17—The Caliph's Adventures.....564 ft.
Feb. 19—James and Catherine (Comedy).....450 ft.
Feb. 19—The Barber's Christening (Comedy).....540 ft.
Feb. 20—Sherlock Holmes II. (Dramatic).....680 ft.
March 3—The Blind Foundling (Dramatic).....570 ft.
March 3—The False Superintendent (Comedy).....540 ft.
March 3—Sherlock Holmes III. (Dramatic).....890 ft.
March 8—The Chimney Sweep's Birthday Dream (Comedy).....544 ft.
March 8—Round the Lake of Constanz (Scenic)....344 ft.
March 8—The Capricious Monument (Comedy).....361 ft.
March 14—For Love of a Fisher Girl.....575 ft.
March 14—The Artist's Model's Sweetheart.....400 ft.
March 24—From the North Cape.....430 ft.

KALEM COMPANY.

Jan. 22—The Girl At the Old Mill (Dramatic).....
Jan. 29—The Octoroon (Dramatic)..... ft.
Feb. 5—The Detectives (Dramatic).....800 ft.
Feb. 12—The High Diver (Dramatic).....895 ft.
Feb. 19—Sporting Days in the South; or, The Making of a Champion (Dramatic).....940 ft.
Feb. 26—The New Minister.....865 ft.
Mar. 5—The Old Soldier's Story (Dramatic).....
March 12—The Seminole's Vengeance (Historic).....920 ft.
March 19—The Cracker's Bride (Dramatic).....

LUBIN.

Feb. 22—The New Governess (Dramatic).....895 ft.
Feb. 25—Love Me, Love My Dog (Comedy).....650 ft.
Feb. 25—A Game of Chess (Comedy).....290 ft.
March 1—A Dime Novel Detective (Comedy).....820 ft.
March 4—The Last Call (Dramatic).....485 ft.
March 4—I'll Only Marry a Sport (Comedy).....395 ft.
March 8—The Stowaway (Dramatic).....820 ft.
March 11—The Little Rag Doll (Dramatic).....460 ft.
March 11—Which Was the Happiest Time in Your Life? (Comedy).....420 ft.
March 15—A Cowboy Argument (Dramatic).....600 ft.
March 15—Talked to Death (Comedy).....215 ft.
March 18—Reforming a Husband (Comedy).....530 ft.
March 18—Uncle Reuben's Courtship (Comedy).....350 ft.

PATHE FRERES.

Feb. 8—Les Ricochets (Scenic).....246 ft.
Feb. 8—Women Chauffeurs (Comedy).....311 ft.
Feb. 8—Buster's Revenge (Comedy).....344 ft.
Feb. 10—Charlotte Corday (Tragic).....787 ft.
Feb. 10—Adventures of a Bag of Coal (Comedy)....203 ft.
Feb. 12—Bess and Her Goose (Dramatic).....482 ft.
Feb. 12—The Laplanders (Educational).....462 ft.
Feb. 13—The Brazilian's Ring (Dramatic).....482 ft.
Feb. 13—They Lead the Cops a Chase (Comedy)....410 ft.
Feb. 15—The Hand (Serio-Dramatic).....850 ft.
Feb. 17—The Assassination of the Duke of Guise (Dramatic).....853 ft.
Feb. 19—His First Flight (Comedy).....397 ft.
Feb. 19—Choice of Weapons (Comedy).....315 ft.
Feb. 19—How Mother-in-Law Got Even (Comedy)...197 ft.
Feb. 20—Exacting Father-in-Law (Comedy).....423 ft.
Feb. 20—Now I'm Here, I'll Stay (Comedy).....453 ft.
Feb. 22—The Miser (Dramatic).....519 ft.
Feb. 22—Grand Canal, Venice (Scenic).....410 ft.
Feb. 24—What a Uniform Will Do (Comedy).....495 ft.
Feb. 24—A Little Coquette (Serio-Dramatic).....367 ft.
Feb. 26—The Jolly Trio's Dream (Comedy).....417 ft.
Feb. 26—Mr. Jonah Gets a Little Dust in His Eyes (Comedy).....184 ft.
Feb. 26—Topsy-Turvy (Comedy).....318 ft.
Feb. 27—Hypnotic Subject (Comedy).....479 ft.
Feb. 27—Florrie's Birthday (Comedy).....433 ft.
March 1—The Test (Dramatic).....475 ft.
March 1—The Suffragette's Dream (Comedy).....407 ft.
March 3—The Guilty Guardian (Dramatic).....466 ft.
March 3—The Man Monkey (Comedy).....394 ft.
March 5—A Bad Shot (Comedy).....590 ft.
March 5—Behind In His Rent (Comedy).....358 ft.
March 6—Dr. Wright's Invention (Comedy).....525 ft.
March 6—Forced to Play Cop (Comedy).....358 ft.
March 8—All's Well That Ends Well (Comedy)....479 ft.
March 8—When Love Will (Comedy).....475 ft.
March 10—Little Cyril, the Runaway (Dramatic)....695 ft.
March 10—He Can't Lose Wifie's Ma (Comedy).....295 ft.
March 12—Convict's Revenge (Dramatic).....436 ft.
March 12—Educating the Blind (Educational).....476 ft.
March 13—Sad Awakening (Dramatic).....656 ft.
March 13—Visit from the "Down Home Folks" (D.).302 ft.

SELIG POLYSCOPE COMPANY.

Jan. 21—Love and Law (Dramatic).....950 ft.
Jan. 28—The Prairie Town Romance (Dramatic)....1000 ft.
Feb. 4—Stirring Days in Old Virginia (Historical).1000 ft.
Feb. 18—King of the Ring (Dramatic).....1000 ft.
Feb. 18—On the Warpath.....1000 ft.
Feb. 25—The Skipper's Daughters (Dramatic).....1000 ft.
Mar. 2—With Taft in Panama (Scenic).....1000 ft.
Mar. 4—The Mad Miner (Dramatic).....
March 4—The Mad Miner (Dramatic).....870 ft.
March 4—Outing Pastimes in Colorado (Scenic).....125 ft.

URBAN-ECLIPSE.

George Kleine.

Feb. 15-20—The Hand of a Wizard (Urban).....374 ft.
Feb. 24—Joel's Wedding (Drama).....569 ft.
Feb. 24—Polka on Brain (Comedy).....445 ft.
Mar. 3—The Sailor's Belt (Dramatic).....483 ft.
Mar. 3—An Embarrassing Present (Comedy).....410 ft.
March 10—Mother-in-Law's Day in the Country (C)..350 ft.
March 10—Rivalry (Dramatic).....367 ft.
March 10—South American Indians (Scenic).....288 ft.
March 17—Master Goes Shopping (Comedy).....331 ft.
March 17—Cremation on the River Ganges (Scenic)..176 ft.
March 17—The Celebrated Mountain Climbers (C.)..393 ft.

VITAGRAPH COMPANY.

Jan. 19—Ruy Blas (Dramatic).....900 ft.
Jan. 23—A Case of Spirits (Comedy).....500 ft.
Jan. 26—The Treasure (Comedy).....464 ft.
Jan. 30—Cleopatra's Lover (Dramatic).....860 ft.
Feb. 2—The Deacon's Love Letter (Dramatic).....410 ft.
Feb. 2—The Marathon Race (Serio-Dramatic).....585 ft.
Feb. 6—Virginius (Dramatic).....955 ft.
Feb. 9—Jessie, the Stolen Child (Dramatic).....560 ft.
Feb. 9—A Clever Trick (Comedy).....345 ft.
Feb. 13—An Irish Hero (Dramatic).....735 ft.
Feb. 13—Lost in a Folding Bed (Comedy).....247 ft.
Feb. 16—The Honor of the Slums (Dramatic).....630 ft.
Feb. 16—How the Kids Got Even (Comedy).....325 ft.
Feb. 20—"C. Q. D." (Dramatic).....850 ft.
Feb. 23—The Poor Musician (Dramatic).....652 ft.
Feb. 23—Perpetual Proposals (Comedy).....296 ft.
Feb. 27—Saul and David (Dramatic).....1000 ft.
March 2—And His Coat Came Back (Serio-Dramatic).600 ft.
March 2—Mogg Megone (Dramatic).....390 ft.
March 6—A Day in Washington (Scenic).....350 ft.
March —Inauguration of President Wm. H. Taft 600 ft.
March 9—Adventures of a Drummer Boy (Dramatic).620 ft.
March 9—Parted, But United Again (Dramatic)...310 ft.
March 13—Kenilworth (Dramatic).....985 ft.

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WE regret that owing to the volume of our mail, which has averaged more than two thousand pieces a day since February 1st, we have thus far been unable to promptly reply to all correspondence unless we delayed work of greater importance to our licensees.

The increase in our office staff and facilities will enable us to answer, at an early date, all communications to which replies have been delayed.

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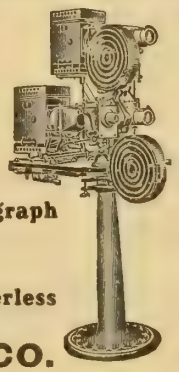

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The Day of the Dog

"Every dog has his day," says a proverb. It is also true in this instance when the workingman stands before the question of saving his employer or letting him perish in the flames. His better self prevails and he saves his foe.

Length 710 Feet

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This is a beautiful short picture, showing how the ice is cut, transported by the chutes and stored for future use.

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A Just Reward

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Length 645 Feet

Mad Dog

A tiny little dog and a lot of big people form the foundation of this comic picture. A little boy who is frightened by the little dog's playful barking starts the trouble.

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BIOGRAPH FILMS

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RELEASED MARCH 22, 1909

The Deception

A story of a wife's sacrifice, which is misconstrued and almost leads to the estranging of a devoted couple. An artist is struggling along for recognition, but things are going badly with him. His wife pretends to get a position teaching piano, but instead is working in a laundry. The artist sells one of his pictures and hastens to the Music Conservatory to tell her of his good fortune, and not finding her thinks she is deceiving him. An accident to his wife at the laundry shows him the true color of things.

LENGTH 653 FEET

And A Little Child Shall Lead Them

One of the prettiest and most touching film stories ever made. It shows how a little child brings together a couple who through a trivial quarrel are about to separate. The work of the child is equally clever.

LENGTH 340 FEET

RELEASED MARCH 25, 1909

A Burglar's Mistake

A thrilling story of an attempt at Blackmail

A wealthy banker in the day of his youth was guilty of a trifling indiscretion, that although of little consequence, he wished buried. An ertswhile friend has evidence which he threatens to exhibit if he does not give up handsomely. This he yields to and the wretch after squandering his easy-gotten wealth, becomes a party to a burglary. Imagine the suprise of both he and his victim, when he finds himself in the house of this banker and suprised by him in the act of robbery. Well the result is easily seen. Here is a chance for the banker to rid himself of this odious cur and he takes advantage of it. The story is well acted and beautifully staged.

LENGTH 959 FEET

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GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"POCKET POLICEMAN"

Comedy. Approx. Length, 674 feet.

RELEASE, TUESDAY, MARCH 23, 1909.

A cracker jack comedy with numerous demonstrations of the adaptability of a pocket edition officer.

In time of need the citizen takes from his pocket a neatly rolled parcel; this is unrolled and the uniformed officer ready for service is at hand.

The maid about to brush her master's coat finds and experiments with the contrivance. It responds to her manipulation and the officer proves himself very popular.

Many very funny occurrences are shown and the climax is reached when the substitute officer gets wet and shrinks to miniature size, whereupon he is presented to a child as a doll.

Good quality and detail throughout.

"JAPANESE MAGIC"

Magic. Approx. Length, 326 Feet.

RELEASE, TUESDAY, MARCH 23, 1909.

This subject presents a remarkably clever series of illusions in which a Japanese lantern, several dolls, chickens, mice and grasshoppers play a very prominent part.

Mystifying and highly entertaining throughout and of perfect photographic quality.

"ACROSS THE BORDER"

Drama. Approx. Length. 905 Feet.

RELEASE SATURDAY, MARCH 27, 1909.

A story of deep pathos. In the territory adjacent to Paris a little lad at the age of seven finds upon the church stairway a mite of an infant. He tenderly carries it to his home and mother, where the little girl is given every care.

Together they start out upon a journey to the city of Paris, where they hope to realize their ambitions and acquire fame and fortune by entertaining the public with music and dance.

His strong features make him a desirable "catch" and scarcely have they started on their journey when a young woman concludes to win him by either fair or foul means. She endeavors to induce him to forsake his companion, but this he positively refuses to do, as he is all taken up with the charms and accomplishments of the latter. Disappointed, the woman then determines upon a course by which she hopes to outdo her rival.

One of her companions conceals contraband articles in the personal baggage of the performer and as they pass over the border the customs officials find the secreted articles and place the girl under arrest. The man returns to his home, where he tearfully relates his experience.

A second attempt to win the young man's love very nearly proves disastrous, and the woman relents and gives herself up to the authorities, who then allow the innocent maiden to return to her home and minister to the wants of her faithful lover.

Dramatization and photographic quality are unexcelled.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"MR. PALLET GOES OUT LANDSCAPING"

Comedy. Approx. Length, 463 Feet.

RELEASE, WEDNESDAY, MARCH 24, 1909.

A zealous exponent of the brush and palette is in search of a number of prize winning subjects. His first choice of subject is taken from nature and as he is completing his sketch local residents crowd about the picture in their efforts to inspect it and unfortunately upset and tear the canvas. He is successful in securing the commission to produce an image of a country woman, but misunderstands the instructions and produces the likeness of a burrow being led by the woman, whereupon he is upbraided and his work destroyed. A rabbit is so successfully reproduced that when placed against some shrubbery for final inspection a passing hunter mistakes it for the real article and despoils it with shot, precipitating a violent encounter. A brook in a hollow is next chosen as a suitable subject but the wind is so strong as to blow away his paraphernalia. In disgust he concludes to discard his ambitions for outdoor subjects, betakes himself to his home, where he sets up a study, but fate has apparently determined to undo him and his efforts in this pursuit are equally unavailing.

A number of other experiences make this a most interesting and highly amusing series of moving pictures.

"I HAVE LOST TOBY"

Comedy. Approx. Length, 403 Feet.

RELEASE, WEDNESDAY, MARCH 24, 1909.

An elderly lady is seen to take her pet dog Toby for an afternoon airing. A number of mischievous lads prove very annoying with their attentions to the dog, but madam finally manages to elude them and safely reaches her home with him.

When the husband arrives for his evening meal he finds his spouse is unprepared on account of her attentions to her canine idol. Much aggrieved he unceremoniously throws the dog out of the window, thus causing his death.

Madam is greatly put out about this and her grief knows no bounds. Her interest in dogs is ever apparent and she falls an easy victim to the intrigue of a designing young man with a trick dog.

Excellent action and very interesting.

GEORGE KLEINE

Importer of Gaumont and Urban-Eclipse Films

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Moving Picture World

With which is Incorporated

The Exhibit.

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Edited by J. P. Chalmers.

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Vol. 4 MARCH 20 No. 12

Editorial.

The Press and the Moving Picture.

"The Fourth Estate," as Edmund Burke called the press, is one of the greatest powers for good or evil in the world. And it must be free, for through it and in it, a people vindicates its right of freedom and of thought. But that power and that freedom must be exercised with wisdom and moderation or public opinion is likely to be misled and the cause of good government injured.

We have observed with regret for some time that many important sections of the American press, either through ignorance or some interested motive, assume towards the moving picture an attitude that can only be described as condemnatory, unfavorable and unfair, which is all the more to be wondered at having regard to the fact that this form of entertainment is now firmly established in the favor of millions of Americans—as much so as the theater, the concert, instrumental music and the like. The moving picture, in fact, is now part of the national life and should be treated as such.

But the American press seems blind to the potent truth that the moving picture is an accepted institution of the people. They still affect to treat it as a novelty, an interloper, a curiosity. If this is not inexcusable ignorance then it is downright stupidity and the sooner more intelligent writers are employed the better for the newspapers' reputation for common sense, which at present is not so high as it might be. An unfailing source of misrepresentation in the press is an accident or a fire at a moving picture theater. Ten to one a wrongful cause is assigned, or the facts are exaggerated. Rarely does the film catch afire; more often than not the trouble or accident has nothing whatever to do with the projection apparatus and its accessories. The alarmist press, however, seldom takes the trouble to ascertain the facts. Cold fact, you see, is not sensational and does not make for effective scare lines. If the newspapers confined themselves to facts many of them would have to go out of business.

The unsafety or unsanitary conditions of moving picture theaters are legitimate subjects for newspaper discussion, but how often are they handled with knowledge and discretion? Seldom. No, they are too frequently denounced on insufficient evidence. Then as to the alleged obscenity or unsuitability of the pictures shown; the dreadful behavior of the people in Nickelodeons—the "immorality," the "vice," and all the rest of the wild farrago of abominations that take place, nine-tenths of all this we unhesitatingly declare to exist in the imaginations of the reporters, and the Pharisaical clergy whose utterances they print,—these, and *these alone*. Such things unquestionably obtrude themselves here and there—they exist, Gentlemen of the Press and the Pulpit, *everywhere* on this earth—but not more so in the moving picture field than in any other. We protest against the Nickelodeon being saddled with all the sins of the community.

Throughout the whole of the United States of America there is an earnest desire to uplift the moving picture; to make it clean, bright, dramatically and photographically beautiful; something that shall delight the eyes and stimulate the minds of millions and millions of people who find in moving pictures a satisfying form of entertainment and relaxation.

We bespeak the co-operation of the American press to that good end. Have done with foolish sensations; exaggerations; falsehoods; loose writing and not disinterested attacks, brothers. Encouragement not depreciation is needed. Criticise if you will, but criticise justly, impartially and above all with knowledge. Then you will have the consolation of feeling that you are encouraging and not retarding the progress of a form of entertainment, the possibilities of which are only just being revealed. For the moving picture will last just as long as the newspaper, and in any competition for the popular suffrage would outlast it.

CENSORSHIP OF FILM SUBJECTS.

The Board of Censorship of Motion Picture Programs will begin operations next week. Arrangements have been completed for censoring all the fresh output of both Independent manufacturers and licensees of the Motion Picture Patents Company. During an experimental period no film will be put on the New York market unless it is approved by the Board of Censorship.

The Board of Censorship, with Dr. Geo. William Knox, of the Union Theological Seminary, chairman, was organized by a number of civic bodies on petition of the New York Association of Exhibitors. Expenses are paid by the exhibitors and the Board will work in co-operation with the manufacturers and renters. Its only authority at present is derived from public opinion and the co-operation of manufacturers and exhibitors, but any show giving a strongly objectionable program will be pursued under the law. John Collier, of the People's Institute, is chairman of the Censorship Committee, and two of the five members of this committee are exhibitors.

The censorship will not get in its full effects for perhaps two weeks yet, and the number of new and old films that must be passed on by the Board will represent several weeks' work. For the present the inspection will be carried on in the offices of the manufacturers, importers and renters. No stamp of approval will be required for new film, as all film put on the New York market must be approved beforehand, but for old film a stamp has been adopted. It will read, "Approved, Board of Censorship," and will be printed on film to be attached immediately in front of each subject title.

On their side, the manufacturers in the Motion Picture Patents Company have decided to institute a censorship which will cover the entire country. There will be a committee on censorship in New York and in Chicago, and all new film will be passed on by this committee of manufacturers. The object is to catch up the occasional offensive picture which makes trouble for the exhibitor and gets hurtful publicity for the motion picture business. In New York the Committee on Censorship of the Patents Company and the Board of Censorship of civic bodies will work in conjunction.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F.R.P.S.

CHAPTER II.

Producers and Performers.

To show the importance attached by progressive English firms to the quality of the play selected for moving picture photography I preface this chapter by remarking that Gaumont's, of London, recently commissioned George R. Sims, the famous British melodramatist, to specially write them a society drama. This, according to my exchanges, is very successful at English moving picture houses. American manufacturers and producers please note.

Again: With reference to the Pathe film d'art, "The Return of Ulysses," to which I referred last week, it is interesting to point out that the story was written by Jules Lemaitre, of the Academie Francaise, and the principal characters are taken by Mme. Bartet, MM. Albert Lambert, Lelauny and Paul Mounet, all of the Comedie Francaise, Paris. This is equivalent to David Belasco and his Stuyvesant company doing the work for the Edison Company. Again I say, American manufacturers and producers, please note!

By producing an act, I mean its proper rehearsal and preparation for photographing. In my observation and experience, too much is left to the producer by the "authors," if I may so dignify the miscellaneous crowd of persons responsible for the origination of current moving picture plays. Provided the play is complete in the stage directions, details of furniture, accessories and the disposition of the stage and, generally what is known as the ensemble, the acting quality of the film will be satisfactory. Such a playwright as W. S. Gilbert, author of H. M. S. "Pinafore," or A. W. Pinero, who wrote "The Second Mrs. Tanqueray," leaves little or nothing to the discretion of the producer. Every movement, every word, every "property" as the articles or furniture on the stage are conveniently called, every important item of dress, as worn by the performers, is carefully prescribed by the author, used in the manner directed, and must be provided by the management. In many cases, the author rehearses the play, and then commits it to the care of the stage manager who works according to a plan, or formula, which he is not allowed to vary. The entire business, in fact, is systematized right through and nothing is left to chance. It is obvious from this that the presence of the author at the rehearsing of the moving picture play is just as important as in the analogous case of a talking play. No doubt, we shall ultimately come to this desirable state of things. Meanwhile, the work must necessarily be left in the hands of the producer, consequently it is of the utmost importance that he should be qualified for the work; that he should be able to enter into the mind of his author; understand the points aimed at, and be able to rehearse his people so thoroughly, that the play on its final representation will go through without a hitch. Fortunately the regular theaters can be drawn upon for competent producers. I have seen many of them at work; their productions would do credit to the regular stage.

The main point to bear in mind is that there should be perfect sympathy between author and producer; if possible, the two should work together. Very often an author can profit by the suggestions of a practical stage man, and frequently the producer can be enlightened as to the meaning of an author's intentions. In any case too much importance cannot be attached to an understanding between the two men. I would suggest to those responsible for making films that they should always endeavor to bring this about. The film manufacturer is very much in the position of a theater manager. He buys a piece and pays people to produce it and just in the ratio of his success in choosing successful authors and producers, so is his success in profitably marketing his piece. If the latter be popular with the moving picture audience at its first representation, its popularity will continue throughout its run, and the result is a successful reel. I would like a second time to emphasize the similarity between the film manufacturer and the theater manager. The point has never yet been brought out in writing of the subject, and the sooner it is grasped all round as firmly as it deserves to be, the better I think it will be for the business. So much, then, for the producer. A word as to the actors and actresses employed. I have been party to the production of numerous silent plays and have seen many competent performers figure in them; the results being good and popular films. On the other hand I have witnessed with regret the inclusion of inferior performers, whose knowledge of stage work was so pathetically small, that they had to be drilled into it like army recruits at their work. When we came to see the results on the screen, the amateur acting was ludicrous. I cannot too strongly emphasize the point that if good plays are essential, so also are good actors and actresses. Indeed, the two first may be of the super-excellent kind, but if the interpreters of the silent drama are inferior to the best kind of actors and actresses on the regular stage, then certain failure is courted. The performers in "The Assassination of the Duke of Guise," to which I referred in the introductory note to these chapters, were all first-rate French actors, they acted their parts, and they acted their parts well. They wore their clothes with distinction. The king looked a king; the duke looked a duke, the courtiers looked and moved like courtiers.

Now, all the pieces that are produced on the silent stage do not deal with kings and courtiers, but they deal with supposedly real persons, to impersonate whom, you must select capable actors and actresses. Nothing should be left to chance. This end of the work should be carried out with as much care and attention to detail as the technical end of making the film. For it is of cardinal importance, it is the end by which the public is beginning to judge the silent stage. They look for good photography, as a matter of course; they are prepared to tolerate second class photography, but what they will not tolerate is a bad or unintelligible play indifferently produced and carelessly acted, or even a good play negligently produced or murdered by poor actors and actresses. There must be high class work all along the line if the silent play is to hold its place in the affections of the people, a place which it has created for itself, and which I believe it is destined to retain.

A NOVELTY FROM KALEM.

A complete travelogue on the order of those which have made Burton Holmes famous will be issued by Kalem Company on April 9. The title is "A Trip to the Wonderland of America," and it illustrates the Yellowstone Park as it never has been illustrated before. The pictures show the geysers in action, a triumph of photography, since it is difficult to obtain clear negatives because of the mist that always gathers about them.

The lecture accompanying this picture is by Col. Edward Justus Parker, national lecturer of the Salvation Army, and is not only instructive, but is entertaining as well.

THE TRUTH ABOUT TALKING PICTURES.

By Carl Herbert,*

(Lately General Manager of Cameraphone Company of New York.)

*[Editor's Note: The author writes with authority. With a wide experience in theatrical affairs of the better kind, as manager for Mrs. Patrick Campbell, Harrison Grey Fiske, Charles Dillingham; as proprietor of his own stock company for several years; as a producing stage manager, and a writer and adapter of plays, his knowledge upon stage subjects is unquestioned. As manager of the marvelous Telharmonic System of Electric Music of New York, generating music electrically and transmitting it to many subscribers from a central dynamo station, his practical observation of acoustical problems has proven invaluable in dealing with the phonographic side of "talking pictures."]

There are three kinds of "talking pictures" exhibited in the theaters of America. First, standard film subjects are projected while persons behind the sheet speak more or less plausible dialogue to give the illusion of being uttered by the characters in action upon the screen. Two men and a woman usually comprise such a "company" of speakers. As very few pictures are made, in general film production, in which action is shown by more than pantomime, such "talking pictures" are not of lasting effect. It is too great a tax upon our imagination to watch a figure whose lips do not even move and believe him to be uttering the more or less ungrammatical, colloquial speeches coming from behind the sheet. A clever speaker, resourceful in gags, humor and disguises of voice can, however, infuse much interest and add greatly to the enjoyment of the average film in this way. The dialogue is usually improvised in such performances.

In the second kind the phonograph (behind or near the sheet) is combined with the projected motion picture, after the latter has been photographed especially for the purpose, and lip-movements, gestures and "stage business" of the characters on the sheet, are supposed to fit the words issuing from the phonograph.

The third kind is pictures specially posed with completely spoken dialogue by all characters and with the same dialogue rendered from manuscript during projection by the speakers behind the screen. This species of talking pictures is just making its appearance and is yet to be reckoned with.

Fortunes have been sunk in experiments and manufacturing and many intelligent exhibitors have eagerly seized the pictures so offered for rental or sale, only to find that after the first flush of novelty has faded away, audiences faded likewise. Then the exhibitor returned to "silent" pictures, enhanced in some cases by adroitly manipulated "sound-props" and the ability of a clever pianist and trap-drummer.

Why is this? It would appear at the first glance that the phonograph is certainly established firmly as a means of reproducing truthfully most forms of music and of human speech. The motion picture is also highly perfected and pleases millions every week in the year. All that has seemed necessary, therefore, is to produce or manufacture the phonograph records and the film in synchrony and to project them in like manner. This simple mechanical problem has cost many thousands of dollars to solve. Yet there are synchronizing devices which are amazingly simple. To describe one. The normal speed of a phonograph cylinder (not a disc machine) is 160 revolutions per minute. That of a motion picture machine crank is 60 revolutions per minute. If we add to the phonograph shaft or mandril a gear of say 15 teeth, and have it engage a second gear of 40 teeth, we have a speed on this second shaft identical with the picture machine, or 60 per minute. Let each revolution of this added shaft make and break a simple "buzzer" or electric light circuit of low voltage; conduct this circuit to the projecting booth, locate the buzzer or lamp there, and no matter how far the picture operator is from the phonograph or screen, he can maintain a synchrony good enough for all practical purposes at a very low cost. Each time he sees the lamp glow or hears the buzz, he completes a revolution of the crank of his picture machine. In the original making of the film the same device assures the same synchrony in the crank of the camera, and if the posing actors be speaking (or pretending to speak) in time with the phonograph record, their playing (beside the camera), film and record must perforce be in synchrony for all practical purposes.

With three contact points on the phonograph device furnishing the picture operator signals at three segments of his crank revolutions, we have, with the same device, a synchrony within a fraction of a second. And all costing probably ten dollars.

But many "synchronizers" exist now, and are seeking a general introduction. In America at least three devices have been produced, besides several of French and at least two of German origin. Elaborate mechanism has been devised and large capital spent. In at least one French device the synchrony is within 1-16 of a second, being controlled to each exposure on the film; all automatic, when the machine is run by an electric motor. In the American inventions the widest use has been gained by devices which, far from being automatic, require a high degree of skill in the operator, and depend entirely upon his alertness in watching the lip-motion of his characters on the sheet and so controlling the speed of his pictures as to make them match the words as he hears them coming from behind the sheet.

When there are no words, as during any considerable pauses or silences in the record, the results are usually unfortunate, to say the least. Yet a device which gives the operator control is the best, if the revolution signals are provided, as outlined above, for the silences cannot then prove embarrassing. Devices giving purely automatic synchrony have many drawbacks. If an accident happens and a few feet of film be removed from the reel the synchrony is gone. And any device by which the picture machine is motor-driven is useless in the United States, because of a very strict regulation of the Boards of Fire Underwriters which prohibits motor-driven picture machines.

Now, any fairly intelligent mechanic or electrician can obtain practical synchrony for a few dollars by attaching a lamp or buzzer circuit as here described, to any picture machine and cylinder phonograph. The inherent weakness of the phonograph talking pictures lies elsewhere, principally in the phonograph itself. If the phonograph were as highly perfected to-day as is motion picture photography the problem might be easily solved, provided certain vital principles of the "show" or theatrical business were observed.

It must be remembered that the phonograph is governed by the most elusive and mysterious of all physicial laws, the laws of acoustics. For instance, **the same sound which is pleasing and adequate in one room or hall seems muffled, harsh or distorted in another, and no one can tell exactly why.** This fact has cost hundreds of thousands of dollars to projectors of music enterprises. Again, a phonograph which gives pleasing, plausible, fairly mellow, musical or natural reproduction in the **home,** is a flat failure in a **public auditorium.** To amplify or increase reproduced sound has involved the vain outlay of fortunes by now, and will continue to do so, probably, for a long time. (Refer to the various microphone experiments and enterprises.) When reproduced sound is increased or amplified it loses its quality. Hence, used in talking pictures the phonograph is at present in an introductory stage. After the effect of the novelty wears off the deadly effect of monotony asserts itself. Again, the short length of a phonograph record (three minutes, at the outside, in loud-speaking phonographs) makes it necessary, in any subject over three minutes in length, to employ two phonographs, so that one record continues after another has said its say. This changing of records, while feasible mechanically, is apt to betray itself by the sudden change of quality or pitch of the tone from one phonograph to the other. If the second machine is running a little slower than the first the pitch drops, if faster, the tones are of course in a higher key. And no two records are exactly alike.

Most such pictures are made, however, in short films, involving a single phonograph record, usually a song. Here, therefore, we have "Illustrated phonograph songs" rather than talking pictures. In most of the subjects so far made, a "stock" record, obtainable by anyone, at any phonograph store, is used and the film picture is rehearsed, posed and photographed to fit it. (To try to make sound records fitting existing picture film has been found a waste of time and money, by the way. It is practically impossible.) This accounts for the predominance of short song acts in the lists of talking pictures at present. Comparatively few phonograph records have been made especially for talking picture purposes and the wide use of "stock" records constitutes one of the weaknesses of this form of entertainment.

In an audience of several hundred there is always a sprinkling of people who have phonographs at home and who recognize the songs and singers already familiar to them at thirty-five cents per record at the store.

This leads up to another weakness of the proposition. It is a peculiar fact in the phonograph industry that comparatively few persons can make good records. Among the

performers who have perfected themselves in the tricks of enunciation and tone production necessary to successful "recording" every phonograph user knows the voice of Spencer, Collins and Harlan, Jones, Haskins, Carroll, "et al.," whenever and wherever he hears it. And when records are to be specially made for pictures these same artists must be called upon. (Other persons are used to pose the pictures and pretend to utter the dialogue.) Hence, when an audience hears the average performance and many persons exclaim: "Why that same man's been talking (or singing) in all three acts, though they're all under different names."

It is here that the rosiest hopes of the "talking picture" theorizer are blasted. He has dreamed of securing celebrated artists, now before the public, and counts the dollars to be made by reproducing their performances in smaller cities and towns. In vain! Most prominent vaudeville actors and actresses make poor records, especially in talking acts. So true is this that among a score of high salaried "headliners" so employed barely two or three have proved more than provoking disappointments. The funny lines, convulsing over the footlights, prove unintelligible when produced by phonograph and heard through a sheet. To learn this has cost manufacturers many thousands of dollars. The legitimate actors would make better recorders, and great preachers and orators the best, outside the professional phonograph men. Celebrated opera singers cannot be obtained for the pictures.

A final word on the prevailing types of phonographs used. The novice naturally thinks of the disc phonograph as the highest type. While it has its merits it has also its faults. The fine disc machine gives a mellower, more human tone-quality than the cylinder phonograph, but the steady scratch of its needle is harsh and it is weak on clarity of enunciation. In sustained tones, such as band or singing records (not comic) this is not a serious fault, but for talking records it is painfully evident. Again, the loudest disc phonograph has not the volume or carrying power of the loudest cylinder machine. In fact, the sound from a disc machine cannot, save in a very small hall, be projected successfully through the sheet and thus seem to issue from the very mouths of the characters, but must be placed at one side, leaving the horn open and unobstructed.

This mention of the sheet brings up another serious difficulty. All experienced moving picture men know that the most brilliant pictures are obtained by projecting upon a smooth, white, opaque surface, such as a plaster wall. For talking pictures we must use muslin sheeting through which the sound can pass. The thinner the sheet, the better the results—as to sound. But not as to the picture. The result here is a dingy gray picture, lacking brilliancy and contrast.

And while on the subject of the picture we must consider another great obstacle. In talking pictures the subjects usually partake of the nature of a theater act or performance, involving particular scenes and having the performers in costumes. It seems natural, therefore, that some promoters of these pictures should equip their stdios for staging and photographing their pictures entirely by artificial light, indoors.

Those familiar with the best film-making methods will appreciate this error, for whenever it is by any means possible all motion photography should be done in daylight. Glass roof studios would have served this purpose.

As to choice of subjects there is much to be considered. The obviously easy way is too apt to be thought the most expedient, a fact which has led to the tiresome prevalence of the song acts already alluded to.

A song and dance, or vaudeville "turn," is the type most commonly used. A knockout comedy "act" is frequently resorted to, but when it is in dialect it usually proves a failure; all dialects, especially the German (which is so funny on the actual stage) proving unintelligible when rendered by phonograph.

As to that most successful type of production in silent film, the "story picture," little has been done, yet it is probably the most desirable of all for this purpose.

There are scores of standard plays, celebrated wherever the English tongue is spoken, which offer great possibilities. One great advantage is the fact that they would possess interest after several years elapse, while the topical song of the day is stale and unprofitable as soon as it becomes a "chestnut." To those who realize the heavy expense of staging and producing pictures this should be evident. **A photographic film negative should be good for as long a time as possible.**

This naturally leads us to a consideration of the business side of a talking picture enterprise, which involves a serious review of the rental business as it affects this branch.

Talking pictures must have a limited field of operation, because they must cost the exhibitor considerably more than silent film service. Instead of a rental figured on a purchase price of ten or eleven cents per foot the lowest price must run from fifteen to twenty cents. And vice versa, a limited field of use makes necessary a higher price. A specially trained operator is also necessary, at a conseqently higher salary, and an additional salary is required for a phonograph or "record" attendant behind the sheet. Where the exhibitor pays thirty to sixty dollars a week for silent film service and employs one operator, he must pay sixty to one hundred dollars a week for "talking" films and records and double his salary item to operators. For the same length of programme the cost is therefore double to the exhibitor. This precludes the use of such service in small "store" shows and furthermore causes the exhibitor taking it to demand exclusive rights, even in a fairly large city. Thus it is doubtful if cities of less than seventy-five thousand population can regularly operate such service, and in all cities of less than two hundred thousand not more than one subscriber to such service can be obtained.

One can therefore see how restricted is the available field. If we compare it with that of the good silent film we see great differences. When Pathe, Edison, Vitagraph, or Biograph produce a negative they print from it seventy-five to several hundred positive prints, sell them to renters, turn their capital and profits at once and go ahead. If a company manufacturing talking picture film produces a negative it must print as few positives as possible. Shipped for one week's use a reel works one week out of four during its lifetime, the other three being spent in transit, overhauling at the home office, etc. It must be remembered that very little renting of talking pictures has been developed so far by recognized film exchanges, so that each week's return is made to the factory and each shipment made therefrom. Incidentally, this involves a heavy cost in expressage. The repairs and replacements are likewise a much heavier expense than with silent films, for while a few feet torn by accident from a silent film is of small importance, the same quantity removed from a "talking picture" film must be promptly replaced, or the subject is useless. The rentable life of a reel, therefore, is considerably shorter than with "silent" film.

A condition is now unfolded which is food for serious thought to all persons in the manufacturing and renting of film. Since professional show operation requires constant changes of subjects, and steady production of new material at the studio, and some form of exclusive protection, the service must necessarily be limited. It is a grave question, therefore, how the manufacturer shall get his money out of the film he produces, especially if he has made his own photograph records for these films.

He must do two things:

First. Produce only such subjects as will command general human interest both now and a year from now.

Second. Widen, by every means in his power, his field of use, extending it as soon as possible **outside** professional show operation.

I have heard it reliably stated toward the close of last year, that many film renters were making little money, being compelled to buy too rapidly the new film necessary to meet the demands for frequent changes of programme by their exhibitors. In other words, the quick renting market or demand was exhausted more rapidly than the supply of necessary new material came in. As a result hundreds of reels in usable condition lay on shelves practically dead. And it appears to me that there is only one solution to this problem. If the professional show field is not wide enough to enable a renter to get the full life's work out of a film, he **must** develop new business in his territory **outside** the professional show field. Many live exchanges have perceived this, of course, and have done as much work for churches, clubs, lodges, Y. M. C. A. branches, schools, etc., as they could get. Here they show films which are dead in their territory so far as professional show use is concerned.

But that is not enough. The manufacturers must recognize this condition also, and apply the only remedy, by advertising to reach these other fields of entertainment, and by producing as large a proportion as possible of subjects that have educational value; that will appeal to refined or fastidious audiences, in other words.

Applied to the talking picture industry, this condition is of enormous significance. I do not believe that any maker of talking pictures on a large scale **can declare a dividend** until he develops these other fields of exhibition. None has, so

far. And a hundred unique uses of such pictures await the firm or company that develops that field. Political addresses, religious teaching, classic drama, the teaching of physical culture and massage, the staging of dramas to teach public lessons in campaigns for reform and health measures, are a few of the many.

But it requires a rare combination of ability and taste to direct such uses of the device; and some new ideas as to the phonograph must be applied.

Briefly summarized, a phonograph-talking picture enterprise, to succeed, must—

Make good films, taken by daylight.

Avoid stock records.

Select standard subjects, and properly dramatize and produce them.

Use **China silk sheets** (thin, yet brilliant in reflecting power).

Use a device to lessen or increase the volume of its phonographs.

And having done these things it will have some of the **physical** means of an entertainment, but **the entertainment is yet to be given,** which requires a skilfulness of management undreamed of in silent picture shows; for a talking picture entertainment is not an automatic or mechanical proposition; it is a **show or theatrical** proposition, and nothing can make it otherwise. This is the most important point in the discussion, by far.

There is a theatrical principle which underlies all entertainments not purely mechanical, and therefore enjoyed as a curiosity or freak. It is this: **A show is just as big as you make it appear!** Exhibit talking pictures merely as a novel freak, a curiosity, and they may draw good houses until the novelty wears off. Then you **are through** and must abandon them.

Adroit stage management, however, can make a lasting feature of them, **as a part of an entertainment.** Realize at the outset that you are not dealing with a mere **film** entertainment, but a theatrical **show. The sound portion of the show, if good, will help, if not good, will detract from, the effectiveness of the performance.** Apart from the important fact that an exclusively "picture" entertainment will not hold the attention of an audience for more than twenty minutes, we have this to consider: **A gorgeous stage spectacle must have thoroughly pleasing music.** The most beautiful of stage settings in a first-class theatrical production, accompanied by a crude, clumsy street band, would be laughed off the stage. And the phonograph alone as a sound accompaniment to film is not enough. Many of the most desirable sound-effects are impossible with it. Show a picture of a fight, with pistols discharged, for instance, and you find that a pistol shot is an impossible effect on the phonograph. With even a song-and-dance act the realism is lacking, because the tapping of the dancer's feet on the floor is missing. With phonograph sound-pictures you must also have your trap-drummer and all the "sound props" or effects produced by the operator behind the sheet. Each act must be presented as completely stage-managed as if it were a human stage performance. The very titles—printed on the films—are a drawback. Instead of a brief, perfunctory, crude title on the film the stereopticon should be used. All titles and introductory announcements of acts can then be shown in an impressive manner, calculated to arouse interested anticipation in the audience, using as many artistic slides as you wish. The performance should be broken up as much as possible by human performers, a picture singer, monologist, lecturer, ventriloquist or other artist being introduced. All this involves work and expense.

There is no doubt that the phonograph sound-picture has many advantages over two men and a woman behind the sheet, improvising "lines." It can render choruses, shouts of crowds, orchestral effects, etc., but it is only good **as part** of a performance. The other factors are equally necessary, and colored films will eventually be indispensable.

As to specially posed talking film used with human speakers, it has barely begun, but there is little doubt that, some day, the finest effects of human illusion will be so obtained. Limited to acts in which few voices are involved, the most artistic results will be so made. But the exact lines of the scene must be spoken and by really able speakers, with all the sound effects obtainable.

In conclusion, I would say that I have faith in the future of sound-motion pictures, but not as they are being manufactured or exhibited at present. It is natural to the introductory stages of an art that obstacles should render progress difficult and slow. Let us not be like those who now look back to the days when they declared the telephone merely a scientific toy, having no real future, commercially.

My purpose in this brief article is not to deter those who would use "talking pictures" or who would strive to develop them as an industry. My motive is to save such persons time and money by stating frankly the result of my experience and observation. We must look the facts in the face.

CARL HERBERT.

ON THE SCREEN.

By Lux Graphicus.

The clerical antagonists of the moving picture were in force at the City Hall, New York City, on Friday, March 12, when a committee of the Aldermen sat to hear public criticism of the Mayor's proposal to impose an annual license of $250 on moving picture theaters and close them on Sundays. The room was well filled by exhibitors, clergymen, religious ladies and others interested. Canon Chase was amongst the speakers, who included many other earnest Sabbatarians. I sat with the reporters. We said nothing, but thought (and wrote) a lot. We wrote differently, but thought a lot, and we all thought alike.

* * *

The arguments against the Sunday opening of moving picture shows, as put out by the reverend opponents, amount to these: (1) They violate the Commandments. (2) They are illegal. (3) They are contrary to Aldermanic ordinance. These arguments are easily rebutted: (1) There is no universally recognized interpretation of the Ten Commandments in existence. (2) If the opening of moving picture theaters is illegal the law can close them. (3) So can the Aldermen. Justice, however, demands that if the moving picture show is to be closed the street car must stop; the concert be forbidden; the news stand swept away; the restaurant put in darkness; the dancing saloon silenced; the Subway emptied; and so on, until New York on Sundays is made to look like a city of the dead. All this is the logical outcome of last week's agitation.

* * *

The Sabbatarians urged that if the moving picture shows were closed the street-walkers and other evildoers would find their occupation gone. Rubbish. Also "immoral acts" in moving picture shows would be prevented! Nothing to prevent them taking place in church. Not far from where I live there are two noted churches. Outside them on Sunday evenings, whilst service is in progress, there is always a fine assortment of gaily decked Delilahs plying for hire. **They** don't find their most remunerative patrons amongst the audiences of 5 and 10 cent picture shows. I am sorry to have to resort to this severe form of **tu quoque** argument, but really when it comes to a matter of stigmatising the moving picture show as a nucleus of immorality I think these reverend agitators should look a little nearer home for mischief.

* * *

To my mind the most serious charge brought against the moving picture theater is that it prevents a child from getting the necessary religious instruction on Sunday. But does it, or need it? Of course not. Morning church and Sunday school are usually over before the moving picture theaters open. This objection, then, is untenable. Canon Chase and his friends show stereopticon views in their churches on Sundays. According to them, the same kind of picture shown in motion in a nickelodeon is sinful. Rather one-sided reasoning, is it not? Frankly, at the City Hall meeting the case made out against the Sunday opening of the moving picture theater struck me as weak and fanatical to a degree, and unworthy of broad-minded, tolerant ministers such as Americans are usually supposed to be.

* * *

The outcome of the Aldermanic committee's deliberations remains to be seen. I do not think it matters much at present one way or the other. Ultimately the moving picture show on Sundays will be just as much a recognized institution as Canon Chase's Williamsburg sermons on Sundays; or the illustrated newspaper; or the art gallery; or the beauties of Central Park; or the majesty of the sea and sky at Coney Island. All these, properly regarded, make for good. If they are good six days a week they cannot be bad on Sundays. Puritan times have gone, never to return. The people demand wholesome recreation on the Sunday and they will have it. Take away the moving picture and they will find a substitute, possibly not so innocuous as a photograph on a screen.

Needless to say I am not defending **bad** moving picture shows. Nobody does; nobody wants to. But **do**, please, Canon Chase, be fair, be impartial, be logical, and if you shut up the moving picture theater shut up ALL Sunday trading. Stop people going to Fort George or Coney; stop the steamer going to the Liberty statue; the ferries from taking me to Staten Island; close **all** traffic (including the automobiles of the rich); shut every public place but the church, and then you will have demonstrated your consistency as well as your sincerity. At present the poor man and the poor child only are the objects of Sabbatarian persecution; the rich are unkindly neglected; so does it not all look as if these reforming persons are partial and uncharitable in their methods? A rich man's child has a soul to save as well as the child of a poor man. Why not shut up the Plaza, the Bronx Zoological Park, and raze the Fifth avenue mansions to the ground? Are all these guiltless of the possibilities of evil, Canon? I pause for a reply.

Among the Exhibitors.

By Our Special Correspondent.

In reference to the rumor circulating in Chester, Pa., that the two playhouses are ready to wage war on the moving picture shows, if they persist in showing vaudeville, we find that other places have also entered into the same warlike spirit.

Trenton, N. J., comes up with a motion to enforce the law that shows licensed at $50 shall exhibit moving pictures **only** and if they insist in showing vaudeville, to be taxed to the full theatrical license of $150.

Wilmington, Del., gives us another example of the bitter fight between moving pictures and theater men, as the Opera House is showing five full reels as a show.

How can a 5-cent house exhibit 5 reels? Five reels constitute a 2-hour show, so from 7 to 11 P. M. the houses would have only 2 shows, and as most of them do not seat over 300 persons, their receipts would be under $30 per night; and with such meagre receipts they would not be in a position to pay for the films and their other expenses.

As long as the 5-cent shows were giving a song or a single, mediocre vaudeville act, the theaters did not kick, but when the moving picture exhibitors show vaudeville including an act with 7 performers, the theaters see the danger and are now fighting the moving picture men to a finish.

The Savoy, of Wilmington, is doing the best business and this fact is acknowledged by the other exhibitors, as one of them told me: "When we are sitting in disgust waiting for the matinee trade, the Savoy is doing a rushing business." The Savoy does not show vaudeville, had not even music while I was there, but they have the reputation of showing the best pictures.

This proves once more that good pictures can be shown without the help of vaudeville; brass bands, free souvenirs, piano or discordant phonograph. Only pictures, but of the best quality.

The Motion Picture Patents Company and the Independents should protect the industry by refusing to rent films to places showing tawdry vaudeville.

I went to spend the evening in Camden and found all the houses doing fairly good business, with the New Majestic crowded to the doors.

Evidently I was tempted to see the "new $102 place," called the Gaiety. It was a real bargain, as the stage and neatly framed screen must have cost a good deal more money. The lucky owner, who seems to believe in bargains, must have hired a "bargain operator," dispensing the films as quickly as the goods are sold on a bargain counter. He ran his machine at such a speed that the remarkable action of the great film, "Sherlock Holmes II.," was destroyed and the audience had no time to read the two short notes shown on the screen. A barker at the door was alluring the promenaders with a promise of 7 new pictures. Yes, 7; but some were good rain storm specimens and some of them very short.

The Lyric, perhaps the oldest house in Camden, said they have no vaudeville and never contemplated having any, as they would have to sacrifice the quality of the pictures to pay the cost of the vaudeville acts.

The Royal was of the same opinion and told me they had no idea of putting on vaudeville.

The Do Drop In, a very original name for a moving picture theater, was doing a good business, as the show was for the benefit of a baseball team, and many enthusiasts were selling tickets on the streets.

Before leaving Philadelphia I had a chance to hear Mr. Lubin's new invention of "talking pictures." The effect was very good and the synchronizing was perfect. With such an invention it will be easy to have vaudeville in moving pictures without stepping on the ground of the theatrical managers.

Philadelphia is not without its troubles, as the police are trying to enforce an ordinance by which no spectators are to be allowed to stand in the aisles or behind the railings. The ordinance, although a very good precaution in many cases, is somewhat arbitrary on certain exhibitors, who provided numerous wide exit doors and who do not allow any one in the aisles, but have provided some standing room between the railings and entrance doors, to keep the spectators out of the bad weather while waiting a chance for a seat. The Director of Public Safety does not seem to make any difference between a new, modern, well constructed moving picture palace and an old, narrow store converted into a small theater.

A Commotion in Trenton, N. J.

Is the new management of the State Theater trying to monopolize the moving picture business of the place, or trying to kill the other shows as a punishment for having adopted vaudeville in their respective places?

There is no doubt that the other shows on Broad and State streets will suffer from the severe competition and that the money they are now spending in improvements will not save them from the failure in store for them.

The programme of the State Theater comprises 6 important and expensive vaudeville acts, some of them with 4 and 5 performers, and three reels of pictures. The admission is 5 and 10 cents. No 5-cent moving picture house can afford to give even half of such a programme. If the vaudeville acts of the State Theater are of a high class, the pictures are old, rain storms, scratched, titles missing, etc., and shown by a very poor operator who does not seem to be able to control his carbons and his machine. The pictures were poorly lighted, unsteady on the screen and painful to the eye. Are we to believe that the public does not care so much for the quality as they do for the quantity?

The Dreamland is building a new place. The Royal is remodeling and the Star has made many improvements, including a new stage. All this for what? To meet the competition of some unscrupulous showmen who by showing vaudeville are giving too much for the admission fee.

Is it not time that the exhibitors make peace with the theaters by throwing overboard vaudeville, "the worst enemy of cinematography," to use the appropriate words of the Do Drop In Theater of Camden?

The answers generally received from most of the exhibitors are: "The public demands vaudeville." Mistake. The public never demanded vaudeville acts with moving pictures, but the public is always ready to take all that you are willing to give for the admission fee. The public is just. It does not demand of Hammerstein grand opera with Caruso for 5 cents, but if an exhibitor wishes to give genuine grand opera sandwiched between two moving pictures the public is not going to boycott such a showman but will gladly accept his generosity.

The movement has been started by a number of unscrupulous exhibitors, anxious to take the business away from their competitors, and now the theatrical managers are in revolt and there is no doubt that they will have the upper hand, unless the moving picture interests decide to make peace by giving up what is the property of the stage.

For the sake of our Trenton friends, I sincerely hope that my prophecy of failure will not be fulfilled and that they will take the bull by the horns before it is too late.

My next letter will tell you what our friends, the Pennsylvania Dutch, are doing. Allentown, Reading and the like will perhaps make some innovation by replacing vaudeville with refreshments and by throwing in a bag of peanuts.

The general cry is that everything is going up, flour, metal, shoes, clothing, rent, etc. Now as the necessities of life go up in prices, the pleasures are coming down. Who would have dreamed, five years ago, that we could see 6 high class vaudeville acts with 3 reels of moving pictures for 5 cents?

JNO. M. BRADLET.

Rochester, N. Y.—The National Theater in this city, under the management of Hurtig & Seamon, which formerly presented legitimate plays, has changed its policy to vaudeville and moving pictures. An exhibition of films of Independent manufacture was given there on Friday of last week.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

I found an honest man in charge of Nicoland, at Third avenue and 161st street, New York, on Thursday last, when, being in an absent-minded mood, I laid down a dime before the lady in the box office. My mistake was discovered to me by an attendant, who, when I had taken my seat in the hall, came and kindly returned me a nickel. So I will always have a soft spot in my heart for the honest people of Nicoland.

The principal object of this visit was to judge of the influence of the screen on the picture. The former is the "Solar Screen," supplied by A. L. Simpson, [illegible] West 132d street, New York. I don't know the exact [illegible]ure of the screen, but it presents to the eye the appearance of a metallic surface, such as deposited silver, or some other metal would furnish. On theoretical grounds the image that the picture transmits to the eye from a highly reflecting surface is more brilliant than one seen on a dead matt surface. This stands to reason, as the latter will absorb more of the light. Certainly the pictures shown in Nicoland, although transmitted along the great length of a comparatively large hall, struck me as being very bright indeed, and generally, I think, the "Solar Screen" is advantageous to use on the grounds stated. I would like, however, if Mr. Simpson would give me the opportunity some time of making some comparisons with the same picture on a dull surface and reflecting surface side by side. I have an idea that some years ago in London John Andetson, of stereoscopic projection fame, brought out a silver surface for lantern projection.

Nicoland is a handsome, well appointed hall, and a very fine type, indeed, of the carefully conducted Nickelodeon. The programme I saw consisted entirely of moving pictures without vaudeville. More than ever am I convinced that the exhibitors should have a hand in selecting the pictures that are shown at their halls—that they should not be either at the mercy of the renters or a board of "censors," for the latter of which I, at any rate, have no use at all. This programme was exceedingly good in parts. "Mr. Jenkins Washes Up" is the title of a funny film in which Jenkins displaces his wife in the washing up business, and clumsily smashes all the crockery to the painful horror of the good woman. He, however, by some magic art, not clear to the audience, succeeds in mending the crockery, which flies into its proper place in the kitchen and so there is general joy. The Great Northern film of the "Blind Foundling," which I saw next, is a very fine piece of photography and stage craft. It tells in several scenes the history of a girl born blind, who passes through some painful experiences before she is restored to the arms of her mother. Now, I beg to protest in the most emphatic manner possible against the exhibition on the silent stage of physical deformities or defects. They are not pleasant to contemplate in real life; they are positively repellant to most minds on the stage. This girl becomes a waitress amongst dissolute men, two of whom fight a duel; then she is decoyed by criminals, beaten, turned adrift, and the door is open for suggestion that even a worse fate than this befalls her. I submit that this is not a pleasant theme to show ladies and children, and those around me at Nicoland the other day evidently had the same opinion. The picture had a very depressing effect. I hope my good friends of the Great Northern Film Company will take this stricture in the best part and not send out such sombre subjects in future. Better by far, was the "Paper Cock-a-Doodles," by Pathe; a most exquisitely colored film showing the weird contortions and movements of these paper toys. By the way, in this film there was shown a spirited little dance executed by a bevy of charming girls. I lost my heart to each and every one of these dears—upon my word I did. More of this sort of subject, Messrs. Pathe! Another film was characteristically French—it is called "It's Only the Painter." This is a Pathe and conceived in the broadest spirit of French farce. Madame is indiscreet enough to receive the visit of an admirer in the absence of her lawful spouse. Upon the unexpected return of the latter Lothario poses as a painter and as the front of the house is actually being done up, he has a very rough time of it amongst the real workmen and is finally driven off. It is a laughable film with the slightest **soupcon** of French suggestiveness about it, and I am curious to know what the amateur clerical censors will say to this and similar productions.

It is to be hoped that the inhabitants of the Bronx largely patronize, Nicoland, as it is evidently a well-conducted moving picture theater.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

Surprises and events have followed each other rapidly during the past few weeks. The cancellation of the licenses of prominent film exchanges, not to say anything about the effect produced by the court dissolving the temporary injunction against a film exchange that refused to give service to a customer who would not secure a license from the Patents Company. It was fully expected that the opposition would attempt to minimize the effect of this decision by claiming that the suit was a mutual frame up between Mr. P. G. Williams and the Patents Company in order to get a speedy decision to be used in whipping stubborn exhibitors into line. Talk of this kind was indulged in by some, but it failed in effect. It contained too much of the element of folly to survive, for everyone having the slightest acquaintance with Mr. Williams and his polices of the past knows that his time is too valuable to permit him to give any of it in that direction. Mr. Williams is looked upon in the theatrical profession as being generous to an extent that applies to any other manager in that line of business, but so far there is no case on record that shows where he has allowed his generosity to indulge in pulling chestnuts out of the fire for others, especially so where he would be going out of his line of business. Mr. Williams is a business man and when he acts you can bet your yellowbacks it is in the interest of his affairs. More than this, his little legal tilt with the Patents Company was not his first grapple in the cause of independence. Several years ago he made a strong fight against the combination of vaudeville houses. It is true that he is now in the combination, but it reflects no unfavorable light upon him. Both sides found the fight was too expensive to be maintained and a mutually satisfied understanding was reached to bring it to a close. It was Mr. Williams' experience in this fight that caused him to accept the decision of the court in the injunction proceedings gracefully. His determination from the first was to test the license question in court and to take out licenses if the decision went against him without waste of time and money in appeals. The signature of the judge who decided the case had hardly dried upon the decree when Mr. Williams applied for his license. There is absolutely no truth in the statement that he bowed to the inevitable and paid for his license to March 8 to give him time to make other arrangements. He has also paid for his license to April 1 and, unless his representatives do not know what they are talking about, his theaters will continue operating under the Patents licenses so long as he can secure satisfactory service under them. In the event of the service not meeting with his approval, he will have the right of all other licensees, to surrender his licenses and secure service elsewhere.

* * *

So much for the Williams case, with one exception. The suit was not based upon the point that the film exchange refused to serve him because he refused to pay the license fee. The contention was well defined. Mr. Williams was not disposed to recognize the Patents Company and the film exchange refused to serve him until he secured a license from that company. This is stated in justice to all. Mr. Williams made his fight on principle. The fees required for the license he looked upon as but a drop in the bucket.

* * *

Much has been said about the right of the Motion Picture Patents Company to demand a license fee from exhibitors using films made by the companies that hold Patents licenses. Those who read the article on page 301 of the Moving Picture World of March 13, will agree that this question has been fought to an issue. Over a dozen suits in replevin were instituted to recover possession of films in the hands of unlicensed exhibitors. The World did not mention that number of cases in the article referred to, but it is a fact nevertheless. There were eight or nine separate suits in New York and Brooklyn alone. As usual, the opposition is fighting step by step and the idea is impressed upon exhibitors that the suits are only bluffs and the suits are brought against small exhibitors who have not the means to test the point in the courts. Be that as it may, it does not give the exhibitors the use of the films in question. Why not abandon all this talk about bluffs and get down to business? If the exhibitors are too poor to fight the replevins individually, why do they not come to some understanding whereby a test case could be made under joint expenses? It is not the intention here to create business for the lawyers, but to bring about a decisive settlement of the question by the courts and let the exhibitors know just where they stand. It does the

exhibitors no good to tell them that the Patents Company has no right to replevin the films. If the company has the right then the exhibitors are being deluded. Get to work and settle the matter. The Patents Company has taken the first decisive step. It is now the opposition's move, as the chess player would say.

* * *

On my tour of Nickelodeons during the past week some exhibitors said to me: "I would just like to see any of those Patents people come in my place and walk out with any of my films, license or no license." This kind of personal liberty talk is all right so far as it goes. Every man's home is his castle and all that, but just the same every day we see furniture and articles of household use carried out of the castles in spite of vigorous **protests of** the occupants. "There is a reason," "Circumstances alter cases," and a lot of other current sayings may be quoted in conjunction with the old saw, "What is the use of butting your head against a stone wall," "Be sure you're right, then go ahead," etc. If the Patents Company people swooped down on the exhibitors' places like a band of cowboys on a rampage, or a bunch of Black Hands in search of the tainted coin, the defiance would be justified. But this is not the procedure. The films are taken in due process of law and the only way to combat it is by a similar process. Neither bluff nor violence will accomplish anything more than bring about a still further entanglement with the law.

* * *

Now what are there replevin proceedings? Take the facts and throw all sentiment and prejudice aside. The Motion Picture Patents Company declares that it is not making a fight against the Independents; that the latter can pursue the even tenor of its way without molestation and serve all the film exchanges and exhibitors it sees fit; but the Patents Company is determined that no exhibitor will be permitted to use its licensed films until such exhibitor shall become properly licensed. When they find an unlicensed exhibitor using licensed films they go into court with this statement of facts: "These licensed motion pictures are **not sold** outright, but **leased** by the various licensed manufacturers and importers, so that the latter may at all times **retain title** and be in a position to recover possession of such pictures should they be found in the hands of exchanges or exhibitors not entitled to use them," and upon this the writ of replevin is issued. The term "replevin" is puzzling to many exhibitors. For their benefit the definition is a writ for the recovery of goods that are not held under legal right. This is not an interpretation of the term as a lawyer would put it, but it is the way it reads in plain English. It may also be information to the exhibitors to know that when a writ of replevin is issued the party securing it must give a bond to indemnify the officer who executes the writ against any claim for damages by the party affected in case he should show that he was legally entitled to the property taken from him. When this is taken into consideration it would seem that when the Motion Picture Patents Company puts up a bond in each replevin suit it feels pretty confident that it is well backed up in law.

* * *

Several exhibitors have asked why the Patents Company allows its licensed exchanges to rent films to unlicensed exhibitors and get them into trouble. The answer is that from the developments of the past two weeks it is quite evident the company not only does not permit this, but is cancelling the contract of every exchange that does it. At least five prominent exchanges have had their contracts cancelled. At least two of them have suffered cancellation for not requiring their customers to obtain licenses.

* * *

In the last issue of the Moving Picture World the editor commented on the unjust accusation by some people that his paper is the mouthpiece of the Patents Company because it published warning notices to the film exchanges to **observe the terms of agreement** with that company. If I may be permitted to do so, let me suggest to the editor not to allow such little things to worry him. If the Supreme Being should come upon earth and point out to the people the errors of their ways a certain number would call a mass meeting to demand that they be not interfered with. If you come upon a drowning man you would be a poor specimen of humanity if you withheld a helping hand, or failed to give a warning cry if you saw a fellow-being unconsciously or negligently approaching the brink of a precipice. Don't worry, Mr. Editor, so long as you state the situations as you honestly believe they exist you will always have the majority of the people with you. Give false color to events in order to cater to any particular body or faction and you reap the scorn of even your best friends. OLIVER.

Notes from Chicago.

An amusing incident happened to me the other day as I was walking around town. A crowd of five or six persons were standing in the blizzard waiting to get into a 5 cent theater. Curious, I bought a check and joined the crowd. I thought that there must be something wonderful inside, as the management could not take care of those patiently waiting on the sidewalk. I inquired. You may believe me or not, but the reason was not a full house, not even half a one; no, sir. The manager was doing a vaudeville stunt all by himself, and got rattled if anybody entered when he was on the floor, thus the crowd had to wait until the manager was through. Can you beat it? It is quite pathetic, this love of a picture fiend for his pictures. He will do almost anything for his pictures. He will even wait out on the sidewalk in the cold for half an hour at a time, if they are good ones. Credit must be given where credit belongs. They are running fine pictures in this little place, far superior to those of all the theaters in the neighborhood, and they've got a crackerjack of an illustrated song singer.

We have got another specimen of a manager in this town. He is fond of talking. He gives a little speech now and then between the pictures, and sometimes even during the performances. His theater is not a moving picture theater, and he advertises the fact in huge lettering; also no cheap illustrated song singers. It would certainly be an injustice to call the junk he is running moving pictures. The pictures are sometimes good and sometimes bad. The feature about this place are the speeches. Every act elicits some comment as to the sacrifice he is making by supplying his theater with such expensive vaudeville acts. He says he is glad he can afford to do it. He does not depend upon that theater for a living. Oh, no; it can bear the heavy expenses, that is all; and nothing gratifies him so much as to give the public a real treat, which he hopes they appreciate. I don't know if the gentleman is ambitious enough to run for chairman in politics, but I would not be surprised if he is. Daily practice on a patient audience may be a stepladder for enterprising exhibitors; but I do not wish to encourage those around the country to follow suit. My sympathies are with the public.

I believe the average exhibitor would increase his patronage if he cut vaudeville out altogether. Two reels of motion pictures and good illustrated songs are appreciated by the public—far more than the exhibitor thinks. It has proven so in many instances. I know of another one—the case of Keith & Proctor in New York City, who turned over three of their largest vaudeville houses to motion pictures and illustrated songs, exclusively, and are making more money out of this style of amusement than they have done before. When the average exhibitor loses his patrons, he does not, as a rule, improve his film service. The trouble is that his cutthroat competitor has put on another vaudeville stunt, and so does he, and maybe he cuts down a poor film service; the result is a vaudeville bill every week that sometimes does not pay expenses.

When mingling with the audiences of 5 cent theaters, I take pains to analyze the statements of the public. I attended, the other day, a fine performance at a 10 cent house on Madison street. There were five vaudeville acts and one reel of film. The bill was good and I enjoyed it. Two ladies sitting behind me commented on the show. "Well, of course, the soubrette was 40 and her hair—I wonder how she does it." Suddenly she made a remark that made me sit up and take notice. "I think," said she, "they give too much vaudeville here and not enough pictures. I don't go to 5 and 10 cent shows to see vaudeville; I like pictures just as well." The moving picture is a production of dramatic art, far stronger and of a more realistic nature than the real play can ever attempt to be. We see thrilling episodes, and pictures of life that never can be accomplished on any stage. With such realism and naturalism, speech is unnecessary.

There is something wonderful in the near future coming out on the market in the shape of a talking picture machine with perfect synchronism between sound and picture—the result of years of experimenting by a Chicago firm. We believe that our friend, George K. Spoor, can give some information about it.

LICENSED MANUFACTURERS VS. EMPIRE FILM EXCHANGE.

Replevin Suits Started By Motion Picture Patents Company.

The Motion Picture Patents Company, acting for the nine licensed manufacturers and importers, has, on the affidavit of D. Macdonald, general manager of the company, entered into action against the Empire Film Company, of 108 Fulton street, New York, for the recovery of possession of films manufactured by its licensees.

The essential portions of Mr. Macdonald's affidavit are as follows:

"2. That the plaintiff is the owner and is entitled to "the immediate possession of the films named.

"3. Upon information and belief, that the said chattels "are wrongfully detained by the defendant; that the "grounds of deponent's belief as to the allegation are "statements made by employees of the plaintiff who have "been specially investigating the matters herein referred "to, and statements made by customers of the defendant's "who have exhibited said chattels while temporarily in "their possession, and the perusal of records prepared by "or for the plaintiff, showing the names of all persons "entitled to the possession of such chattels, and de-"ponent's personal knowledge that defendants are not "entitled to the possession thereof.

"4. That the alleged cause of the detention thereof, "according to the best knowledge, information and be-"lief of deponent, is that the defendant claims to be "entitled to the possession of said chattels by virtue of "an alleged lease from some third person or persons, to "deponent unknown, although in fact no person had any "right to lease said chattels to the defendants.

"8. That prior to the commencement of this action "plaintiff demanded of defendants the possession of said "chattels and the defendants refused to deliver the same "to the plaintiff."

The replevin was made by the plaintiff's attorneys on March 15, and the summons is returnable within 20 days from that date.

Mr. Kessell, the president of the Empire Film Company, does not care to say what his course of action will be, but he is greatly incensed over the fact that his premises should have been invaded and his business jeopardized by the officers of the law who made search for the films named in the bill of complaint. Mr. Kessell says that none of the films were found in his possession. He admits to having had three of the two dozen or more specified and he says that he can show receipted bills to prove that these were purchased in the ordinary course of business. He also says that previous to entering his place of business and making search for these films, neither the Motion Picture Patents Company nor any of their agents had ever made demand for the possession of said films either to himself or any of his employees.

Mr. Kessell believes that he has a clear claim for heavy damages, as his business has suffered greatly because of the indignities to which his customers were subjected and the reports which have been circulated.

As this is only one of many similar suits which have been and will be started by the Motion Picture Patents Company under Clause 2 of the agreement between the licensed manufacturers and the exchanges, the outcome will be watched with interest by the whole trade.

PITTSBURG LODGE NO. 1. EXHIBITORS' PROTECTIVE ASSOCIATION.

Exhibitors: Wake Up and Protect Your Interests!

The slogan of every exhibitor of moving pictures in these days should be "Organize, organize and never stop organizing." Only through concerted action will the exhibitors be able to wield that influence to which their position and their numbers surely entitle them.

For this reason, certain of the exhibitors of Pittsburg met on the afternoon of February 1, 1909, at 438 Market street, to talk over the situation and to try and effect an organization, the objects of which are set forth below:

Objects.

1st. So that the exhibitors may become better acquainted with each other and those from districts in which two or more houses are competing might meet and mutually profit by discussing the needs of the business in their particular district.

2d. To get the exhibitors to work in harmony with each other, leading to better profits for all and the abolishing of cut-throat competition.

3d. To create a fund, from monthly dues, to aid in the prevention of unjust legislation, either on the part of the State or the city, or from any other source whatever.

4th. To place the business on a higher moral plane.

5th. To establish an exchange, through which the exhibitor might secure employees, such as operators, piano players, singers, cashiers and ushers, upon a moment's notice.

6th. To provide quarters, centrally located down town, where exhibitors may drop in, use the 'phone, or transact other business while delayed by their film exchange.

The first meeting was attended by representatives from seventeen houses. An organization was effected, and Mr. Balsdon, of Royer & Balsdon, The Casino, Allegheny, was elected president, and Mr. Graham, of the Cnic, Market street, Pittsburg, secretary and treasurer. A charge of $5 was voted as the fee for membership in the Association, with monthly dues of $2.

Forty houses have already become members of the Association and more have pledged their support. Arrangements have been made for permanent headquarters, third floor, 438 Market street (entrance 5 Masters way), where either Secretary Graham or Vice-President Williams is always in attendance. You are cordially invited to call.

Our regular meeting day is Friday, at 2 o'clock. Kindly arrange to have your membership fee paid before the next regular meeting so you will have a vote in the meeting. No one admitted at regular meetings except members.

EXHIBITORS' PROTECTIVE ASSOCIATION.
Per Chas. S. Graham.
438 Market street, Pittsburg, Pa. Secretary.

THE INTERNATIONAL COMPANY'S SUPPLY OF FILMS.

Mr. Harstn, the Eastern agent of the company, informs us that he has received telegrams from J. J. Murdock president of the International Projecting and Producing Company, advising him that they have in stock enough material for four weeks' supply, and that every steamer is bringing more and more film to this country. The reports in circulation about the I. P. P. Co. not being able to fulfil their contracts in supplying the various exchanges that are handling Independent goods with films of the European makers, and for which they have the exclusive agency for this country, are untrue. The authors of these rumors think that by spreading rumors throughout the country about the I. P. P. Co. they gain a point, whereas, all exhibitors will be in a position to use Independent service offered by the I. P. P. Co. The I. P. P. Co. at the present time holds in stock more than enough of film to supply all the exhibitors beginning March 22; as there are now shipments coming in daily on every steamer which arrives from Europe, there are more and more films being accumulated on the shelves of the I. P. P. Co. ready for delivery to the various film exchanges. Next Monday, March 22, the I. P. P. Co. will have in New York City, in the offices of Harstn & Co., at least 20 reels and about 10 prints of everything to make up the 20 reels to supply each individual exchange around New York City and vicinity. They are also sending large shipments all over the country to be released on exactly the same day, March 22. They assert that film renting business is in a better condition to-day than it ever was before. They are taking on a lot of trade every day in all their various offices, as well as all the exchanges that they are supplying with film, and for next week they have a lot of new contracts signed up with different exhibitors.

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On another page we give a list of films that will be released by the Independents. If all equal the quality of those we have seen, there should be no more complaints from independent exhibitors that they cannot get a good and plentiful supply of film. We understand that the Independents have on hand their supply for three weeks and the issues for the fourth week are on the water.

New York, March 11.—Charles H. Perry, through his attorney, Henry M. Russell, of 39 Broadway, New York, has instituted suit to recover $280, alleged to be the balance due him for salary as general manager of the American Fotofone Company, a Delaware corporation, whose offices are with S. P. McConnell, at 111 Broadway, New York.

CONGRESS AND THE MOVING PICTURE "TRUST."

The result of the investigation referred to in the appended resolution, which is extracted from the Congressional Record, will naturally be viewed with much interest in the moving picture field of the United States. Meanwhile the resolution itself appears to be based upon insufficient knowledge of the facts of the situation, and to be very vaguely drafted, as it refers to a "so-called" combination, thus implying the presence of a doubt in the mind of its author as to whether there actually exists such a combination. Moreover "said so-called" and "causes of the ability" are not models of literary lucidity. We hardly agree with a Chicago contemporary that this document is "self-explanatory," however desirable the investigation referred to may be. But we await developments and results.

"In the House of Representatives, February 23 (calendar day, March 3), 1909, Mr. McDermott submitted the following resolution: 'Resolved, That the Secretary of Commerce and Labor is requested to institute a thorough investigation immediately of the so-called "combination" on the part of the manufacturers of moving picture machines and films therefor in the United States to control prices, with a view to discovering how far an agreement between the various manufacturers of such products operates to fix the price of moving picture machines and films produced in the United States, the causes of the ability of the manufacturers to combine, and the cost to the consumers and users resulting from said so-called "moving picture combination," and with suggestions as to remedies; also with a view to criminally prosecuting parties combined to control and manipulate the market and the prices of moving picture machines and films.'"

"TOWARD THE NORTH POLE."

The Great Northern Film Company releases to-day under this title one of the most beautiful films it has ever shown. It is what its name indicates, a series of views made in high Northern latitudes, and representing scenery there. Mountain and crag, ice, snow and water, the midnight sun, the North Cape village life amid the snows are all prominent features of the film.

The picture is particularly attractive because of its artistic tinting, which represents the rocks in their natural colors and makes of the snow and ice touches of beauty in color and tone. As a scenic and educational film this should prove exceptionally popular. Those latitudes are always interesting and to have them brought to one's door is indeed a treat.

The Chicago Film Exchange is doing a large business over in their new, elegant headquarters at 42-46-48-50 Jackson boulevard. The Chicago Film Exchange, as is well known, are the pioneers of the independent movement in Chicago and the organizers of the Independents in the West. Mr. Harry Lewis is just back from Europe with a select consignment of films waiting for inspection at the Custom House. Every Wednesday afternoon Independent exhibitors assemble to witness the exhibition of the films released that week by the Chicago Film Exchange. Some very fine subjects of the best French and Italian makers were shown to a representative of this paper the other week.

"THE MYSTERIOUS DOUBLE."

The next film to come from the Kalem studio will be released March 26. It is entitled "The Mysterious Double; or, The Two Girls Who Looked Alike." The building up of a story around two girls who look alike is novel, and the working out of the plot holds the interest to the end. A pretty love story is woven into the plot. The complications which arise from the resemblance of the two girls are sufficiently strong to hold the interest at a high pitch.

PATHE'S "RETURN OF ULYSSES"

Released to-day is a magnificently staged and acted dramatization of the Greek story of Penelope and Ulysses. When we consider that the actors were leading members of the Comedie Francaise, we begin to realize the serious effort that is being made to elevate the silent drama.

Penelope and Telemachus, From Pathe s "Return of Ulysses"

The Essanay Company have made their mark in comedy and some of their supporters have advised that they should stick to that line, but their issue of last week, "The Road Agents," shows that in drama they are equally strong, if not more so. The manager of Keith's Theater, Union square, where we saw this film, informed us that it was the feature film and that the great assemblage in the Bijou Dream, which is always a very critical audience, watched the splendid scenery and horsemanship and the hold-up of the stage with breathless attention. We are informed that this film was censored in a Western town that is becoming very sensitive as to its code of morals, but in the whole film there is not one scene that we could see any possible objection to. The mere fact that a hold-up was shown in one scene only records what has been a common occurrence in the West and the graphic manner in which swift justice is dealt out to the marauders is a wholesome object lesson to gentlemen of the road to mend their ways.

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

The events of the past week, the replevin suits and search warrants that have been executed, would indicate that the Motion Picture Patents Company is not a case of "bluff," as has been hinted in some quarters. So that the moving picture business may smoothly progress we have tried to point out the rocks and shoals, and we want to make clear to everyone—licensed exchange or unlicensed exchange, licensed exhibitor or unlicensed exhibitor—the course they must pursue if they wish to avoid legal entanglements.

The actions that have already been started by the Moving Picture Patents Company is only a forerunner of the steps that will be taken to protect the interests of their licensees. Their policy is not to coerce anyone to taking the service of the licensed exchanges, but they are firm, and their position is legally clear, that anyone who handles or exhibits their leased products *can only do so by being duly licensed* and *abiding by all the terms of the agreement.* They have no desire to monopolize the film business, at least they make public assurance that this is not their motive. Unlicensed exchanges and exhibitors are free to use any and all films that are not made by their licensees, but the most vigorous steps will be taken to prevent the indiscriminate use of both independent and licensed film by any exhibitor or exchange.

Licensed Film will be Replevined.

At a meeting of the manufacturers, held in the offices of the Patents Company, on March 16, it was decided that the policy of seizing and holding, by means of replevin suits, any and all licensed films used by unlicensed theaters, will be vigorously continued.

Many replevin suits have been started. We only instance the case of the Empire Film Exchange and the exhibitors that were supplied by them, who have had licensed films taken out of their places. The importance of this action was so great that we have taken the pains to get the opinion of several lawyers, and the consensus of opinion is that the Moving Picture Patents Company are acting within their legal rights and that their action will be upheld in the courts.

Violations of the Release Day Rule which provides that films shall not be exhibited until the day agreed upon, will be punishable with a fine of not less than $100 or a revocation of the exchange license.

Star, Pennsylvania and Wonderland Exchanges Reinstated.

The revocation of the licenses of the Star Film Exchange of Chicago, the Pennsylvania Film Exchange and the Wonderland Film Exchange of Pittsburg, was taken up on the petitions from each of these offices for reinstatement. It appeared that while violations had occurred, the mistakes made were the result of acts of subordinates and not due to reckless or intentional disregard of the conditions of the license agreement. Under these circumstances, the Patents Company has accepted from each of these exchanges a written waiver of all claims to the film seized, an acknowledgment of the error, and have imposed a heavy fine in each case, and these three exchanges have been reinstated.

New Exchange.

Miles Bros., who, through an agent, have handled a considerable portion of the business in and around Baltimore, Md., have been granted a branch office in that city.

OFFICIAL STATEMENT BY M. P. P. COMPANY.

The Motion Picture Patents Company have issued the following document defining their policy:

"Every possible effort is being made by the Motion Picture Patents Company to provide pictures that have either an educational, moral or cleanly-amusing effect upon those who view them, and to absolutely prevent the production and supply to its licensed exhibitors throughout the country of any film whose subject is of a questionable nature. It is well known that in the past certain objectionable pictures have been on view; but since the formation of the Patents Company a most earnest and strenuous campaign has been carried on toward the abolishment of all such material and the prevention of its further production. With this end in view, the Patents Company has secured an agreement from all of its licensed manufacturers and importers. The following licensees are included:

"Edison Manufacturing Company,
"American Mutoscope and Biograph Company,
"Essanay Film Manufacturing Company,
"Kalem Company,
"George Kleine,
"Lubin Manufacturing Company,
"Pathe Freres,
"Selig Polyscope Company,
"Vitagraph Company of America.

Censorship Board.

"The Patents Company's Board of Censors will work in conjunction with the recently established Board of Censorship of Programs of Motion Picture Shows, which is composed of such well-known leaders as Charles Sprague Smith, president of the People's Institute; Rev. Walter Laidlaw, of the Federation of Churches; Thos. L. McClintock, of the Society for Prevention of Crime; Gustave Straubemiller and Evangeline C. Whitney, of the Board of Education; Mrs. Joseph M. Price, of the Public Education Association; Miss M. Serena Townsend, of the Woman's Municipal League; Rev. George William Knox, of the Ethical Social League; Howard M. Bradstreet, of the Neighborhood Workers' Association; Mrs. Josephine Bedding, John Collier and Albert Shields.

"To look over the above list of names is surely to become convinced of the sincerity of the movement, and must lead to the conclusion that the death-knell of the cheap and low-toned picture show has been sounded.

"That the motion picture is an educational factor of tremendous importance has long been realized by all, and there is no reason why the quality of the pictures should not be such that children of any age might enjoy them and be morally benefited, as there is an unquestioned demand for such subjects in all parts of the country, which insures a monetary return perhaps greater than the careless exhibitions that have been more or less in vogue.

"The Motion Picture Patents Company and the Board of Censorship have joined hands in a determination to positively stamp out any pictures that are not wholly desirable, no matter what the cost.

"The movement will be national in scope, and will be put into immediate operation."

Notes and Comments.

Mr. Berst, the resident manager for Pathe Freres, sailed on Thursday to consult with the heads of the firm.

* * *

Mr. S. Long, of the Kalem Company, will sail for Europe on April 2 for a stay of some weeks. While he goes primarily for pleasure, he may combine a little business with it.

* * *

E. Albert Smith, of the Vitagraph Company of America, is enjoying the first vacation that he has had for years at the home of his parents, in Santa Barbara, Cal. A picture postal card just received shows Mr. Smith seated on a spirited horse and wearing his usual smile as he admires the rich foliage that skirts the roadways of Southern California.

* * *

Selig's next issue, "Four Wise Men of Dobbinsville," is a well worked out comedy which introduces a splendid representation of the Mardi Gras celebration at New Orleans. Four country jays get up a scheme to make their wives believe they are each called away to attend to sick relatives, whereas they meet at the festival and have a high old time, but get bamcoed and finally land in prison, from which they are released by their wives. The situations, the scenery and the very excellent comedy make this a film that will appeal to any audience and be popular wherever shown.

* * *

The American Film Service, of Chicago, are now installed in their new and commodious offices on the third floor of the Security building, where they are doing a large business. Buying eighteen reels of new licensed film each week ranks this firm as one of the leading exchanges in the country. The success of the American exchange is due to the able management of Mr. Van Runkel, who is one of the most popular film renters in Chicago and throughout the West. By an error in our last issue Mr. Laemmle was credited with supplying the service to Mr. George Hines' place, the Senate. As a matter of fact that theater is supplied by the American Film Service. We do not know of any film exchange that has made more rapid and solid progress than the American, which speaks well for the satisfaction of their customers.

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Comments on Film Subjects.

"The Iron Worker."—Selig has come to be a name which means a good story, well told, and a good film technically. The stories sent out by this house are graphic, they are well acted, they are appropriately staged and they undoubtedly represent as good as there is in American film production. In the story of "The Ironworker" Selig presents a graphic account of the efforts of a rival to kill a young man who aspires to the hand of the daughter of the proprietor of the mill. The young man loses his place and is set upon by the superintendent and seriously hurt. But the villain is run to earth and the young man marries the girl of his choice. The love story could have been told as well of any other worker, but the views of the iron works, including the pouring of the molten metal are extremely good and represent the highest development of art in moving picture making of this type. The staging had to be done in a foundry and the scenes therein are very realistic and convincing. The story woven around it adds interest, but does not strengthen the picture, which would be impossible. The action is spirited and the characters' work quite convincing.

"The Salvation Army Lass."—This is a record film as well as a picture which holds the audience from the beginning to the end in almost breathless emotion. Because of a drunken brawl a girl is turned first from her boarding house and then from the store where she is employed. While wandering alone she meets a shoplifter who sympathizes with her and takes her to a den of thieves. There she is shown what the sympathizing woman wants of her. She breaks away and runs into the arms of a Salvation Army lass, from whom she had been previously taken by the shoplifter. She joins the army and in going back into the saloon where the drunken row occurred, which cost her so much, she finds her lover, who has been discharged from prison. She undertakes to convert him, but he merely laughs at her. She finds him on the street and begs him to leave his evil ways, but he refuses and strikes her to the ground. But after various vicissitudes he is also reclaimed and they go away together with happiness beaming from both their faces. This is a Biograph film, worked out with all the attention to detail that characterizes the work of that house. The scenes showing the Salvation Army are absolutely correct, showing their services exactly as they occur. The interior scene is inside the Bowery mission and is true as well as the others. This film could be used with profit by religious organizations, even though they may not altogether approve of the work of the Salvation Army. It is one of the best the Biograph people have produced.

"The Road Agent."—This picture from the Essanay studio has some excellent qualities. It tells a story connectedly. From the time the picture appears on the screen until it disappears the thread of the tale is perfectly plain. It is the story of a road agent who mingled with the people who crossed the plains in the old staging days, ascertaining how much money they carried, and obtaining other information of that character, and then with a confederate holding up the stage and robbing the passengers. In this instance the agent and his confederate, a Mexican, quarrel over the division of the spoil and the Mexican stabs the agent. The latter manages to crawl to the road in time to tell the sheriff's posse the story before he dies. The Mexican is finally captured and the stolen valuables recovered. The staging of this film is exceptionally good. The background of the sandy desert, with the cactus and sage brush is excellent, and the photography is beyond criticism. To one who has been through the country portrayed it is very natural. Some scenes appear so real that one almost feels as though he were there. The Essanay people are to be congratulated upon the success they have achieved in this elaborate picture.

"The Ringleader."—A picture from Pathe which illustrates a phase of labor disturbances in France. A lazy workman is discharged and incites the others to strike and riot. One faithful man is killed and as his body is borne to the grave the workmen come to their senses and set upon the instigator and drive him away. The picture is full of thrilling scenes and conveys its lesson which should not be lost upon those who cherish the same views of employers and capitalists.

"Cremation on the Ganges."—An Urban film which illustrates the method of disposing of bodies at the burning ghats along the Ganges River in India. It is well photo-

graphed and while the subject is more or less disgusting, it is none the less interesting and instructive.

"Buying a Title."—An Edison film in which a father tells his daughter that she must marry a title and ruthlessly orders her lover from the house. He then sends to a matrimonial agency which searches for a title and finds a count acting as waiter in a restaurant. The parents visit the agency, and are so pleased with the count that they invite him to their home to see their daughter. She is dejected, inasmuch as she doesn't care particularly about counts. But she and her lover fix up the plan to have the maid impersonate her. The maid has a lover in the shape of the policeman on the beat and when he sees through the window the count very ardently making love to his girl the pseudo count is very unceremoniously run out and down the steps, leaving the girl and her lover to enjoy the exit of the count in the highest possible degree. It is a good comedy and gets liberal applause.

"Reforming a Husband."—A Lubin comedy which might be said to convey a lesson of importance in domestic affairs. On returning from the wedding journey a young husband is successively told that he must not smoke, play cards or drink, and actually stops—at home. But he goes to the club, and when his wife gathered up his scattered belongings the next morning, she concluded it was easier to reform a wife than a husband. She gave him a cigar and offered him a drink, and probably their bliss was perennial after that.

"Voice of the Violin."—A Biograph picture which ought to command attention from critical audiences and which is lively enough to attract any one. A music master, rejected by an heiress, joins a band of anarchists. He is one of two selected by lot to blow up the home of a hated capitalist. While watching outside the door he hears a violin playing one of his own compositions. He discovers from this that it is the home of the girl he loves. He rushes to the cellar where his confederate is about to light the fuse on the fatal bomb. He tries to prevent it, but is overpowered, bound and left to share the fate of the inmates of the house. He struggles violently and succeeds in biting the fuse in two before the bomb is ignited. He is found shortly after, taken up stairs, and the ending is happy enough to suit the most exacting. The acting is good, the staging could scarcely be better, and interest is maintained to the end. This film should have a long run.

"The Little Rag Doll."—A little child sits at a door holding her pet rag doll in this Lubin picture. A Gypsy comes by and takes the little one away, who still clutches her doll. The child is sold to a wealthy woman who brings her up as her own daughter. The heartbroken parents live their sad lives, wondering what has become of their little girl and grieving for her daily. After twelve years the father, who is a glazier, is asked into a house to replace a broken pane. He espies the rag doll in a case, where the girl has treasured it all her life. He recognizes it and this leads to a reunion of the long separated family. The wealthy woman instead of giving up the girl takes her parents home with her. It is a good story, well told, and in most scenes the technical quality is satisfactory. There are weak places in the lighting, but the story grips the heart and leads one to sympathize with the grief stricken parents and rejoice with them when the lost child is recovered.

"The New Mirror."—A Lubin story which has an element of novelty. A husband starts out in the morning and decides to purchase his wife a dresser with a handsome mirror as a surprise. It is sent home and she has it put in her room. Meanwhile a burglar has entered the house and hides behind the lace curtains as the dresser and mirror is brought into the room. While smoothing her hair before the mirror she sees the burglar leave his place behind the curtain and secrete himself under the bed. She finishes smoothing her hair, and then goes to the telephone and calls the police. The burglar leaves his hiding place as soon as she goes down stairs and begins picking up valuables. The police arrive in time to see him disappear through the window and over the roof. But they finally catch him. It is a pretty story and the element of novelty is so well worked out that it causes the audience to watch with intense interest every move of all the actors.

"The Misadventures of a Sheriff."—In this Pathe a sheriff is shown in the pursuit of his vocation of ejecting tenants for landlords. In one place he is tied hand and foot and

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Julius J. Klenk, 2524 So. 6th street, Philadelphia, Pa. Licensed operator, wishes position. Willing to travel.

S. R. Taylor, 148 West 46th street, New York City. Expert operator, New York license, or as manager. Ten years' experience. Six years with American Mutoscope and Biograph Company. Willing to locate anywhere.

Lecturer, Talking Pictures, Promoter and experienced manager at liberty. Strictly sober. Geo. Walker Brydgen, 233 E. Ontario street, Chicago, Ill.

C. M. Ellis, 221 Sixth street, Cairo, Ill. Experienced manager, also operator. Five years in all branches of the business. Does not smoke or drink.

J. S. Fogan, 628 E. Wintah street, Colorado Springs, Colo. Expert operator, and electrician wishes position in any part of the West. References.

P. A. A., 216 South Ninth street, Brooklyn, N. Y.; experienced operator and electrician; ten years' experience; married; sober and reliable. Has N. Y. and Mass. license.

James Sang, 1444 Avenue A, New York City, desires position as manager; can sing, operate and lecture. Has ten years' experience.

E. J. Wilson, care Ownes, 37 Marion street, Brooklyn, N. Y.; experienced operator and electrician. Road or permanent. Has ten years' experience.

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locked up in a cabinet. The cabinet is lowered from an upper window, striking someone below as it descends. He cuts the rope and it falls to the street. It is then loaded on a cart and has various disturbing experiences before it finally lands at the police station where the prisoner is released. It is funny and the audience watches the movements of that cabinet with great interest.

"A Midnight Supper."—Here is one of those lively Edison films which never fail to please. The young women at a seminary determine to have a midnight supper to celebrate a school victory. They have accumulated a portion of the necessary stores and have hidden them in the stovepipe. The janitor comes to remove the stove and all kinds of trouble and complications ensue. The janitor finds an invitation and gives it to the principal. She sets him to watch over the room so that no one can enter. The girls creep out and set the clock back so that when he wakes up he finds it is still more than an hour to the time appointed for the supper. He sits down and goes to sleep. The supper is over before he wakes up. One of the girls ties the rope of the fire alarm to the janitor's leg. When he gets up he sets the fire alarm ringing and arouses the whole school. The police arrive, take in the situation and remain to laugh and the picture ends with the audience laughing as vigorously as the girls seem to be doing.

"Love Is Blind."—An Edison film which is funny and is worked out in a novel way. A master and man look much alike and this causes a number of amusing complications. The man is in love with the maid and the mixups and misunderstandings between master and man and mistress and maid are extremely amusing. Finally the master determines to end it by cutting off his beard. The man thinks he will do the same, and unknown to each other they remove their beards and the complications are even more amusing. They don't know each other then and the man gets into a tussle with the master because each thinks the other an intruder in the house. Finally it is all straightened out to the satisfaction of everybody. The technical quality of the film is good and the action is as lively as one might wish.

"Innocent, but Fouund Guilty."—A Gaumont picture in which an innocent man is accused of burning a farm house and the shock of his conviction kills his wife, leaving a little daughter, who is adopted by a kindly woman. It is one of those heart stories which one scarcely likes to see, yet which compels one to watch it through whether one wishes to do so or not. The father is released and is reunited with his daughter after six years. The staging and setting of the picture are excellent and the acting is better than that of some of the Gaumonts'. It is a picture which will interest deeply.

"Three Celebrated Mountain Climbers."—A little comedy from the Eclipse house in which three bombastic individuals start out to climb mountains. When they return the one who actually climbed the least tells the biggest story. The situations and action are very funny. Apart from this the film is well worth seeing for its excellent photography, and whether the crags and precipices are real, or whether they are partly the product of the artist's manipulation they are certainly worth seeing.

"A Jealous Hubby."—A Pathe in which a husband becomes jealous over a letter his wife receives, which proves to be a bill for a hat, and next over a hair, which proves to have come from a pet dog. Some of the situations are extremely funny, particularly when he is trying to match the hair.

"The Runaway Mother-in-Law."—A Pathe in which the mother-in-law is made the butt of a joke. The Pathe people seem to have a spite at the mother-in-law. In this picture the mother-in-law is moving and has her chattels piled on a cart. She seizes the handles of the cart to take it away when it starts and she is unable to stop it. A good many things are knocked down and very many persons join in the chase before the thing ends. It finally brings up in the water.

"Oh, What Lungs."—A comic from the Essanay people which never fails to get a good laugh and in some theaters is applauded. A weak lunged individual goes to a doctor who announces himself as able to cure that ailment. The treatment is applied and the individual emerges from the office with a pair of lungs strong enough to move anything by the mere force of blowing. The situations are very amusing and the comedian of the Essanay studio, Ben Turpin, scores another success.

THE SONGS.

The songs of the week have been better than the previous week. This means that the songs themselves have been better, and even though there were some good slides shown the previous week, those shown the week just closed averaged much better. "I Want Somebody to Play with Me," illustrated by DeWitt C. Wheeler, was a beautiful song and the illustrating was beautifully done. "The Huskin' Bee" was illustrated by Mr. Wheeler and the pictures were unusually good. The settings were so natural that one could almost imagine himself joining the revelers in the barn dance.

It is such songs as are offered now that attract and lead to increased patronage. The latter mentioned song was vigorously applauded and the singer had to respond to a number of encores. With the character of the songs better and the quality of the pictures steadily improving the programmes in all theaters which use songs are strengthened.

A NEW SYNCHRONIZING DEVICE.

Our Mr. Bradlet has just returned from Philadelphia with a very interesting report on a new talking picture machine, a perfect synchronizer, the invention of Mr. S. Lubin. This new synchronizer can be placed on any projecting machine, is connected with the phonograph, the operator has no dial to watch, he does not even need to look at the picture on the screen and the invention seems to be most practicable. Mr. Bradlet has also examined Mr. Lubin's new projecting machine, which has many improvements. One of them is to replace the rewinding belt by a connecting rod, which rod offers many advantages: a greater protection against fire, a saving of the film, etc. As we are going to press, we have to defer this report to one of our next issues.

Mr. Bradlet also hands us the programme of the State Theater, of Trenton, N. J., a show of 2 hours 34 minutes for 5 and 10 cents, and he claims that No. D of the programme, the "Band Roma" (formerly of the New York Hippodrome) gives a concert of 24 minutes which by itself is worth more than the admission for the entire show.

It is needless to point out that such service can mean nothing more than suicide to the exhibitor and is nothing more or less than fool competition between exhibitors who try to drive each other out of business instead of getting together and agreeing upon a defensive business policy.

MOVING PICTURE OPERATORS' BRANCH, LOCAL NO. 35, I. A. T. S. E.

The last regular meeting was well attended and the worthy president, Bro. Walter Cortwright, complimented the members on their enthusiasm to make it a good, solid organization.

There were fifteen applications presented for membership and ten new members obligated and entered into the robes of our forces.

Many members spoke encouragingly for the good and welfare of the Unions, particularly Bro. Thos. Costello, our honorable vice-president.

The next regular meeting will be held at our meeting rooms, 402 Eighth avenue, at 12.30 midnight, on Monday, April 5, 1909, when we expect to see with us some notable officers and factors of organized labor.

Notice: All union operators seeking employment or knowing of vacancies for unemployed men will kindly call, 'phone or write to Mr. Jos. Englander, 1402 Broadway, care Tanner & Co.

THE BOARD OF CENSORSHIP.

Governing Board

Representing Civic Bodies.

Rev. Geo. William Knox, Chairman.
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The Public Schools, Gustave Straubemiller and Miss Evangeline C. Whitney.
The People's Institute, Charles Sprague Smith.
The Federation of Churches, Rev. Walter Laidlaw.
The Woman's Municipal League, Miss M. Serena Townsend.
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The Society for the Prevention of Crime, Thos. L. McClintock.
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Members at Large: Mrs. Josephine Redding, John Collier.
N. Joseph Slicklen, Secretary.

Executive Committee on Censorship.

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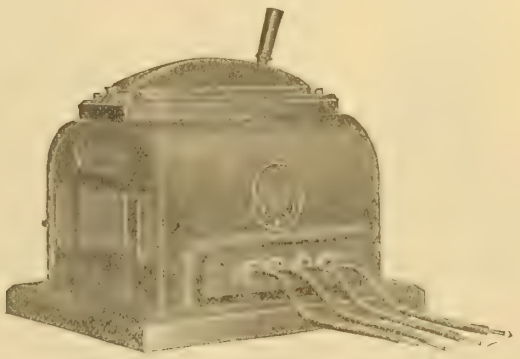

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NOTES OF THE TRADE.

Pontiac, Mich.—The Eagle Theater again opened its doors after being closed for some time, during which it has undergone many improvements.

Far Rockaway, L. I., N. Y.—A new theater is being constructed and will be ready for occupation April 3, under the management of David Galwey.

Terre Haute, Ind.—The new Cosy Corner Theater, at Thirteenth street and Wabash avenue, opened with high-grade moving pictures and illustrated songs.

South Bend, Ind.—A new moving picture theater, known as the National, opened at Wayne and Michigan streets, under the management of M. Mancini.

Manti, Utah.—L. R. Anderson, Fred Kammerman and Quince Crawford are planning the erection of an Opera House here, to cost about $25,000.

South Bend, Ind.—A new moving picture theater is to be opened at the corner of Michigan and Wayne streets. It will be known as the National.

Tomah, Wis.—Messrs. Cheyney & Bronson, of Sparta, have purchased the Majestic Vaudette Theater, here, from Messrs. Meyers, Smith & Robinson, and taken possession.

Buffalo, N. Y.—W. Bielanski is having plans prepared by Architect Joseph A. Brown for a moving picture theater, to be located on Fillmore avenue. Estimated cost, $12,000.

Flint, Mich.—Rapp & Rapp, of Chicago, architects, are preparing plans for a new Bijou Theater, to be erected by Frank W. Bryce, proprietor of the present Bijou Theater, here.

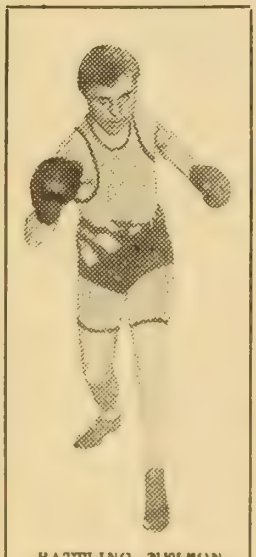
Worcester, Mass.—The partnership existing between Gaspard Brouillet and A. P. Thibault, as proprietors of the Star Theater, has been dissolved. Mr. Thibault has retired from the firm and will start in the same business.

Philadelphia, Pa.—The Jacob J. Hitschler estate has sold the Standard Vaudeville and Picture Theater, at 1126-34 South street, to a New York syndicate, headed by S. A. Horowitz.

Joplin, Mo.—The Schiffendecker Electric Park Company has been incorporated with a capital stock of $200,000. The incorporators are: A. W. Canada, Henry Schuback, Lee Yount and A. A. Kennedy.

Peoria, Ill.—The Seaver Amusement Company has been incorporated with a capital stock of $15,000, for the purpose of operating theaters. The incorporators are: Vernon Seaver, Dee Robinson and Andrew Talbot.

The Best Money-Making Attraction



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In the Moving Picture Line To-day

THE SEPTEMBER 9, 1908

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Stop for a moment and consider these extraordinarily low prices for 4,000 feet of an attraction of world-wide interest and you will at once realize that these fight pictures are the best money getter in the moving picture field now.

The film is put up in four reels of about 1,000 feet each, and shows every detail of this wonderful pugilistic battle for the lightweight championship of the world, from the training quarters of the fighters, to the knockout of Gans in the twenty-first round.

Photographically, the pictures are perfect; they are so realistic that you imagine yourself at the ring-side in Coffroth's Mission Street Arena, at Colma, California.

If you want a show that will please your patrons, play to capacity and get the money at every performance, book these fight pictures at once. Send for contract blank now. Address

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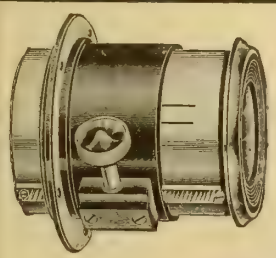

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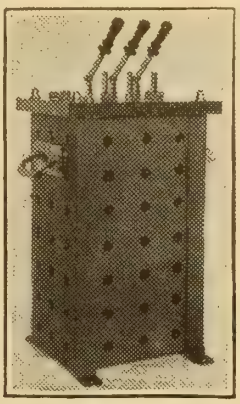

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Stories of the Films.

EDISON MFG. CO.

STROLLING PLAYERS. Synopsis of scenes: Of a troupe of strolling players our picture tells. It presents the manners and customs of other times in a vivid manner. We are transported to the age of romance when players were classed with gypsies and vagabonds. The young lord of a manor becomes interested, in a kindly, sympathetic way, in the wife of one of the players, the manager of the troupe. She is a refined, gentle and delicate creature, while he is a drunkard and bully. Unknown to the rustic audience before whom they play, a real drama is enacted, in larger proportions. But, in the end, we see retribution meted out to the guilty, the innocent protected and virtue triumphant. App. length, 900 feet.

A CRY FROM THE WILDERNESS; or, A Tale of the Esquimaux and Midnight Sun.—Synopsis of scenes: A Hudson Bay trader exchanges beads for seal. He falls in love with a girl in the camp. Her young Esquimau lover becomes jealous and tries to injure the trader, but is prevented by the girl. The Esquimau is banished from the camp. Trader blazing the trail. Stops, has lunch and goes on. He stops at a church on the side of a mountain. Prays and goes on down the mountainside. Trader stops at a cabin on mountain; calls to his friend, who is not there; goes on his way. Young Esquimau coming over mountain, stops at cabin and discovers track of trader and follows him, determined to overtake his rival. The trader discovers the loss of his seal from the sleigh. Tries to find it. The Esquimau sneaks up and surprises the trader. Trader sees him and there is a fight for life. Trader slips on ice and Esquimau wounds him. A Royal mounted policeman in the distance sees the fight and discharges his gun at the Esquimau, pursuing him on horseback. The Esquimau rushes for cliff. Mounted policeman after him. They meet and a fight ensues. Esquimau takes policeman's club and beats him with it. He throws the policeman's body over the cliff. Next day. Father of Esquimau girl leaving camp, tells his daughter he will return soon. Going through the Northern woods, he hears a cry for help. He stops, but does not locate the sound. Trader lying in snow, rises up and calls. Too weak, he faints from loss of blood. Father hearing second call, listens and locates the direction from whence it came. He discovers the trader lying in snow. Binds his wounds. Unloads the trader's sleigh and puts him on it. Father pulls sleigh into camp, telling the Esquimaux of his tribe how he found the trader and that he knew that one of their tribe was to blame, as the young Esquimau swore vengeance before leaving. The Esquimaux rush out to find their banished member. The Esquimaux locate their prey and pursue him over the side of a mountain, but he eludes them. They return to camp, and, taking spears, again continue the chase to find him. The Esquimau is surrounded. He sees there is no hope for him and jumps over the ledge of a precipice. Seven months later. The Esquimau girl has nursed the trader back to life. He proposes to the girl and is accepted. Father consents to the union on condition that he (the trader) will renounce his people and always live with the Esquimaux, which he does. App. length, 900 feet.

ESSANAY FILM MFG. CO.

THE ENERGETIC STREET-CLEANER.—A story picture of a man compelled by the stress of circumstances to apply for a position as street-cleaner or "White Wing." To his great delight he is accepted, and he immediately dons his white garb, secures his broom and gets his final instructions from the foreman. His superior has impressed upon his mind the absolute necessity of sweeping everything clean, allowing nothing to escape his eye, and in his zeal he follows his instructions to the letter, much to the discomfiture of the pedestrians who are unfortunate enough to cross his pathway. He covers everyone with dust or mud, sweeping away all particles that he by his carelessness or energy has upset. He upsets a gentleman and lady as the former is tying the latter's shoe; spatters with mud and water two ladies robed in white duck suits; upsets a grocery boy carrying a sack of flour; overturns a dress suit case belonging to a gentleman who is awaiting a car, scattering the contents upon the street; upsets a waiter carrying a tray of food; sweeps the debris of the street into a manhole as a workman is ascending. There is no limit to his energy until at last a crowd of enraged citizens, ladies and gentlemen, complain to the head of the department. After securing the services of a policeman, the superintendent and the crowd start in search of the sweep, find him continuing his glorious work, and pounce upon him, giving him a dose of his own medicine, and succeed in having him discharged. Length, 450 feet.

A MIDNIGHT DISTURBANCE.—A burglar has entered the top story of a flat by means of the fire-escape, and has the misfortune to arouse the occupants. They give chase, forcing the burglar to return to the fire-escape for an exit. Being closely pursued, the thief is compelled to enter the next window below, arousing the tenant in his hasty endeavor to get away. The pursuers are joined by the person disturbed, and the culprit is

again forced to make the fire-escape. In and out the windows, on and off the fire-escape, the unfortunate burglar is pursued by the ever-increasing mob, through the hallways, knocking everyone down that comes between him and his freedom. At last his Nemesis appears in the shape of a bulldog, who follows him with a persistency that brings about his capture. A German policeman figures prominently in the picture, also a gentleman about to take a bath. The following crowd is dressed in a variety of costumes that adds greatly to the comical events. All the action takes place either in the interiors or upon the fire-escape in mid-air. Length, 525 feet.

KALEM COMPANY.

THE MYSTERIOUS DOUBLE; or, The Two Girls Who Looked Alike.—In this film we tell the story of two girls who were exact duplicates—one a member of a band of roving, thieving gypsies, the other an educated, lovely young girl of a fine Southern family. By chance the gypsies wandered into the town where this young girl lived, and as a result a most remarkable mix-up occurred. Scene I.—Aileen's Betrothal to Dustin. Scene II.—Aileen's Double—The Queen of the Gypsies. Scene III.—Carlos Mistakes Aileen for Irene. Scene IV.—Aileen in the Hands of the Gypsies. Scene V.—Dustin Mistakes Irene for Aileen. Scene VI.—Aileen Escapes from the Gypsies. Scene VII.—Aileen Returns to Her Parents. Scene VIII.—Irene Returns to Her Comrades. Scene IX.—The Robbery. Scene X.—Irene Is Captured. Scene XI.—The Death of Irene.

GAUMONT.

(George Kleine.)

POCKET POLICEMAN.—In time of need the citizen takes from his pocket a neatly rolled parcel; this is unrolled and the uniformed officer ready for service is at hand. The maid about to brush her master's coat finds and experiments with the contrivance. It responds to her manipulation and the officer proves himself very popular. Many very funny occurrences are shown and the climax is reached when the substitute officer gets wet and shrinks to miniature size, whereupon he is presented to a child as a doll. Length, 674 feet.

Gaumont Subject.

JAPANESE MAGIC.—This subject presents a series of illusions in which a Japanese lantern, several dolls, chickens, mice and grasshoppers play a very prominent part. Length, 326 feet.

ACROSS THE BORDER.—In the territory adjacent to Paris a little lad at the age of seven finds upon the church stairway a mite of an infant. He carries it to his home and mother, where the little girl is given every care. Together they start out upon a journey to the city of Paris, where they hope to realize their ambitions and acquire fame and fortune by entertaining the public with music and dance. His strong features make him a desirable "catch," and scarcely have they started on their journey when a young woman concludes to win him by either fair or foul means. She endeavors to induce him to forsake his companion, but this he positively refuses to do, as he is all taken up with the charms and accomplishments of the latter. Disappointed, the woman then determines upon a course by which she hopes to outdo her rival. One of her companions conceals contraband articles in the personal baggage of the performer, and as they pass over the border the customs officials find the secreted articles and place the girl under arrest. The man returns to his home, where he relates his experience. A second attempt to win the young man's love very nearly proves disastrous, and the woman relents and gives herself up to the authorities, who then allow the innocent maiden to return to her home and minister to the wants of her lover. Length, 965 feet.

URBAN-ECLIPSE.

George Kleine.

I HAVE LOST TOBY.—An elderly lady is seen to take her pet dog Toby for an afternoon airing. A number of mischievous lads prove very annoying with their attentions to the dog, but madam finally manages to elude them and safely reaches her home with him. When the husband arrives for his evening meal he finds that his spouse is unprepared on account of her attentions to her canine idol. Much aggrieved, he unceremoniously throws the dog out of the window, thus causing his death. Madam is greatly put out about this and her grief knows no bounds. Her interest in dogs is ever apparent and she falls an easy victim to the intrigue of a designing young man with a trick dog. Length, 403 feet.

MR. PALLET GOES OUT LANDSCAPING.—A zealous exponent of the brush and pallet is in search of a number of prize-winning subjects. His first choice of subject is taken from nature, and as he is completing his sketch local residents crowd about the picture in their efforts to inspect it and unfortunately upset and tear the canvas. He is successful in securing the commission to produce an image of a country woman, but misunderstands the instructions and produces the likeness of a burrow being led by the woman, whereupon he is upbraided and his work destroyed. A rabbit is so successfully reproduced that when placed against

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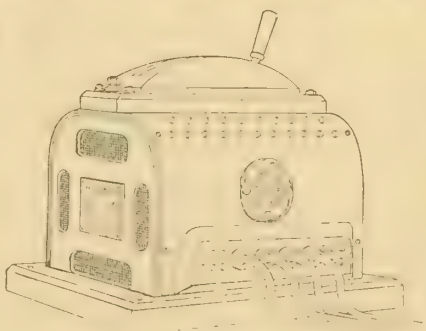

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Shipment, March 26, 1909

A CRY FROM THE WILDERNESS
Descriptive
No 6437 Code, VENTIDIANO
App. Length 950 feet

NEXT WEEK'S SUBJECTS:

Shipment, March 30, 1909

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Comedy
No. 6438 Code, VENTIDIUS
App. Length 500 feet

OH! RATS!
Comedy
No. 6439 Code, VENTIDUCT
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some shrubbery for final inspection a passing hunter mistakes it for the real article and despoils it with shot, precipitating a violent encounter. A brook in a hollow is next chosen as a suitable subject, but the wind is so strong as to blow away his paraphernalia. In disgust he concludes to discard his ambitions for outdoor subjects, betakes himself to his home, where he sets up a study, but fate has apparently determined to undo him and his efforts in this pursuit are equally unavailing. Length, 463 feet.

SELIG POLYSCOPE CO.

BOOTS AND SADDLES.—A story of army life of the '70's on the frontier when the Indians were dissatisfied with the restraint put upon them by the Government. The opening scene of the picture shows Lieutenant Gray in the mess room of the barracks at his favorite pastime, gambling with some of the troopers who were fortunate enough to have some of their pay still left. He is partly intoxicated and quarrelsome. Lieutenant Bradley enters, and in pursuance of his orders, attempts to put a stop to the game. Gray hates Bradley for his good record and because he is a particular favorite of the colonel and his charming daughter, and the idea of Bradley trying to interfere in his nefarious pastime is gall and wormwood to the rascally lieutenant. Forgettinig his bearing as an officer, Gray attacks Bradley, and being no match for that sturdy young athlete, is receiving a sound drubbing when the colonel appears on the scene. Explanations are offered, but the colonel is obdurate and Gray is placed under arrest and taken to the guard house, where in impotent rage he tears his hair and screams out his hatred against the colonel and Bradley, till exhausted he falls sobbing upon his cot. Finally the day of his court martial arrives and he is brought up for trial. The evidence of his guilt is so strong against him that it takes but a short time to dispose of his case. He receives a dishonorable discharge from the army and is ordered to leave the post before sundown. With disgrace staring him in the face on all sides he leaves the barracks, cursing himself and all who have been instrumental in bringing him to justice. Gradually the full realization of his position dawns upon him and he is half-crazed from remorse and self-pity. At last a desperate plan enters his crazy head. He will compel the colonel to sign a recommendation to the War Department to have him reinstated. Waiting until after dark, he enters the colonel's sitting room, and presenting his petition, on his knees begs him to sign it. Aroused to terrible anger by his impudence, the colonel orders him to leave his house before he is kicked out. In desperation, Gray draws his pistol and threatens the colonel's life. But that old Indian fighter is not frightened by this show of bravado, and by the force of his will, backs the maddened lieutenant out of the room and slams the door in his face. Locking it, he starts to return to his chair, when Gray, who has hastened to the window, fires a shot, seriously wounding the brave old man. With a laugh of fiendish triumph he springs on his waiting horse, and riding rapidly away toward the nearest Indian village, soon disappears in the night. At the fort all is confusion and excitement. Colonel Bennett had been shot by Gray, and Gray had escaped. Bradley was the first to recover his levelheadedness, and ordering out a squad of picked men, starts out to capture the assassin, dead or alive. Gray has made his way to the Indian village in the meantime and is already in friendly confab with the chief, and when he has presented a plentiful supply of firewater, the old chief promises to protect him from his pursuers, and so, feeling safe in his present company, Gray proceeds to drown his sorrows in drink. Guessing the direction that Gray would likely travel in, Bradley and his squad soon reach the village, and dismounting he demands from the chief his knowledge of Gray's whereabouts. Old Red Wing stoutly denies any knowledge of the ex-lieutenant. Bradley orders a search to be made. The Indians are sullen and gather around the little body of soldiers. "Look out, sir," suddenly cries Corporal Casey. "Thim divils air armed." He hardly gets the words out of his mouth, when the chief, picking up a handful of dirt, throws it in the air. In an instant the blankets of the warriors are thrown off, disclosing a rifle in the hands of each Indian. A fusilade of shots ring out, and all but Bradley, Casey and Logan bite the dust. Taken completely by surprise, these three survivors are seized and dragged to the center of the village, where a council is held and their death decided upon. But the boys had one friend in the hostile village, a little Indian maiden, "Deer Foot," who loved the colonel's daughter, and knowing that Bradley was her sweetheart, determined if possible to save him. Stealing away, she makes for the post and arrives a few hours later, nearly exhausted. Gasping out her story, she tells them that no time must be lost if they want to save the captain's life. It only takes a few minutes to get a company of Indian fighters in the saddle, and the race for life began. In the meantime the Indians have held their war dance, and tying their prisoners to the stakes, pile brushwood about them and prepare to enjoy the sight of seeing three of their enemies slowly roasting alive in the flames. Gray, now thoroughly drunk, urges the red devils on, and taunts his old comrades with jeers and boisterous laughter. "Good-bye, sir, and God bless you," says Casey to Bradley as the squaws began to apply the torch. A flame shoots up and crackles about the limbs of the captives, when suddenly a cry of warning from an Indian sentry apprises the savages of danger. What is that rumble of thunder that seems to rise from the valley below? "Thank God," shouts Bradley, "it is our boys." Forgetting their captives for the time, the Indians dash for their rifles, but too late. Down the street of the village, two, three, six, eight, a hundred charging cavalrymen are racing toward the captives bound to the stakes. Rifles began to spit fire as the Indians attempted to make a stand, but in a few seconds the whole village is teeming with charging, slashing, daredevil cavalrymen. So sudden has been the onslaught that not an Indian escapes the fate he so richly deserves. Of course, Bradley and his comrades are rescued, while Gray, who was one of the first to fire upon his former comrades, lies with his face buried in the dust, his lifeless hands clutching the dead grass. A fit end for all traitors who turn against their own blood and race. Length, 1,000 feet.

STORIES OF SOME INDEPENDENT FILMS.

The films of which the following are the stories are handled by the Chicago Film Exchange, the Royal Film Exchange and the Globe Film Exchange:

A PROVIDENTIAL CHANCE.—Bianca, the daughter of a poor cobbler, Giovanni Sarte, is in love with a worthless scoundrel. Her father refuses to allow him to marry her, but, in spite of his objections, her affection cannot be decreased. She determines to elope with her lover. One evening, while Giovanni is not at home, she packs up her belongings and leaves the old life behind, after writing a note to her father, stating her determination. The old man returns, and, after searching for his daughter, finds her note. He is heartbroken. Life has no longer its charms. He goes from bad to worse, and, when the next scene opens, two years later, poor old Giovanni is a habitual drunkard. One evening, Bianca, whose husband has deserted her, abandons her baby, leaving it in a park, and leaving a necklace around its neck. Giovanni, returning from one of his carousals, after having absorbed about as much liquor as possible, finds the child by chance and adopts it, not knowing whom its parents might be. Six years later, Giovanni tells the boy how he had found him, and promises to be a father to him forever. Twenty years later, Bianca, now reduced to beggary, goes into a beautiful house, which, unknown to her, is the residence of her father, who has grown rich. She enters the room where he is seated, and the recognition is mutual. Giovanni refuses to forgive her, and she is about to leave, when the young man enters, wearing the necklace she had put on him years ago. She recognizes it in an instant and clasps her son in her arms. Their combined pleadings soften the old man's heart and she is again a happy member of the family. Length, 696 feet.

A WIDOW TO CONSOLE.—A young widow, who has just recovered from the shock of her bereavement, entertains her new beau in the parlor of her home. The next day, when she is taking the air, a vast number of susceptible men are smitten by her charms. They follow her home and find out her address. She goes out soon after, and entering one by one, they bribe the maid to hide them, thinking to surprise the lady and hoping to win her affections. The maid hides one in the clock, another in the fireplace, a third in the closet, and others in various other places. The lady returns, but before the crowd can make their presence known to her, her beau enters and the woful actions of the multitude of would-be's at what ensues are most comical to behold. Length, 200 feet.

A GOOD EXCUSE.—A gentleman, wishing to go out with the boys, tells his wife that he is sick. He induces a friend to take his place in the bed. His friend is, unfortunately for him, a little shortsighted. The maid brings in a bottle and sets it down near the bed. Our friend, thinking it to be whiskey, drinks the entire contents of the bottle. As he does so, he exposes the label to our view; "Hunyadi Water." His thirst spoils his friend's plan, for, a few hours afterward, his groans attract the attention of the wife, who enters the room and discovers the substitution. She is beating him severely when her husband enters, and he comes in for his share of the beating, too. Length, 200 feet.

THE BURDEN OF DEBT.—The only child of a poor tailor lies ill in bed. They have no money to buy medicine for it, and it rapidly gets worse. One day, a rich banker comes in the store to have a suit of clothes made. The tailor borrows some money from him, giving him a promissory note. Some time afterwards, when the note becomes due, the banker demands payment. The tailor is unable to comply with his request, whereupon the banker makes love to the wife of the tailor. The enraged tailor forcibly ejects the banker from the store. The poor man is deprived of his shop, and gets a job as laborer. He has the misfortune to overturn a wheelbarrow load of bricks upon the foot of a visitor, and is discharged. He tells his wife about his ill-luck and she resolves, unknown to him, to get the money from the sale of their former possessions from the banker. He, in the

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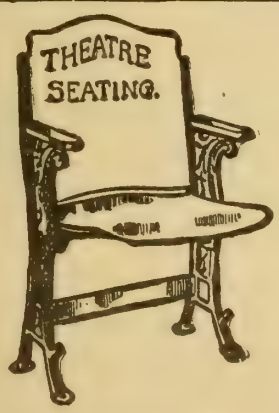

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meantime, has become stricken with remorse, and readily grants her request. She hastens home just in time to save her husband from committing suicide, and all ends well. Length, 704 feet.

PRASCOVIA.—Prascovia, a beautiful Russian girl, is living alone with her father. One day, the old man is arrested by the Russian Police. All of her pleas are in vain; her father is carried off and put to hard labor. One day, as she is walking, she passes the Governor of the Province, his aide and his young son. The latter, while romping about falls down a steep embankment, and is rendered unconscious. Prascovia courageously descends the dangerous declivity and rescues the inanimate boy. The Governor offers, as a token of his gratitude, to grant her any request. Of course she asks for the release of her father. She obtains the Governor's pardon and hastens to the penitentiary. Her father is released and all ends well. Length, 440 feet.

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"AND A LITTLE CHILD SHALL LEAD THEM."—This is one of the most pertinent proverbs ever propounded, for the tiny hand of the babe has power to turn the universe. Ever since the foundation of the world has the little child been the ruling potentiality. The child has stimulated our every action, spiritual and actual, since the night at Bethlehem. The house divided against itself has been united by the child, as was the case in this story. The death of the first born, at the age of two, left the couple almost inconsolable, and the little toy dog, which the baby held in its arms, in its last moments, was indeed a cherished remembrance. Seven years after the husband became so deeply engrossed in his business affairs as to neglect to some extent his wife and second child, a girl of six. The wife complaining of his indifference, a quarrel ensues. She decides to leave him. Arrangements for a separation are made, and a division of effects takes place. Everything is disposed of when the little girl picks up the toy dog of her dead and gone brother, and says, "Mamma, who takes this?" Well the scene that transpires defies description and it is sufficient to say that it is the most touching episode ever portrayed. The separation does not take place. 340 feet.

A BURGLAR'S MISTAKE.—A thrilling story of an attempt at blackmail. How many of us are wont to look back and wish that we might blot out from our memory the ever recurring specter of the follies of our youth. Such was the experience of Henry J. Newman, a wealthy banker, who, in the flippant Spring of his life was guilty of a slight indiscretion which now in the sober Autumn of his existence seems so iniquitous that he fain would forget it, and above all keep it from knowledge of his family, not that it was enormous, for it was not, as Newman was a man whose standard of morals was high. However, this one false step was known of by Dick Folson, an unconscionable wretch, who, knowing Newman's sensitive nature, sees in the episode an elegant chance for graft—or rather blackmail, which he proceeds to take advantage of. He writes a letter to Newman telling him he has convincing proofs of the affair and asking if it is worth to him $300 a month to keep mum? If not Mrs. Newman will be apprised of all. The letter arrives at a most opportune time to lend success to Folson's design, for Newman is surrounded by his little family, enjoying to the extreme mellifluous domesticity. He goes to his office and sends an answer to Folson saying that his demand is unreasonable and begging him to have pity. Folson writes an answer, but on second thought goes to Newman's office himself and to Newman's entreaties simply replies that it is either $300 a month—the first payment at once—or he will expose him to his wife. Newman at length yields and Folson goes away satisfied for the month at least. The money does not last long under the strain of Folson's dissipations and a week later finds him broke again. In this condition he is visited by one of his companions, who is setting out on a burglaring expedition and wants his assistance. In his present frame of mind he is ready for anything, and so readily consents, not even bothering to inquire where the job is to be pulled off. Arriving at the house they effect an entrance, and get to work gathering up the articles of value. It is not long before they are surprised by someone coming, and start to beat a hasty retreat. One of them gets out, but Folson stumbles and falls and the man of the house is on him, with revolver in hand. Folson scrambles to his feet and finds himself face to face with Newman. For a moment he feels easy, as he assumes he is safe, but the awful reality dawns on him when Newman tells him he can now without compunction put him out of the way forever, for is he not a burglar? And is it not perfectly reasonable for him to shoot him as such? Well you may be sure that Newman does not let slip this opportunity of assuring himself and his family peace of mind from now on, so when the police carry off the inanimate form of the intruder. Length, 959 feet.

THE DECEPTION.—Of all the agonies of life, that which is most harrowing is the conviction that we have been deceived where we placed all the trust of love, and this is most apparent to Harry Colton, a young artist in the action of his

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wife, Mabel. It has been an ardous struggle for fame with poor Harry and when poverty's wolf is growling at their threshold he resolves to go out and seek employment which may not be as congenial as art, but will prove decidedly more remunerative. But his wife will not allow it. She pleads with him to hope on, work at his painting while she goes to seek a position as teacher of piano at the Conservatory. His ambitious spirit is compelling and he allows her to go. Piano lessons, indeed. The brave girl gets a job in the laundry at the washtubs. However, she has grit and with her first day's pay—one dollar—she drags her sore body homeward, stopping on the way to buy a few provisions. Dauntless she goes the next day to give "piano lessons," at the washboard, and while away an art collector calls on Colton and purchases his masterpiece for a goodly sum, with a promise of more purchases to come. His joy is boundless and he cannot wait until evening to tell Mabel the good news, so he rushes to the Conservatory, and, of course, does not find her. She has never been there; they don't know her. He stands for a moment paralyzed. "My God! she has been deceiving me. I shall cast her off for ever." And rushing home he is writing a farewell note, when the door opens and poor Mabel is carried in a sorry sight to behold. She had fallen into one of the tubs of boiling suds and her arms are scalded from hands to shoulders. Harry, when he realizes the awful sacrifice of the girl, and all for him, is about to gather her in his arms, but she cries with pain, and he can only kiss the tip of her finger. The subject is a beautiful story of a woman's self-sacrificing love. Length, 653 feet.

INDEPENDENT FILMS.

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Marriage in Haste	Lux
The Duel	Lux
Taming a Husband	Eclaire
Hat Making	Aquila
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Shooting the Rapids in Japan	Raleigh & Roberts
Italian Cavalry Maneuvers	Ambrosia
Tylda and Her Lions	Raleigh & Roberts
Duplicate Vases	Lux
A Borrowed Suit	Eclaire
The Dragonad	Eclaire
Compassion	Eclaire
In the Land of the Hindoo	Raleigh & Roberts
Mother-in-Law Too Kindhearted	Eclaire
Brisquet	Eclaire
Chasing the Helmet	Eclaire
The Statue	Eclaire
The Ghost	Eclaire
The Mesmerist	Eclaire
Louis the XVII.	Lux
Rifle Bill No. 5	Eclaire
Dream of Featart	Eclaire
Lo Pifferaro	Eclaire
House of Disagreement	Lux
Procession in Japan	Raleigh & Roberts
Removing	Lux
Matrimonial Agency	Lux
For Honor	Lux
Zoological Gardens	Raleigh & Roberts
United by Misfortune	Eclaire
Magic French Horn	Lux
Runaway Dog	Lux
Recommended Servant	Lux
The Chambermaid and the Dwarf	Eclaire
Chasi Movement	Lux
Irritable Woman	Lux
Five Minutes Interview	Lux
The Stolen Inheritance	Lux
The Prophecy	Eclaire
Two Fathers	Aquila
Maternal Protection	Lux
Main Clues	Eclaire
High Game	Warwick
Foolshead Wishes to Commit Suicide	Itala
Foolshead, King of Police	Itala
Service of a Friend	Eclaire
State Secret	Eclaire
Galileo	Warwick
Mail Carrier's Daughter	Hepworth
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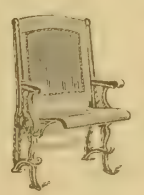

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Feb. 4—The Brahma Diamond (Dramatic).....1036 ft.
Feb. 8—A Wreath in Time (Comedy).....558 ft.
Feb. 8—Edgar Allen Poe (Dramatic).....450 ft.
Feb. 15—The Curtain Pole (Comedy).....765 ft.
Feb. 15—His Ward's Love (Dramatic).....235 ft.
Feb. 18—The Hindoo Dagger (Dramatic).....583 ft.
Feb. 18—The Joneses Have Amateur Theatricals (C).400 ft.
Feb. 22—The Politician's Love Story.....526 ft.
Feb. 22—The Golden Louis.....474 ft.
Feb. 25—At the Altar.....972 ft.
Mar. 1—His Wife's Mother (Comedy).....523 ft.
Mar. 1—The Prussian Spy (Dramatic).....465 ft.
Mar. 4—A Fool's Revenge (Dramatic).....1000 ft.
March 8—The Roue's Heart (Dramatic).....755 ft.
March 8—The Wooden Leg (Comedy).....240 ft.
March 11—The Salvation Army Lass (Dramatic)....926 ft.
March 15—The Lure of the Gown (Comedy).....547 ft.
March 15—"I Did It, Mamma" (Pathetic).....342 ft.
March 18—The Voice of the Violin (Dramatic)....975 ft.
March 22—The Deception (Dramatic).....653 ft.
March 22—"And a Little Child Shall Lead Them"...340 ft.
March 25—A Burglar's Mistake (Dramatic).....959 ft.

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Jan. 26—A Romance of Old Madrid (Dramatic).....900 ft.
Feb. 2—The Origin of Beethoven's Moonlight Sonata 900 ft.
Feb. 9—A Bachelor's Supper (Dramatic).....850 ft.
Feb. 12—The Saleslady's Matinee Idol (Comedy)....900 ft.
Feb. 16—A Daughter of the Sun (Dramatic).....850 ft.
Feb. 19—The Uplifting of Mr. Barker (Comedy)..900 ft.
Feb. 23—The Landlady's Portrait (Comedy).....585 ft.
Feb. 23—The Janitor's Bottle (Comedy).....405 ft.
Feb. 26—Left Out (Dramatic).....900 ft.
March 9—The Colored Stenographer (Comedy).....635 ft.
March 9—Mary Jane's Lovers (Comedy).....265 ft.
March 12—The Star of Bethlehem (Scenic).....950 ft.
March 12—A Canadian Winter Carnival (Scenic)....1000 ft.
March 16—A Midnight Supper (Comedy).....535 ft.
March 16—Love Is Blind (Comedy).....420 ft.
March 23—Strolling Players (Dramatic).....900 ft.
March 26—A Cry from the Wilderness (Dramatic)..900 ft.

ESSANAY FILM MFG. COMPANY.

Jan. 27—A Cure for Gout (Comedy).....540 ft.
Jan. 29—A Modest Young Man (Comedy).....900 ft.
Feb. 5—Adventures of an Old Flirt (Comedy).....900 ft.
Feb. 3—The Musician's Love Story (Dramatic)....1000 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 24—The Tell-tale Blotter (Dramatic).....
Mar. 3—Shanghaied (Dramatic).....1000 ft.
March 17—The Road Agents (Serio-Dramatic).....1000 ft.
March 24—An Energetic Street Cleaner (Comedy)....450 ft.
March 24—A Midnight Disturbance (Comedy).....525 ft.

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Mar. 2—The Piano Teacher (Dramatic).....857 ft.
Mar. 6—In Sore Straights (Dramatic).....522 ft.
Mar. 6—Walking on His Toes (Comedy).....406 ft.
March 9—The Blacksmith's Bride (Dramatic).....720 ft.
March 9—The Postal Clerk (Dramatic).....292 ft.
March 13—The Smoking Lamp (Comedy).....324 ft.
March 13—Buttes Chaumont After a Snow Storm282 ft.
March 13—The Irresolute Man (Comedy).....387 ft.
March 16—Innocent, But Found Guilty (Dramatic)..750 ft.
March 16—The Musician's Dream (Farce-Comedy)...255 ft.
March 20—The Secretary's Revenge (Dramatic).....786 ft.
March 20—The Survivor's Story (Comedy).....195 ft.
March 23—Pocket Policeman (Comedy).....674 ft.
March 23—Japanese Magic (Magical).....326 ft.
March 27—Across the Border (Drama).....905 ft.

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Feb. 3—Moving Furniture (Comedy).....370 ft.
Feb. 3—Summer Sport (Scenic).....236 ft.
Feb. 19—James and Catherine.....450 ft.
Feb. 19—The Barber's Christening.....540 ft.
Feb. 26—Sherlock Holmes (2).....680 ft.
Feb. 17—The Caliph's Adventures.....564 ft.
Feb. 19—James and Catherine (Comedy).....450 ft.
Feb. 19—The Barber's Christening (Comedy).....540 ft.
Feb. 26—Sherlock Holmes II (Dramatic).....680 ft.
March 3—The Blind Foundling (Dramatic).....570 ft.
March 3—The False Superintendent (Comedy).....510 ft.
March 3—Sherlock Holmes III. (Dramatic).....890 ft.
March 5—The Chimney Sweep's Birthday Dream (Comedy).....544 ft.
March 5—Round the Lake of Constanz (Scenic)....344 ft.
March 5—The Capricious Monument (Comedy).....361 ft.
March 14—The Love of a Fisher Girl.....575 ft.
March 14—The Artist's Model's Sweetheart.....400 ft.
March 14—From the North Cape.....430 ft.

KALEM COMPANY.

Jan. 29—The Octoroon (Dramatic)..... ft.
Feb. 5—The Detectives (Dramatic).....800 ft.
Feb. 12—The High Diver (Dramatic).....895 ft.
Feb. 19—Sporting Days in the South; or, The Making of a Champion (Dramatic).....940 ft.
Feb. 26—The New Minister.....865 ft.
Mar. 5—The Old Soldier's Story (Dramatic).....
March 12—The Seminole's Vengeance (Historic).....920 ft.
March 19—The Cracker's Bride (Dramatic).....
March 26—The Mysterious Double (Dramatic).....800 ft.

LUBIN.

Feb. 22—The New Governess (Dramatic).....895 ft.
Feb. 25—Love Me, Love My Dog (Comedy).....650 ft.
Feb. 25—A Game of Chess (Comedy).....290 ft.
March 1—A Dime Novel Detective (Comedy).....820 ft.
March 4—The Last Call (Dramatic).....485 ft.
March 4—I'll Only Marry a Sport (Comedy).....395 ft.
March 8—The Stowaway (Dramatic).....820 ft.
March 11—The Little Rag Doll (Dramatic).....460 ft.
March 11—Which Was the Happiest Time in Your Life? (Comedy).....420 ft.
March 15—A Cowboy Argument (Dramatic).....600 ft.
March 15—Talked to Death (Comedy).....215 ft.
March 18—Reforming a Husband (Comedy).....530 ft.
March 18—Uncle Reuben's Courtship (Comedy).....350 ft.

PATHE FRERES.

Feb. 15—The Hand (Serio-Dramatic).....850 ft.
Feb. 17—The Assassination of the Duke of Guise (Dramatic).....853 ft.
Feb. 19—His First Flight (Comedy).....397 ft.
Feb. 19—Choice of Weapons (Comedy).....315 ft.
Feb. 19—How Mother-in-Law Got Even (Comedy)...197 ft.
Feb. 20—Exacting Father-in-Law (Comedy).....423 ft.
Feb. 20—Now I'm Here, I'll Stay (Comedy).....453 ft.
Feb. 22—The Miser (Dramatic).....519 ft.
Feb. 22—Grand Canal, Venice (Scenic).....410 ft.
Feb. 24—What a Uniform Will Do (Comedy).....495 ft.
Feb. 24—A Little Coquette (Serio-Dramatic).....367 ft.
Feb. 26—The Jolly Trio's Dream (Comedy).....417 ft.
Feb. 26—Mr. Jonah Gets a Little Dust in His Eyes (Comedy).....184 ft.
Feb. 26—Topsy-Turvy (Comedy).....318 ft.
Feb. 27—Hypnotic Subject (Comedy).....479 ft.
Feb. 27—Florrie's Birthday (Comedy).....433 ft.
March 1—The Test (Dramatic).....475 ft.
March 1—The Suffragette's Dream (Comedy).....407 ft.
March 3—The Guilty Guardian (Dramatic).....466 ft.
March 3—The Man Monkey (Comedy).....394 ft.
March 5—A Bad Shot (Comedy).....590 ft.
March 5—Behind In His Rent (Comedy).....358 ft.
March 6—Dr. Wright's Invention (Comedy).....525 ft.
March 6—Forced to Play Cop (Comedy).....358 ft.
March 8—All's Well That Ends Well (Comedy)....479 ft.
March 8—When Love Will (Comedy).....475 ft.
March 10—Little Cyril, the Runaway (Dramatic)....695 ft.
March 10—He Can't Lose Wifie's Ma (Comedy).....295 ft.
March 12—Convict's Revenge (Dramatic).....436 ft.
March 12—Educating the Blind (Educational).....476 ft.
March 13—Sad Awakening (Dramatic).....656 ft.
March 13—Visit from the "Down Home Folks" (D.).302 ft.
March 15—Vampires of the Coast (Dramatic).....590 ft.
March 15—Unusual Elopement (Comedy).....384 ft.
March 17—The Ringleader (Dramatic).....594 ft.
March 17—Jealous Hubby (Comedy).....341 ft.
March 19—Tommy's Own Invention (Comedy).....442 ft.
March 19—Summer Home for the School Children of Paris (Scenic).....462 ft.
March 20—The Return of Ulysses (Dramatic).....925 ft.

SELIG POLYSCOPE COMPANY.

Jan. 21—Love and Law (Dramatic).....950 ft.
Jan. 28—The Prairie Town Romance (Dramatic)....1000 ft.
Feb. 4—Stirring Days in Old Virginia (Historical).1000 ft.
Feb. 18—King of the Ring (Dramatic).....1000 ft.
Feb. 1[illegible]—On the Warpath.....1000 ft.
Feb. 25—The Skipper's Daughters (Dramatic).....1000 ft.
Mar. 2—With Taft in Panama (Scenic).....1000 ft.
Mar. 4—The Mad Miner (Dramatic).....
March 4—The Mad Miner (Dramatic).....870 ft.
March 4—Outing Pastimes in Colorado (Scenic).....125 ft.
March 18—Boots and Saddles (Dramatic).....1000 ft.

URBAN-ECLIPSE.
George Kleine.

Feb. 24—Polka on Brain (Comedy).....445 ft.
Mar. 3—The Sailor's Belt (Dramatic).....483 ft.
Mar. 3—An Embarrassing Present (Comedy).....410 ft.
March 10—Mother-in-Law's Day in the Country (C)..350 ft.
March 10—Rivalry (Dramatic).....367 ft.
March 10—South American Indians (Scenic).....288 ft.
March 17—Master Goes Shopping (Comedy).....331 ft.
March 17—Cremation on the River Ganges (Scenic)..176 ft.
March 17—The Celebrated Mountain Climbers (C.)..393 ft.
March 24—I Have Lost Toby (Comedy).....403 ft.
March 24—Mr. Pallet Goes Out Landscaping (C.)....463 ft.

VITAGRAPH COMPANY.

Feb. 9—Jessie, the Stolen Child (Dramatic).....560 ft.
Feb. 9—A Clever Trick (Comedy).....345 ft.
Feb. 13—An Irish Hero (Dramatic).....735 ft.
Feb. 13—Lost in a Folding Bed (Comedy).....247 ft.
Feb. 16—The Honor of the Slums (Dramatic).....630 ft.
Feb. 16—How the Kids Got Even (Comedy).....325 ft.
Feb. 20—"C. Q. D." (Dramatic).....850 ft.
Feb. 23—The Poor Musician (Dramatic).....652 ft.
Feb. 23—Perpetual Proposals (Comedy).....296 ft.
Feb. 27—Saul and David (Dramatic).....1000 ft.
March 2—And His Coat Came Back (Serio-Dramatic).600 ft.
March 2—Mogg Megone (Dramatic).....390 ft.
March 6—A Day in Washington (Scenic).....350 ft.
March —Inauguration of President Wm. H. Taft 600 ft.
March 9—Adventures of a Drummer Boy (Dramatic).620 ft.
March 9—Parted, But United Again (Dramatic)...310 ft.
March 13—Kenilworth (Dramatic).....985 ft.
March 16—A Home at Last (Dramatic).....700 ft.
March 16—A Cure for Rheumatism (Comedy).....275 ft.
March 20—A Friend in the Enemy's Camp (D.).....520 ft.
March 20—A Brave Irish Lass (Dramatic).....435 ft.
March 23—Cohen at Coney Island (Comedy).....660 ft.
March 23—Cohen's Dream of Coney Island (Comedy).295 ft.
March 27—King Lear (Tragic).....960 ft.

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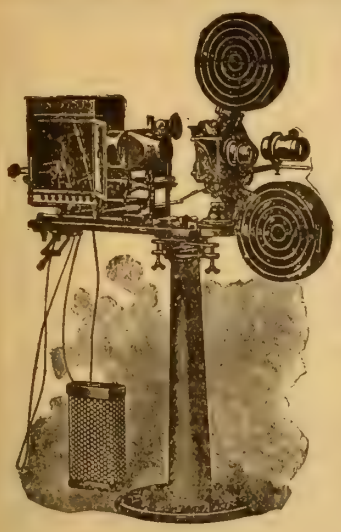

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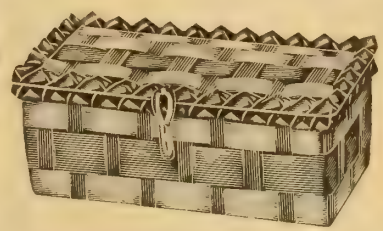

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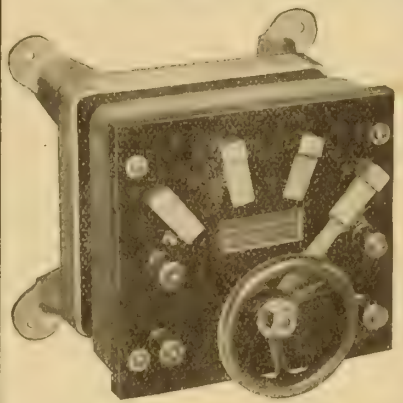

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Comedy. Approximate Length, 562 Feet.

RELEASE, TUESDAY, MARCH 30, 1909.

This series illustrates the perpetration of a practical joke of a young lady upon her lover. She visits the office of the superintendent of the police and while there dons the uniform of an officer. Thus attired she passes through the office where her lover, also a friend of the superintendent, is relating his troubles.

Out on the street she is called upon to perform the duties of an officer and this gives rise to several very amusing incidents.

Arriving at her home after a number of trying experiences she is glad of the opportunity to change her attire and return the troublesome uniform.

At the superintendent's office she again meets her lover and both leave, happy again in each other's company.

Excellent photographic detail and action.

"THE POLITICIAN"

Comedy. Approximate Length, 361 Feet.

RELEASE, TUESDAY, MARCH 30, 1909.

A very appropriate subject depicting interesting incidents enacted at an election. The candidate for office delivers many speeches and gives many evidences of his good faith in the doctrines and tenets of his party. He proves himself the friend of his constituents and when the election is concluded and he is placed in office his friends all flock to him to hold him to his campaign promises.

"UNCLE'S PALM TREE"

Comedy. Approximate Length, 406 Feet.

RELEASE, SATURDAY, APRIL 3, 1909.

Uncle surprises his favorite nephew by a short visit and as a token of regard brings with him a palm tree.

The nephew and his wife show their appreciation of the gift by carrying it with them whenever they go out, but it proves the source of much trouble, and when they water it they precipitate a violent encounter with the tenants of the lower flat, resulting in a riot call.

They conclude to demolish the plant and are thus engaged when the donor appears and takes serious offense at their apparent insult.

When the work of devastation has been completed our friends find out that the plant was only artificial and they grow highly indignant.

"BENARES"

Educational. Approximate Length, 456 Feet.

RELEASE, SATURDAY, APRIL 3, 1909.

A highly educational and interesting series of views pertaining to life and customs in Benares, India.

VIEWS ILLUSTRATED:

A Day in Benares—The Temple of Knowledge—The Monkey—Golden Temple Carriers and Carriages—Shoemaker—Hindoo—Barber—The River Ganges—The Sacred Path—The Old Palace Ruins—Fakirs.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co

"BENEVOLENT EMPLOYER"

Comedy. Approximate Length, 561 Feet.

RELEASE, WEDNESDAY, MARCH 31, 1909.

Benevolence of the character depicted in this series of views is seldom encountered and is almost without bounds.

The employer receives his men with great cordiality and when he learns that each suffers from some particular ailment or malady he ministers to their wants. At noon he has luncheon served to them and later grants them leave of absence and they go to a neighboring saloon to play cards.

During the afternoon they threaten to go on strike and are with difficulty induced to remain.

Other incidents portrayed make this series very amusing and entertaining.

"ARABIAN HORSEMEN"

Topical. Approximate Length, 307 Feet.

RELEASE, WEDNESDAY, MARCH 31, 1909.

A very exciting series of cinematographic views showing the habits and customs of the Arabian Horsemen and giving a good demonstration of their remarkable skill in the saddle.

The manoeuvres incumbent upon routing rebel tribes are very accurately shown.

Interesting and of good quality in every detail.

GEORGE KLEINE

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. 662-664 Sixth Ave., New York

Moving Picture World

With which is Incorporated

The Exhibit.

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The World Photographic Publishing Company,
125 East 23d Street (Beach Building), New York.
Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

G. P. VON HARLEMAN, Western Representative.
913-915 Schiller Building, Chicago, Ill.
Telephone, Central 3763.

Entered at the General Post Office in New York City as Second Class Matter.

Vol. 4 MARCH 27 No. 13

Editorial.

A statement issued by the Motion Picture Patents Company confirms what has been said before, but which has been more or less discredited, that their policy and aim is to uplift the moving picture business. To accomplish this it seems that their forces are arrayed against the showman who runs an undesirable place. Not necessarily the man who runs a small place, but the small man who runs his show so that it comes under the ban of the municipal authorities. As long as no unjust methods are adopted to carry out this plan of reform no one can cavil at their policy, especially while their pruning methods are confined to the exhibitors of their own licensed films.

* * *

We have it direct from the President of the International Projecting and Producing Company that they also will work along the same lines, and through their exchanges, endeavor to elevate the business to a higher standard. It would therefore seem that these competing forces are not fighting against each other so much as against the undesirable element that has brought the business into the limelight of public opprobrium. This looks well and sounds well, and the Moving Picture World is with them, side by side.

* * *

Twelve subjects, aggregating about 6,000 feet, were released by the International Projecting and Producing Company on Monday. They had ample supply on hand to meet any demand, but the independent exchanges are not buying as rapidly as they are talking. Their demand for American subjects will, in another week, be also put to the test, as two factories in this vicinity have got busy and we are assured that three, and possibly four, American subjects will be regularly supplied from now on.

* * *

With this plentiful supply, and competition on the basis of quality, we look forward to an impetus in the moving picture field that will place it on the highest pinnacle of the amusement world. The popular show for the people, and, under the rigid censorship now being enforced, the *best* amusement for the public.

To the Manufacturers.

Monday last, March 22, was the release day of a great number of reels of Independent film subjects from Europe, which are now being shown, and successfully shown, in the moving picture theaters of the United States. More subjects are on their way. They are, we learn, in constant demand from day to day, and the result is that the moving picture theaters of the United States are largely supplied with pabulum of foreign manufacture.

Commenting upon the outbreak of the Independent movement a few weeks ago, we pointed out that the battle which had started would be one of quality. Morals, ethics and commercial principles have nothing to do with the matter. The ordinary patron of a moving picture theater is supremely indifferent as to whether the picture he looks at is a "trust" product or an Independent product. All he wants is his money's worth. If he gets that he is satisfied, and goes again.

We refrained from committing ourselves to any opinion as to the qualities of these imported pictures before seeing them, not once, but often. We have seen them, and common honesty obliges us to say that in respect of photographic and other qualities they are, at least, the equal of the American product; in fact, it is a moot point whether they are not better. The associated manufacturers, in fact, are face to face with the very severest form of competition—namely, superiority of product. This we say after much deliberation. On purely patriotic grounds we should like to feel otherwise, and so indeed we hope to do before long.

Meanwhile the position of the American film manufacturer is perhaps not all that could be desired. Rumor has it that his market is limited, whereas aforetime it was unlimited. Now comes the imported product in keen competition. The situation is poignant and fraught with much speculation. We have never undervalued the position or strength of the Independent movement as affecting the film market, and from the fact, published in our last issue, that the duty on films is not to be raised unless the Government is successful in its proposed appeal, it certainly looks as if the film importers hold a very strong hand. They have only to continue their campaign as successfully as they appear to have commenced it to make good all their claims. Whether they will remains to be seen.

There is, therefore, one lesson which we hope will not be lost upon the American manufacturers—namely, that they have entered on a real battle of quality. There is no sentiment about this matter. The continental European manufacturers are ahead of their American competitors at all points of the game. We know this from actual personal experience and observation of the working conditions. There is probably no moving picture factory in the United States of America so well equipped, technically and otherwise, as several foreign factories that we know of. This fact admits of no dispute at all. It is proved by the quality of the pictures turned out. We conclude this article, which is written in the best interests of American manufacturers, by quoting from the Moving Picture World of February 13, "Captital is not everything in the moving picture field where a severe competition of *quality* has set in. *Quality*, gents, I repeat."

The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER III.

The Studio.

Ample stage room in moving picture making is a *sine qua non* for many reasons: first of all there must be space for the handling of crowds of persons. Not all moving picture plays are restricted to three or four characters. Popular dramas and similar works require the co-operation of many characters, with the necessary space for controlling them. The moving picture manufacturer, therefore, is wise in giving himself plenty of elbow-room. There are some films now before the public which show 60 or 70 persons, not to mention horses and vehicles, etc., on the stage at one time. So it is obvious that the producer needs ample stage accommodation some time or other. Anybody familiar with the making of moving pictures can see that some of the American manufacturers are restricted in the choice of subject by exiguity of stage space. Their plays are produced in very shallow rooms, and so the scope for dramatic action is limited. It would be invidious to name names, but those at whom this criticism is pointed should take the hint, if they want to be in the forefront of progress. The public is well educated up to the matter. An important question to decide is, whether the stage should be indoors or outdoors. Most of the best work produced at the present time is made in the open air, for there you get naturalness of lighting coupled with naturalness of grouping. Such conditions, however, are not always obtainable. Pathe and the Kalem Company are noted for the excellence of their outdoor work, and their example is one to be followed if possible. Pictorial photography of the stationary kind is best done *en plein air*, as photographers know, and the same rule should hold good with regard to moving pictures. Climatic uncertainties, however, make outdoor moving picture photography something of a luxury. The daily routine of work is best done in a studio. And here we are brought face to face with the question, Which is the best kind of light to work by? Natural light admitted through a glass roof, or artificial light obtained by electric current?

The latter, of course, has its advantages. You can get a steady, constant light of any amount of candle power, thus making you independent of daylight altogether. You can shorten your exposures as much as you wish; you can get numerous variations of stage lighting, and can approximate your effects to those obtained by daylight. I say approximate advisedly. Artificial light photography can be made to so closely resemble daylight work that only experience can detect the difference; but there is a difference, and it is perceptible in the enlarged pictures, which have a certain harshness and unreality of illumination, due to the fact that the light is thrown on the stage from many sources, instead of as in natural light proceeding from a common source, and therefore following certain clear rules as to the disposition of shadow, half-tone, highlight, etc. There is another thing to be considered, and that is the very great expense of using a large volume of artificial light. Current is costly. Daylight, when you get it is inexpensive. Moreover, the current varies in intensity, and so must the exposure. Another feature of the matter is that, spectroscopically, artificial light differs from daylight. consequently the element of color asserts itself. A perfect substitute for daylight has to be discovered, although therectically it seems easy enough to make an artificial spectrum exactly corresponding, ray for ray, to the solar spectrum.

It is not necessary, perhaps, to press this point to its utmost limits, but it may be taken as axiomatic on the grounds stated—that a daylight studio is the best for all around work in moving picture making. I am aware that at the present time several new moving picture plants are being projected, and it will be well, therefore, if those responsible for their construction and equipment would bear these facts in mind. I know of one large factory which depends for its light on electricity. It is costly, and it is inefficient. For a fraction of the expense which this installation entailed, a glass roof studio could have been erected on the top of the building, and, besides saving money, much more satisfactory results would have been made. In all this I am keeping in view the photographic quality of the picture, its proper and natural lighting, its modelling, freedom from shadows and truth of tone rendering. In other words, I am putting it up to the manufacturers to pay a little closer attention to the photography of the subject in accordance with established theory and practice. There is, after all, only a difference of degree. A good studio portrait or group and a good series of the same subject, which is, after all, what your moving picture is, nothing more nor less then the same. In many moving picture factories it is the photographic end which receives the scantiest attention, being more often than not left in the hands of ignorant empirics, who have failed to make good as professional photographers.

Topical or occasional work need not be considered in this chapter, because the operator must make the best of his opportunity—whether it be a Presidential Inauguration in a March blizzard or the home-coming of the Pacific fleet off the coast of Virginia. This kind of thing belongs to the accidental moving picture work Failing an open-air studio in Arcadia, "where it is always afternoon" and the characters can be handled just as Shakespeare handles his characters in the Forest of Arden (as shown in his play, "As You Like It"), the ambitious maker of moving picture films is urged to do the work under the glass roof. Plenty of space; plenty of glass built on the lean-to principal; plenty of light; plenty of reflectros; plenty of blinds for shutting off the superfluous light controlling the shadows, and here you have in a simple form a specification for the kind of studio in which moving picture work is best done. On the other hand it is advantageous to have command of the electric light as well, for producing interior effects at night time. The ideal combination of lights is daylight and electricity, either being usable at discretion. The greater part of the work, however, will probably be done by the former; but the latter is always handy. Some successful daylight studios are built away from cities, and so the highest actinic value of the light is obtainable. This is of importance, as there is a great deal of smoke and haze around the town, which lessens the value of the light.

One of our theatrical contemporaries which "purports to cover moving picture news" is not conspicuous for a sense of humor. Apropos our remark that we "awaited developments and results" of the suggested investigation of the moving picture "trust" we are oracularly twitted with gravity. Be that as it may, we shall go on waiting and so, we imagine, will our self-constituted critic, gravely or not, as he chooses to do.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

Special pains were taken during the past week to watch developments, actions and fluctuations in the field of nickelodeons and other users of moving pictures, and I am obliged to admit that never in the history of that line of business has there been manifested more feeling of uncertainty, discontent and ill-humor than is shown at present. This is the case both in the ranks of the Licensed and Independent people. The complaints made by the former are many and varied. The latter complain chiefly of the slowness with which the loudly proclaimed relief is being brought into play. "It is all very well," they say, "to warn us against the trust and paint in brilliant hues a picture of freedom and independence, but we need film subjects."

* * *

In the matter of sentiment, the Independents are in the lead this week by many miles. All will admit that, by a great majority, the exhibitors are of, or come from, the people who are bitterly opposed to arbitrary measures in any form, and nothing under the great heavens is more distasteful to them than to be placed in a position where they must feel that they are being whipped into line.

* * *

Almost eight weeks have elapsed and, notwithstanding a stupendous force of lawyers and minor employees have been in the harness, the Motion Picture Patents Company has apparently made as little progress in behalf of its constituents as the Independents have. In this respect it stands horse and horse as to both factions.

* * *

Some time has elapsed since the press agents heralded the arrival in this country of the cream, head and brains of the European manufacturers, who were to crush the American octopus, but the principal fruits of the arrivals and subsequent mass meetings have been promises. Exhibitors have been going over to the Licensed side daily, because there were not sufficient Independent subjects on the market. The Independents realized this and have, within the past few days, reiterated their assurances and released some subjects. There is no bitterness of feeling towards the Independents on the part of the exhibitors; on the contrary, the feeling is quite the reverse, and should the Independents at this time, or in the near future, be able to release the quantity and quality of subjects required it is dollars to doughnuts that there would be a tremendous falling off in the business of the licensed film renting exchanges. There is no bias or guesswork about this. It is a plain statement based upon facts.

* * *

It should not be inferred from this that the exhibitors prefer the subjects of the independent concerns to the others. Such is not the case. But the feeling of the exhibitors is most bitter against the Patents company and its methods, and those who are abiding by them are only doing so until such time as they find the independent supply of films will be adequate for the demand. When this point is reached look out for jumps. The statement that American subjects must be used has no weight with the dissatisfied exhibitors. The Independents have already assured them that there are millions of feet of American subjects available. They are subjects which were bought and paid for before the Patents company was organized, and which can be used without fear of replevin or any other proceedings.

* * *

When the Patents company first started business the exhibitors jumped up in arms against the payment of the license fee exacted. Upon reflection, and assurances that they were not obliged to bind themselves to the Patents company, these exhibitors concluded to pay the license fees and await developments. But a small percentage of the exhibitors have failed to take out licenses up to April 1. Judging from the prevailing sentiment the percentage will be greatly increased between now and April 12, by which time the exhibitor must pay his license fee to May 1, or have his service cut off.

* * *

It is quite natural to ask why a radical change is looked for by April 12. This is the explanation given by many exhibitors: The Patents people are arbitrary; exhibitors are not treated as business men, but as dependents; the exhibitors get no protection under their licenses. One exhibitor puts the situation in this light: "As a collection agency I think the Motion Picture Patents Company is a grand success. It has the electric power companies beaten to a frazzle. Its one great aim is to get in the $2 per week, and it scores every time. When I finally decided to 'can' my pride and take out a license I confidently expected that I would get some benefit under it, but twist the situation as I will I can see nothing gained. Yes, it's true that by having the license I have been spared a visit from a deputy sheriff and a half dozen lawyers, but there is a fellow not very far from my place who has not paid $2 a week and is getting all kinds of films."

It was suggested to this exhibitor that the Patents company was hard at work carrying out its plans and had replevined films from a number of places throughout the country.

"Yes," exclaimed he, with a display of some temper, "what good is that doing the exhibitor?"

"Why, that competitor learns that he cannot run licensed films," was the answer.

"Oh, piffle! He learns that he cannot run licensed films without a license, that's all. What good does that do me? He goes to the Patents company, pledges loyalty, pays his $2, and is just as good a man as I am. The only people who benefit by the replevin proceedings are the Patents company and the film renters. One gets $2 more a week and the film renter gets another customer. The exhibitor gets another licensed competitor. I claim it is a selfish system and one that must eventually drive the exhibitors into the Independent ranks. If it were not for the exhibitors, the film renters would get no money, and if it were not for the film renters the manufacturers would not be making so many films. Such being the case it is but natural to expect that the Patents company, which represents the manufacturers should give the exhibitors some consideration. The great trouble is that there are too many lawyers in the Patents company and not enough people with a knowledge of the exhibiting business. A lot of printed matter is issued every week and a good deal is said about the license fee being returned in case the application for license being rejected, but I have not heard of a license being refused. Take it from me, any fee those lawyers get hold of has as much chance of getting back as I have of getting John D.'s millions."

* * *

Another exxhibitor had this to say: "That Patents company business is certainly a great game. I don't see what they are going to do with all the money. I can tell them what they could do with some of it, and if they would do it much of the feeling against them would be wiped out Here we exxhibitors are working night and day and spending our good money to place on the statute books laws that will protect the moving picture business. This work is as much for the benefit of the Patents company as for ourselves, and I don't see why they should not give us a little. They would not miss a contribution to our funds from the immense amount of easy money that is flowing into their coffers, and by loosening up a little in this respect they would show the exhibitors that they really desired to do something in their behalf."

* * *

Still another exhibitor said: "I'll continue paying the license fee to the Patents company until such time as I see my way clear to get good service elsewhere, and there are many others like me. It is worth $2 a week to me to stand in with them now. I have the right to surrender my license when I please, and I'll do it just as soon as I find I can get films to meet my requirements. I am not a Socialist or an anarchist; I don't wish to become known as a howler against trusts; I believe they are what some people call a necessary evil in many instances; but I don't like some of the methods of the Patents company. As an exhibitor, I cannot see why the company was created, unless it was to squeeze us."

* * *

The independent film renter is scouting like mad for second-hand films. This is proof enough that the average independent does not intend to become a regular purchaser of the regular weekly output of the independent manufacturer, but intends to buy only when it suits him. This tendency in itself means failure for any concerted independent movement, and the Moving Pictures Patents Company knows this and therefore they can afford to smile at the grandiloquent promises made by the Independents and the fierce threats made against the trust. The simple, solid truth is that the vast number of exchanges that claim to be independent are running on the mangiest of junk and the outcry of their subscribers is painful. Already the business of many independent shows has been ruined and some of them are closing their doors.

OLIVER.

TALKING PICTURES: THE GAUMONT CHRONOPHONE, C.

The talking photograph is the photograph of the future. We have long had motion shown on the screen, and the demand for *vocalised* motion is so strong that many enterprising inventors have been employing their brains for the purpose of perfecting the union of the phonograph and the photograph. By and by the pictures will not only talk, but will be shown in their natural colors; that, however, as Kipling says, "is another story." All that we are concerned about at this moment is to apprise manufacturers, renters and exhibitors that the talking photograph is a present factor in the entertainment situation, and that it has to be dealt with at once.

Last week we printed a very able article on the subject, from the theoretical aspect, by Mr. Carl Herbert; a fortnight ago we reviewed a useful synchronising device, the "Cinephone"; and we have other information on the subject to give our readers at an early date. All this, as we have said, makes for the accomplishment of a revolution which has distinctly started.

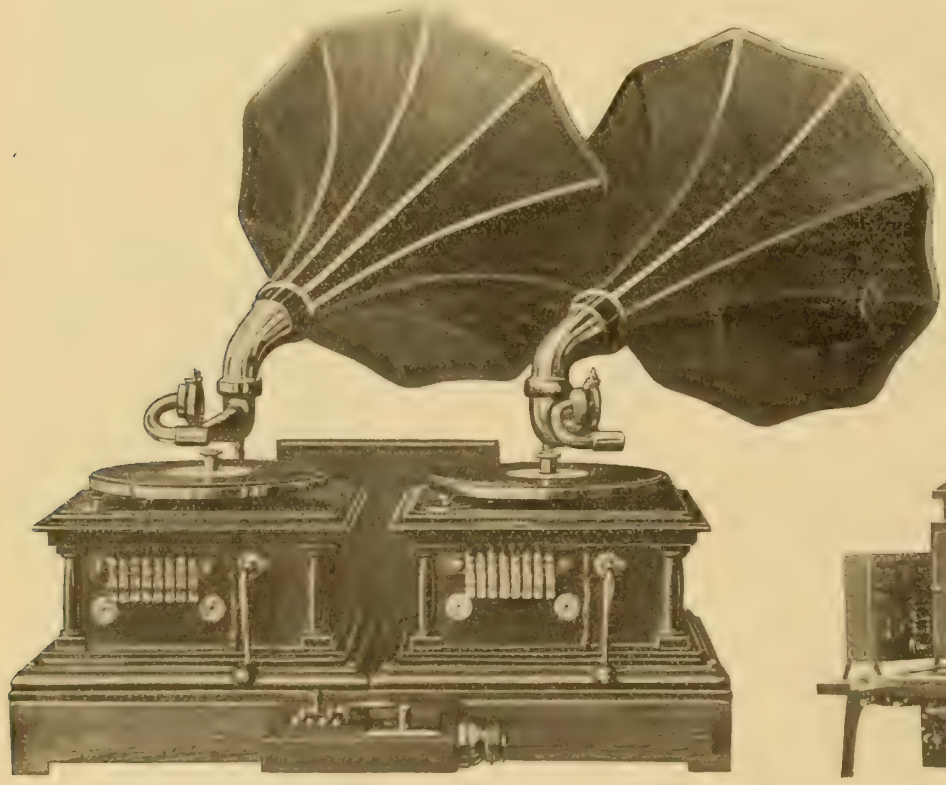
It is five years almost to the present day since we saw in London the first Gaumont Chronophone; our impression then was that excellent synchronism of phonograph and photograph was obtained. Since that date we have seen other methods, but none of them approach in completeness and effectiveness that which we examined last week at the Gaumont Chronophone place on East Twenty-fifth street, New York. We were courteously given the opportunity of enjoying a special entertainment, so we used all our ears and all our eyes, with the result that we were enabled to see for ourselves that in the Gaumont Chronophone the synchronism of sound and motion is absolutely perfect. In brief, the action is suited to the word all the time. If this be always done in talking pictures, then the long-felt public want will have been satisfied.

The Gaumont Chronophone displayed some most atractive subjects, to wit: songs and dances: just the kind of thing taken in rapid time to please a popular audience. We understand that at their Broadway studio and in the new Gaumont building to be erected on Long Island, a list of many hundreds of American dramas, comedies, duologues, songs, dances and the like is in preparation. Chronophone C is already popular in very large theaters throughout the United States, and the demand is greater than the supply. The up-to-date exhibitor can hardly afford to ignore the entertainment possibilities of this marvelous instrument, which, as we have already remarked, works perfectly and without a hitch.

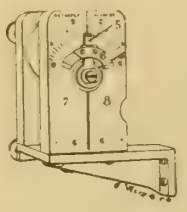
To briefly describe it, the Chronophone Model C consists of two parts, the projecting apparatus and the talking apparatus, connected by a multiple cable joining the synchronizing parts. The picture machine has a cam which neither wears, scratches, nor breaks the film. This system suppresses the star-wheel and intermittently moving sprocket. The Chrono has automatic safety light cut-off, fireproof film boxes, fly-wheel, lens for the projection of slides, and rapidly rotating shutter that does away with flicker. To the Chrono is attached the automatic synchroniser. A multiple cable is attached to this which connects up with the synchroniser on the talking machine, thus assuring an automatic synchronism between the two. Below the baseboard is fixed an electric motor, which allows the operator to have free use of his hands to regulate the light or to cut it off quickly in case of a break in the film or other accident. The synchroniser serves the double purpose of keeping the two machines in synchronism, in which case a needle on the dial does not move, and also if by any chance a piece should get cut out of the film, say four images, by placing the needle four divisions to the left on the dial these four images are automatically caught up and the synchronism is again made perfect.

The talking machine outfit consists of two talking machines, each having the Gaumont synchronising distributor, connected up together, both working in synchronism with the picture machine. They can be used consecutively for the projection of continuous pictures up to 1,500 feet long without a stop, or each one can be used separately, independently of the other, so that a total breakdown is impossible. The multiple cable coming from the synchroniser in the projecting machine connects with either of the combs placed for its reception. On the baseboard is placed a double pole switch for changing from one machine to the other and an amepere meter to enable the correct working of the machine to be tested. The synchronism can be obtained either by direct or alternating current of 110 volts, or it can be obtained by 10 or 12 volt batteries. The outfit also includes a pair of telephones for communication between the projecting room and behind the screen.

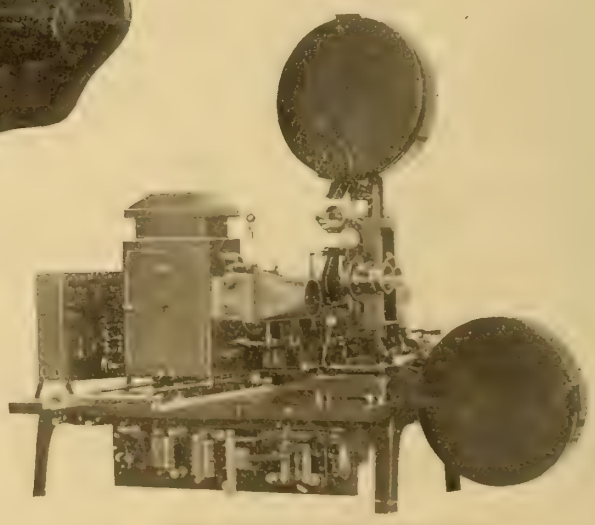
The acoustic properties of the hall in which the Chronophone C is used necessarily influence, to some extent, the volume and quality of the sound emitted by the phonograph, but we believe, generally speaking, it is successful in both large and small places. These are circumstances, however, by which the exhibitor himself must be guided. We recommend all our exhibiting readers to get acquainted with Chronophone C, which they can do by calling and examining the instrument at the Gaumont Company's place on East Twenty-fifth street, New York City.



THE CHRONOPHONE "C" TALKING MACHINE.



THE CHRONOPHONE SYNCHRONIZER.



THE CHRONOPHONE PROJECTOR.

ON THE SCREEN.

By Lux Graphicus.

Hooray! The censors are getting busy. Now, Sadie, lengthen that skirt of yours; and you, Mamie, cover up those creamy arms and your neck a bit more, my dear. Otherwise you'll lose your jobs, darlings. You, too, Messieurs Pathe, please to understand that the American interpretation of the decalogue is more rigid than the French. Holy Moses, shan't we all be good in Moving Picturedom before long! Good as good; and gooder. Seriously, I hope the censorship will act beneficially, but I hope and pray it won't lead to dullness and dryness.

* * *

For we do NOT want education, edification, instruction, information, in a moving picture theater. We want ENTERTAINMENT AND AMUSEMENT. The moving picture theater is neither a church nor a school. There is no lack of those about already, and the former, especially, would be better patronized if the conductors of them properly attended to their business. And their business is with our souls, not with our recreations. The world would be a mighty dull place if it was all work and no play. The proverb says that sort of thing makes Jack a dull boy. So it does.

* * *

But censorship of motion picture morality and ethics however efficiently carried out will not take us far on the uplift journey that all are so anxious to make. And, oh, my, how very anxious we all seem to be, to be sure! No, there is an even more important censorship to be organized and carried out. When you have eliminated indecency, obscenity, brutality, criminality, mawkishness, and "general unsuitability" of subject, the real battle has to be fought and won. I mean the battle of QUALITY. Aye, there's the rub, gents.

* * *

For it is by quality that the moving picture of to-morrow will have to stand or fall. It is along those lines that competition has set in. A man of very ordinary intellect and ability can make a passably good moving picture which will be tolerated or endured in a Nickelodeon. That sore of thing is being done at this moment and people are tolerating and enduring the goods. They have to; there is nothing else, or not much else, to be had—AT PRESENT.

* * *

But better times are surely at hand. The critical writers in the theatrical papers are saying unkind things about the silent plays and their producers. They are often plotless concoctions badly staged. They begin nowhere, and they finish in the same place. If you doubt me read The Dramatic Mirror and similar publications. Week by week they accuse moving picture producers of ignorance, ineptitude, and plagiarism. No business conducted on such lines can hope permanently to thrive and prosper. Its only hope lies in its intrinsic good qualities.

* * *

Good writers, scenic artists, producers, and photographers are vital to the production of good moving photographs. Have we got them? An answer to this question lies buried in the criticisms that are printed weekly in this and other journals. Ten dollars WON'T, CAN'T buy a good moving picture play—nor even a good idea, sketch, or scenario. People can dispose of their brainwork at more profitable rates. They can make more money out of starting a new religion, or peddling. Far easier work than "writing for the stage."

* * *

Now this is only touching upon the fringe of a vital question. There probably isn't a moving picture plant in America to-day which would not pay for completely overhauling and modernizing, systematising, and reforming. Why are the European manufacturers admittedly ahead of their American competitors? They are more systematic, scientific, and thorough in the work. The American manufacturer is in too much of a hurry to get out the goods to pay attention to the *quality* of them. But he must. It is QUALITY, QUALITY, QUALITY only that will enable him to meet and compete with foreign competition on a low tariff. Quality all the time! Here endeth this week's lesson.

CINEMATOGRAPHY ON RAILROAD CARS.

An engineer of Florence, Italy, has taken out a patent for the installation of moving pictures on railroad cars and a company has been formed to put this invention in practical use. The traveler would then see on a screen in the car the different views, buildings, monuments, art treasures, etc., of the different countries they were passing through; also the different local industries. It is easy to understand that it would be a powerful advertising scheme.—From the "Phono-Cine Gazette."

MODERN ART IN MOTION PICTURES.

Talking with a gentleman who is well known to New York theater-goers, whom we met in Keith's "Bijou Dream," we asked his opinion of the dramatic talent displayed in motion pictures.

"Really, it is wonderful," he said, "how clearly these plots can be worked out on the screen. I never would have believed that I could have been so impressed with a dumb show. These Biograph pictures, for example, 'The Deception' and 'A Little Child Shall Lead Them,' are samples of dramatic construction and acting such as one might expect to see in any of the great Broadway theaters. Every movement and every pause is so suggestive that one cannot help but feel the emotions and almost imagine he hears the words. And the photography is so cleverly done that one forgets it is a mere photograph and not the real thing. Yes, this is art."

Coming from a man of long experience on the stage, these words should be of great encouragement to all film manufacturers, and especially the Biograph Company, whose productions have so steadily and surely forged ahead that they are being eagerly sought for by the exhibitor and the public.

THE KINEMACOLOR PROCESS IN "NATURAL COLORS."

An American is said, by the London Daily Mail, to have offered $250,000 for the United States rights of the Kinemacolor process of making moving pictures in natural colors. According to a criticism of the process published in The Moving Picture World of January 9th last, its value is greater in London than it is in New York, where it is nil. Writing on the subject in a London contemporary, F. Martin Duncan, F.R.P.S., an authority, says:

"Mr. Smith deserves the congratulations and good wishes of all who are interested in the advancement of the bioscope, for his extremely ingenious process undoubtedly marks an important step in advance towards the long desired and still unrealized production of motion pictures in the true colors of Nature. That Mr. Smith himself frankly admits the present incompleteness of his process, is to my mind one of the most favorable signs that his labors may ultimately be crowned with success. One of the most fruitful causes of retarded progress towards perfection in the production of the motion picture has been the blatant self-satisfaction of the manufacturer if he has succeeded in making the slightest improvement in the mechanism of the bioscope, and his utter or wilful inability to realize that his effort is but an improvement, or step forward, but not the ultimate perfection."

CENSORS NEEDED FOR TALKING PLAYS.

The following is the New York World's Poll of Salacious Plays. Will Canon Chase and the People's Institute kindly get busy?

"The Queen of the Moulin Rouge"—Tawdry, disgusting, vile.

"The Girl from Rector's"—Beneath criticism and beyond contempt.

"The Blue Mouse"—Directly immoral in gilding and making light of vice.

"Miss Innocence"—Near-nude and sensual, craftily designed to appeal to vulgar, callow, animal desire.

"The Easiest Way"—Indirectly immoral, depicting vice only in its most repulsive aspects—depressing and degrading.

"Kassa"—An attempt to arouse false sympathy for an immoral passion.

MOVING PICTURES ARE DRAMATIC WORKS.

Author's Copyright Privilege Maintained—Important Decision by Court of Appeals.

By a decision recently rendered in the United States Circuit Court of Appeals, a moving picture exhxibition is held to be a stage representation violating the rights of the author's copyrighted book.

The question arose in a suit brought by Klaw & Erlanger and Harper & Brothers against the Kalem Company, to enjoin the moving picture exhibitions of "Ben-Hur." The Kalem Company admitted that the scenes which were being exhibited were taken from General Lew Wallace's book, "Ben-Hur," but it urged, through its counsel, Drury W. Cooper, that the representation was only an exhibition of pictures and not a dramatic performance under the copyright law, and that in any event the statute was unconstitutional which sought to prevent moving pictures, because it was not a "writing," within the meaning of the constitution which vested in Congress the power to secure to authors and inventors the exclusive right to their "writings."

Klaw & Erlanger and Harper & Brothers were represented by John Larkin and David Gerber, and it was shown that over fire hundred different theatoriums were giving exhibitions of "Ben-Hur" throughout the country, and while they conceded that the questions presented had never been decided in this country, because the moving picture was a matter of recent discovery and development, still as an author was protected in the story which he originated, any method of conveying to the public that story, whether in pantomime, dialogue or by means of moving pictures, was a violation of the author's exclusive right to his origination. The Circuit Court of Appeals held that in order to give a moving picture exhibition it was necessary to take the novel of the author and prepare a synopsis or story, which was in effect a dramatization, and that the author alone had the right to make or authorize a dramatization, and that therefore a moving picture exhibition of a story of an author violated the author's exclusive right secured to him by his copyright.

THE MARSHAW SLIDE COMPANY.

We have received several complaints to publish the fact that this concern does not deliver the goods or answer letters and asked them for an explanation. This comes to hand in the shape of a long letter from Mr. Marshaw, in which he says that orders so swamped them in their first quarters that they have been busy moving to a new building, where they will have the necessary room to satisfactorily handle all business and give prompt attention to correspondence. The time consumed in moving and fitting up the new quarters has unavoidably resulted in neglect of some of their customers, for which they desire to publicly express their regret and promise to make amends. Guy A. Eaton, C. H. Mitchell, W. F. Keefe, E. A. Nelson and others please notice.

MANUFACTURERS, EXCHANGES, EXHIBITORS.

Gentlemen—As I am greatly interested in Cinematography I wrote a series of letters for the Moving Picture World on my trips amongst the country exhibitors, in which letters I condemned so-called vaudeville.

There is no need to tell you, gentlemen, that some unscrupulous showmen are doing their best to put out of existence a lot of small places by giving extraordinary programs. When the business will be in the hands of only a few big houses the output of films will be greatly reduced and these greedy folks will be in a position to dictate to the manufacturers. The manufacturers will be pushed to the wall, they will have to accept the prices offered them. The renters will be put out of existence and numerous small show places will be ruined.

A small country show place with an average seating capacity of 200 chairs and only four hours of work, from 7 to 11 P. M., with practically no matinee and no Sunday work, should be able to give four shows per evening, to have a daily receipt of $40 or $240 weekly.

With competition like that of the State Street Theater of Trenton, giving a two-and-a-half-hour show, these little showmen will not be able to give more than two shows per evening and consequently reduce their receipts to $120 per week. Now, after deducting the rent, the current, the lights, the film service, the operator's and employees' and other expenses, I do not see how the exhibitor can make enough to pay his own board.

Moving pictures should be shown alone and the vaudeville should be restored to the stage proper. Moving picture folks should not conflict with the theatrical managers.

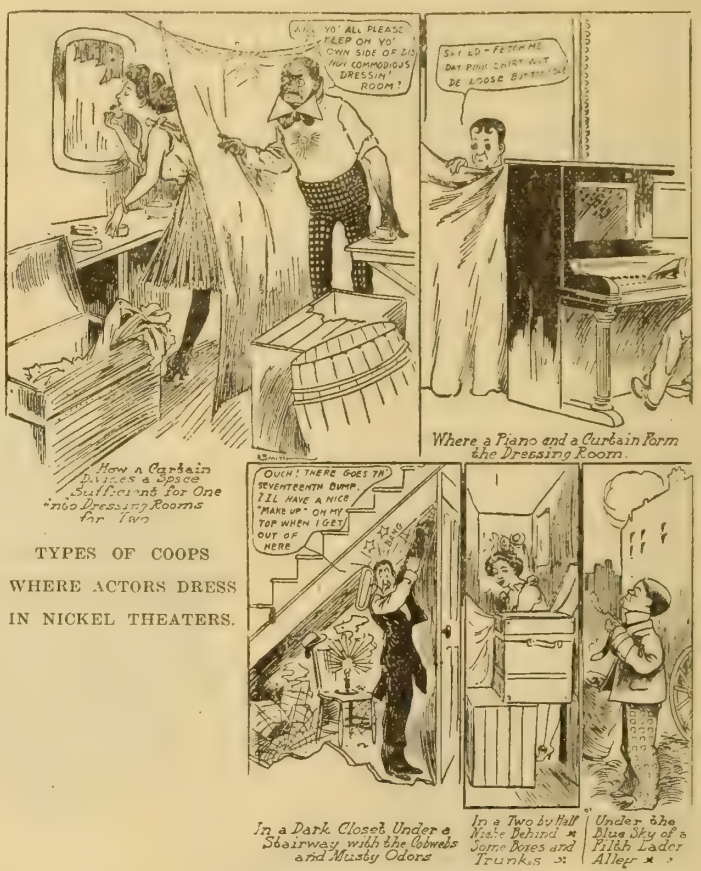
I have written for the good of the industry and I have to acknowledge that the **Moving Picture World** has backed me, but now we are facing a very unpleasant position. The persons directly in this fight—the manufacturers, the exchanges, the exhibitors—seem as cool as cucumbers. They do not give us a single word of encouragement. On another hand, the parties who are doing their best to bring ruin are kicking, are sending some fierce letters and threaten the paper with discontinuing their advertisements.

Respectfully,
JNO. M. BRADLET.

[This is so, but we hope to stand by our colors and voice the sentiment of everyone who has at heart the permanent welfare of this business. Some people cannot see beyond the tip of their nose. The day's gate receipts is the focus of their vision—no thought of the future. The wise commend our policy and are with us.—Ed.]

THE ACTORS' UNION AND THE NICKEL THEATERS.

The Actors' Union, of Chicago, is at loggerheads with the Moving Picture Theater Owners' Association over the conditions that prevail in the dressing rooms of the nickel theaters. It seems that an investigation disclosed the fact that these "dressing rooms" were corners curtained off, or the actor had to crouch under a stairway, or behind a tier of boxes, or on the housetop, or in an alley—anywhere but in "rooms." Whites and blacks and male and female intermingled, according to a long article published in the Chicago "Tribune" of March 10, with illustrations, of which the following is a reduced fac-simile.


How a Curtain Divides a Space Sufficient for One into Dressing Rooms for Two
Where a Piano and a Curtain Form the Dressing Room.
In a Dark Closet Under a Stairway with the Cobwebs and Musty Odors
In a Two by Half Niche Behind Some Boxes and Trunks
Under the Blue Sky of a Filth Lader Alley

TYPES OF COOPS WHERE ACTORS DRESS IN NICKEL THEATERS.

If the conditions are as represented, it is a mighty good argument for the general abolition of vaudeville in the five-cent shows. Actors of good standing will not be seen there, and the class who do are those who bring no credit to the show. Fool competition is responsible for the evil. One showman will put on a vaudeville act so as to go his neighbor, who is running straight pictures, one better. Not to be outdone, the other gets two acts; the first adds a third act, and so on. After the munificent salaries of the "actors" are paid, does the exhibitor have more cash in his till than if he had given one or two reels and a song? A man no doubt has the right to run his business as he may see fit, while he may not be able to see that he is making an ass of himself at the same time. If the exhibitors' associations do not take in hand the pruning of these atrocities that are perpetrated in the name of vaudeville, the exchange men and the manufacturers will benefit, instead of injure their business, by cutting off the supply of films to any such ill-conducted theater.

Next week we will commence publishing a valuable series of articles that ought to be seen and read by every operator and manager of a moving picture theater. Our readers and salesmen in the exchanges will kindly call the attention of their friends to this fact and recommend the World to their customers. We will be pleased to mail a specimen copy to anyone who is interested.

New York City.—J. P. Vielbert, proprietor of the Open Air Theater, at 149th street and Third avenue, has leased a plot at 138th street, between Third and Alexander avenues, and will occupy it as a moving picture theater, with a seating capacity of 2,000.

MORE LIGHT IN THE THEATERS.

The Chief of the Bureau of Licenses, in New York, has submitted to the Mayor a plan for avoiding the darkness in moving picture show houses. Much of the objection of the clergy to these places is the darkness, which they claim to be the cloak for immorality. Agitation is now for more light, and all inventors of schemes for accomplishing this should come forward with their ideas at this time. In our last issue we referred to a special screen, the invention of A. L. Simpson, which is in use in one New York theater and which permits the house lights to be used so that faces can be distinguished all over the theater. Much can be done by simply shading the lamps so that the direct rays do not reach the screen and placing them so that they do not shine into the faces of the spectators.

PATHE'S SOUTHERN OFFICE.

Mr. C. W. Linn, the representative of Pathe Freres at Birmingham, Ala., advises us that the office will be transferred to New Orleans, La., on April 1 and that the location will be 813 Union street. The new office will be a more central shipping point for their Southern trade, which has largely increased.

SWANSON WANTS EDISON HEADS, I. E., MACHINE HEADS, NOT THE DOME OF GENIUS.

As will be noticed from our advertising pages, Wm. H. Swanson & Co. are open to buy 500 Edison machine heads and desire that the lowest price be named in the first letter. Their address is 160 Lake street, Chicago, Ill.

SUNDAY CLOSING.

Is enforced by a recent decision of the Mayor of Lowell, Mass. Also by the Chief of Police of Dover, N. H.

The law in Canada is to be amended so that exhibitors who keep open on Sunday can be sent to jail. As it stands at present they are simply fined.

NEW JERSEY BARS MINORS FROM SHOWS.

Trenton, March 17.—The House to-day passed, by a vote of 33 to 15, a bill to prevent the attendance of children in theaters, dance halls, moving picture shows and other places of amusement unless accompanied by parents or guardians. It is designed to take the place of a similar law enacted last year, which was declared unconstitutional by the Court of Errors and Appeals because it exempted the Atlantic City piers.

ANOTHER FILM D'ART.

Pathe will issue for the Easter week another of those artistic productions posed by leading members of the Comedie Francaise. The title is "The Kiss of Judas" and the subject is issued at a most desirable time.

CENSORS SEE 18,000 FEET OF FILMS.

A committee of the Board of Censorship met Thursday with the censors of the Motion Picture Patents Company, and together inspected 18,000 feet of new films. It was the first meeting of the kind, and took place at No. 80 Fifth avenue.

Prof. Charles Sprague Smith, of the People's Institute, was the chief censor present yesterday, and he was aided by John Collier, Mrs. Josephine Reading, editor of Vogue; Albert Shiels, District Superintendent of Public Schools on the lower east side, and N. Joseph Slicklen, official secretary to the censors.

For six hours with a brief interval for lunch the critics sat in darkness while all sorts of pictures, humorous, romantic and melodramatic, were reeled off. Here are a few of the titles: "Help! Police!" "The Drunkard's Reformation," "Old Aunt Hannah's Cat," "The Wooden Indian," "Larry, the Limit of Deviltry," "Every Lass a Queen," "The Auto-Maniac," "Oh, Rats!" "The Fish Pirates" and "The Guardian Angel."

"There are certain scenes," said Censor John Collier, after the day's work was ended, "which we shall doubtless tell the picture people to cut out. We cannot afford to be too critical to start with and we shall not cut out pictures simply because they are of the blood-and-thunder sort. We don't object to highly melodramatic scenes as such, but we shall seek to have as little gore displayed as possible.

"One picture we shall reject showed young women dressed to represent various nations. A sailor in the picture thinks he is in love with each in turn but finally makes up his mind that he prefers the American girl. There is nothing immoral in the picture but it is not artistic.

"We shall also take up at once the objectionable posters so often seen in front of these shows, indicating that questionable scenes are on exhibition within."

Dwight Macdonald, general manager of the Moving Picture Patents Company, said last night that the moving picture men were as anxious as the censors to weed out objectionable pictures.

"We shall blacklist moving picture men that show improper pictures," said he, "and shut off their supply of films. They must also comply with the regulations of the Health and Fire Departments."

CURTAINYLINE.

Is a preparation, for some time on the market, manufactured by Curtainyline Curtain Company, Chicago, Ill. It is, as the name indicates, a paint preparation for moving picture curtains by the manufacturers claimed wonderfully to improve the brilliance and depth of the picture, eliminating the yellow and producing a beautiful black and white. "In producing a brilliant color and bringing subjects out in bold relief upon the curtain I consider Curtainyline the greatest preparation known. It has enhanced the value of my pictures over 50 per cent."—is the testimonial of a Western exhibitor, one of the many daily received by the Curtainyline Company. A representative of the Moving Picture World dropped, the other day, into a 5-cent theater where he was informed Curtainyline was going to be applied. The curtain was covered about half when he arrived and a picture thrown on the screen to demonstrate the difference to a crowd of exhibitors who had collected to watch the proceedings. The result was very gratifying and the preparation seems to do everything claimed for it by the manufacturers. We know of many places where it could be used to advantage where the old screen has done duty week in, week out and accumulated a deposit of dust and grease which takes the life out of the picture. The Curtainyline is endorsed by Carl Laemmle, Wm. H. Swanson, Jones, Link & Schafer, George Hines and other leading renters and exhibitors. At any rate it doesn't cost very much to try it—a $3 package will cover 150 square feet.

TRADE NOTES.

The Centaur Film Company, recently incorporated, with offices in New York and factory at Bayonne, N. J., will release their first subject on April 1 and follow up with a regular weekly shipment. They are at work on some new sketches with a distinctly American flavor.

* * *

Another American factory started this week in New York City, equipped with the latest and best European machinery, and European expert help in the mechanical department. The studio will be under the management of an American stage manager and American actors will pose for the camera. Beginning next week, two subjects will be released, which output will be kept up and increased as the necessity demands. The output of this new American company will be sold entirely through the Film Import and Trading Company, which, with their regular imports, places this company in a very favorable position to supply the incessant demand for new Independent film. "Powhattan" is the trade mark of the new film.

* * *

The Jos. Levi Co. (Inc.), of 64 East Fourteenth street, have made a new departure in announcement slides, and our readers' attention is directed to their announcement elsewhere. The rapid rise of this concern, which has been in operation less than two years, can only be laid to the fact that they deliver the goods, and goods of quality, else the demand would not continue. The factory facilities are now so taxed that a move will shortly be made to quarters four times the size. Their song slide department is also flourishing, and exclusive rights have been obtained from leading song publishers, which means a steady supply of new songs from this concern. The slides for these songs are posed with evident pains and the coloring is very tastefully executed. Mr. Levi says that wherever he has sent a set of his song slides it has resulted in a standing order being placed, and this alone is the best kind of encouragement and appreciation of the work of a comparatively new concern.

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

The Motion Picture Patents Company, which represents the principal film producers of the world, a hundred film exchanges and upward of five thousand moving picture theaters in every State in the Union, is determined that the campaign inaugurated last week against undesirable pictures shall be carried out thoroughly, and has extended its activities even to the cleaning up of the theaters in which the pictures are shown. With that end in view a department has been established whose duty is to investigate every theater in the United States holding a license from the Patents Company, and the license of any theater that is **not sanitary**, clean and light, and that does not comply strictly with the fire laws, will be revoked. The following statement is given out by one of the officials of the Company:

OFFICIAL STATEMENT BY M. P. P. COMPANY.

"It is our intention to put the motion picture show on a basis with the very highest class of theatrical performances from every standpoint. We have long realized the tremendous educational possibilities of the motion picture, showing as it does in every town of seven hundred and fifty inhabitants in the length and breadth of this country and appealing as it does to the masses of poor and the millions of school children to whom the cheap rate of admission is a boon, accordingly we are working not only to make all future films of an educational and cleanly amusing type, but are determined that the theaters shall be made attractive and wholesome. The day of the dingy room picture show has passed and gone. Agitators who are seeking legislation against the picture show will find that we have anticipated them and that their efforts will no longer be required. All we ask is a fair test of the reforms that this company has instituted, which of course cannot be carried to completion in a day. No industry so vast as this one can be reconstructed at one fell swoop; but investigations are now under way in every section, and results that will surely gratify the most exacting critics will rapidly and positively be shown."

R. G. BACHMAN AND THE PATENTS COMPANY.

Seeing nothing but failure staring us in the face, caused by the demands of the Trust, we loosened up, cancelling our connections, and giving the Trust manufacturers fourteen days' notice to stop our service. The news dealt the Trust a severe blow, to think an exchange would have the dignity to cut them off. A meeting was at once called, and instead of the Trust showing an equal amount of principle, they shut off my supply immediately, without any respect to the fourteen-day clause in their Trust contract. In the meantime I had prepared for the emergency and had the pick of twenty-seven reels to supply my business. The Trust figured that if they would shut me off immediately, it would cripple my business, but, thanks to the patriotic blood that runs through the veins of my customers, notices were mailed to all our patrons, one day in advance of our wire cancelling our contract with the Trust manufacturers. Telegrams and letters began pouring in from all parts of the United States in less than twenty-four hours congratulating us for the move we had taken and assuring us of their hearty support. Thus far we have not lost one single account, and if the Trust don't see the gigantic blunder they have committed in the next thirty days they will go down in defeat at the hands of American citizens, who know right from wrong. The charges they have made thus far are only slight. Their object is to catch us with a six-months' supply on hand, and then demand the return of all these films; consequently, all there will be left for us to do is to walk out and quit the business. Then, right here is where the exhibitor gets it. If he wants Trust film he must pay higher prices for his service and the additional outrageous royalty for patents that he already paid for in full when he purchased his machine outright years ago, long before anyone ever dreamed of framing up a hold-up graft—and, years afterwards, a Trust is formed to corner you both ways. We bought film outright about a year ago at 8 cents per foot; now we are charged 11 cents per foot, with the raw material to produce films at a reduction to-day over that of a year ago. Any person with an ounce of sense can see the cold-blooded hold-up of the Trust, trying to squeeze every cent there is in the business right out of the exchange and exhibitor. It won't be long before they will claim ownership of your machine, and if you are not mighty careful they may do so now. These are my true opinions. I have been in this business since 1896, and have a fair knowledge of right and wrong, and would not have made this Independent move had it not been thoroughly considered. I hope that the readers of this paper will put their shoulders to the wheel to help along a cause that George Washington risked his life for—INDEPENDENCE.

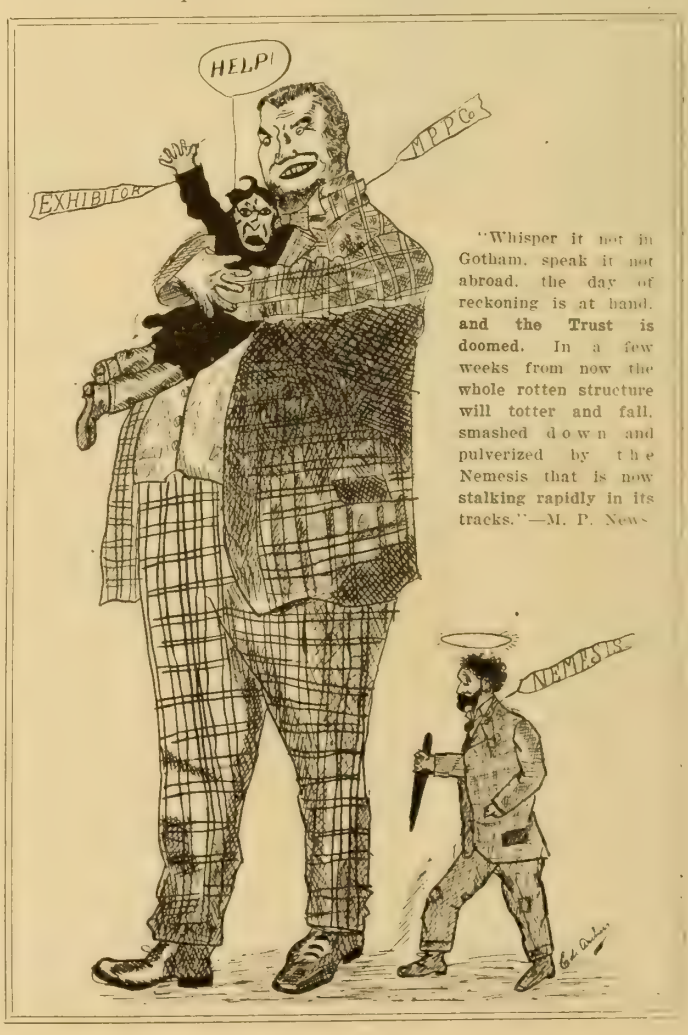
R. G. BACHMAN.

TRENTON THEATERS OPPOSE VAUDEVILLE COMBINATIONS.

Through the shows committee of the Council, the legitimate theaters of Trenton have commenced a crusade against the moving picture theaters, which they charge are violating the law by running vaudeville acts. The legitimate theaters pay a license fee of $150 a year, while the moving picture concerns are licensed for $50, with the understanding that only moving pictures shall be shown. The big theaters claim that they should be compelled to pay the regular license or be forced to comply with the law.

"NEMESIS."

Our office boy has ambitions. One is that some day he hopes to ride a bucking broncho and take part in some of the Wild West productions of Selig and Essanay, which he never misses seeing and says are "the whole cheese." Next to drawing his salary he would rather draw cartoons all day than perform the simple duties for which he is hired. In this respect he does not differ from any other specimen of that untamed animal—the average American boy. The other day we caught him trying to conceal some papers, which we promptly replevined. They proved to be pen and ink sketches, one of which is reproduced herewith. Others may follow as space permits, as they bear on some humorous aspects of the film business, and you don't have to step on a tack to see the point.


HELP!
EXHIBITOR
M P P Co
NEMESIS
"Whisper it not in Gotham, speak it not abroad, the day of reckoning is at hand, and the Trust is doomed. In a few weeks from now the whole rotten structure will totter and fall, smashed down and pulverized by the Nemesis that is now stalking rapidly in its tracks."—M. P. News

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

"I can't stand it," was the remark of a Post Office employee, who sat on my right on the occasion of my visit to the moving picture theater on Park Row, New York City, last week. They were commencing to show the Vitagraph picture, "A Home at Last," and my neighbor evidently had no use for the morbid theme of that picture, so he quitted for the sunlight. I don't blame him, for this film, although photographically good, illustrates a melancholy and depressing subject, which I am surprised that such an up-to-date company as the Vitagraph should put out. Surely in this alleged land of humor there are plenty of comedy subjects to be had at a fair market price!

This ten-cent moving picture house is situated on the fringe of the financial quarter of the Empire City of the West, and I was at some pains to take stock of my fellow patrons of the show, who were mostly prosperous looking men, bright, intelligent, cultured—as good a class an andience as any place of entertainment could desire. It would have done the heart of Canon Chase good to see the kind of people enjoying an innocent form of entertainment. This moving picture theater is prettily decorated and well conducted, and will probably be a permanent feature of Park Row.

That is, if the entertainment is of the first class. Which, at present, it is not. True, they advertise fresh pictures every day, but these pictures might be better. Let me take, as an illustration, the Essanay film of "The Road Agents." This is a long, long story of a California hold-up, into which a tremendous lot of good producing and photographic work is put, but it is incoherent, and it is undramatic, though it would probably read well in a book. On the screen, however, the story is not obvious—the result is that the Park Row audience did not seem to know what it was about, so the picture passed in silence. Far more concise and telling in action was the Pathe subject, "The Ring Leader." This illustrates the story of an industrial strike, with the incidents of conspiracy, treachery, riot, a death, and the condign punishment of the ring leader. A simple subject, very dramatically told, which the Park Row audience at least understood, although they did not applaud it. No, they reserved their applause for the Pathé subject, called "The Jealous Hubby," which shows what an ass a man may become when torn by unreasonable jealousy of his wife. One of the incidents was screamingly funny, and we in Park Row laughed uproariously at it. The man sees a hair on his wife's dress and thereupon assails and assaults all sorts of innocent men whom he suspects of intriguing with his wife. This was the only laugh I had that afternoon. It cost me ten cents, and I think it was somewhat dear.

Song slides apparently are popular in Park Row. There was a very well colored set illustrating "Nobody Knows, Nobody Cares," and the accompanying song to them was well sung by a young lady.

Now, if I know anything about the amusement needs of the high-class down-town audience of a moving picture theater, they want lightness, brightness, humor, which they certainly did not get in sufficient quanity on the occasion of the visit I am describing. I came out of the show somewhat depressed, and so did everybody else; but I will go again sometime, and I hope that the manufacturers will have profited by the hints that I am here giving them.

The manufacturers have apparently agreed upon some form of censorship as to the moral and ethical quality of their productions, but it remains for each of them individually to set up a standard of dramatic quality to which all their films must conform. The fate of the moving picture, judging by the attitude towards it of the high-class Park Row audience, trembles in the balance. If the American manufacturers continue to turn out undramatic, obscure, incoherent, loosely treated themes, then Park Row, New York, will soon get tired of bestowing its patronage on the ten-cent theater, and the manufacturer will find, when too late, that "not all the King's horses and all the King's men can put Humpty Dumpty together again."

"Sherlock Holmes."—We have had occasion to comment very favorably on the excellent staging and photography of the series of films issued by the Great Northern Film Company under the above heading. Taken in connection with a comment in our issue of the 13th, in which a film bearing the same title was severely criticised, the remarks may appear to some to be contradictory. In justice to the Great Northern Company we wish to explain that the last mentioned film bore no maker's name, and as the several comments were made by the same critic they were equally fair. Some time ago another concern sent out a film under the title of "Sherlock Holmes," but evidently did not have enough respect for their own work to stamp it with their imprint.

Comments on Film Subjects.

THE WEEK'S FILMS.

With such a film as "The Return of Ulysses" to head the list the past week has been notable in the motion picture field. A number of exceptionally strong films have been released, some of them heart stories so powerful that their memory clings long after the film has been seen.

"And a Little Child Shall Lead Them" is one of the strongest films produced in some time. It is a simple story, but it touches the heart and holds one quiet until the end, and scarcely a dry eye is seen in any audience when it closes. "The Strolling Players" and "The Justice of the Redskin" are both strong films, though not as classic as the first mentioned. A number of good record films came out and there was the usual output of comics. As a whole, the week has been a good one and the pictures issued deserve long life. They are all good.

The hold upon the people has been noted at a good many different theaters. The influence has been substantially the same. This should prove conclusively that a good film, one that tells a good story, will be appreciated wherever it is shown. The mistaken idea that some audiences wanted all blood and rapine is passing, and it can't disappear any too soon.

"A Little Child Shall Lead Them."—A Biograph subject which cannot fail to grip the heart of every person who sees it. In two theaters there was scarcely a dry eye in the house. A couple lose a dearly loved child. He dies with a toy dog clasped in his arms. This is cherished for years, even though another little one comes to the household. Finally the father and mother have a bitter quarrel and agree upon a separation. When dividing the various articles in the house they get along famously until they come to the little dog. The little girl takes it down and asks who has it. Both reach out their hands for it, and the hands clasp. Shortly they are in each other's arms crying over the dog, and a reconciliation follows. The acting in this picture is better than the average. The mother's facial expression is a study, both while the child is dying and when she is looking at the dog. The photography is good in the main, though there is too much of the soot and whitewash style of lighting in some scenes. But the picture, as a whole, will attract because of the tenderness of the subject, and because of the part a little child plays in it.

"A Friend In the Enemy's Camp."—A Vitagraph picture which has elements of dramatic interest. A little girl is stolen from her frontier home by the Indians and taken down the river in a canoe. Her pioner father discovers his loss and starts after her. Meanwhile she has been taken to camp, where she is turned over to the care of the women. Among them is a girl scarcely older than the captive, who, when the braves are asleep, assists the little one to escape and go to the banks of the river, where her father sees her and takes her into his canoe, with the Indians, who have awakened and missed their captive, in full pursuit. He shoots one Indian and the other is killed by the child's mother just as he reaches the shore. The photography is weird enough to attract attention and the acting is reasonably good.

"The Secretary's Revenge."—A story from the Gaumonts in which a supposed intrigue between a wife and a gentleman friend almost leads to a duel and a separation. A secretary, to obtain revenge for some much needed discipline, writes an anonymous letter, which the husband is ready to believe and challenges an old friend to a duel. Fortunately, the difficulty is obviated and the secretary gets his deserts before anything really serious occurs. The acting is good and the technical quality of the film is quite up to the Gaumont standard.

"On the Brink."—A Pathe which illustrates the dangers which beset girls who listen to the stories of what they may see in the city. This farmer's daughter runs away with a city man, but she is found by her father and taken home shortly afterward. She reached the brink, but did not go over. It is a good enough story of its kind, but that particular kind becomes monotonous easily.

"The Electric Belt."—One of those pictures from the Pathes which illustrate the vigor which is supposed to reside in some nostrum like a belt. The picture creates a good deal of sport, but after all it may be questioned whether it is the right sort of sport. Some of the scenes are rather queer.

"Cohen at Coney Island" and **"Cohen's Dream of Coney Island"** is the first comic from the Vitagraph studio for a long

time, and to say that it creates laughter is putting it very mildly. It is a bang up reel.

"Pocket Policemen" and **"Japanese Magic,"** a comedy reel from Gaumont, pleases the young folks. We overheard considerable guessing among the audience at Keith's Bijou Dream as to how the clever transformations were accomplished. Gaumont's man is up to all the tricks of the camera.

"Lady Killer Foiled."—A Pathe with the distinctive French flavor that makes it foreign to the understanding of Americans. A lady killer forces his attentions upon a woman and is promptly told to mind his business. But he follows her into the house and gains entrance to her room in a number of different ways which seem incredible to Americans. Such a thing would not be tolerated here, and the picture must be looked at from the French standpoint.

"Our Ice Supply."—A Lubin which illustrates very clearly the methods of ice harvesting as practised in this country. Apart from showing the operations of an immense industry this film has little interest. It is good, though the photography fails in some places, due, perhaps, to unfavorable light. As a whole, however, the picture will attract interest, because it describes something people know about but comparatively few have ever seen.

"Day of the Dog."—A Lubin which tells an excellent story, but it must be confessed that it is impossible to see any connection between the title and the picture. An employer forces his attentions upon one of his young women employees, but she loves another of the employees in the same shop, and they go around the corner and get married. The man is immediately discharged, and the girl is sent for. The employer tries to take liberties with her, but she beats him over the head with a stick and escapes. Then poverty follows the couple until they are reduced to the lowest point of existence. He fails to secure work, but takes part in a thrilling rescue at a fire. The man rescued proves to be his former employer, who makes him a partner in the business, and the little family disappears in the happiness of new clothes and an automobile. It is a good story, well told, and the photography and action are both reasonably good. Such melodramas unquestionably please. It appeals to the sense of fair play and really leads one to think that misfortune is partially overcome in this world, even if there are many hard places left.

"Strolling Players."—This picture from the Edison works reproduces, as well as it is possible to do in these times, the strolling players which were common in England a century or more ago. Along with the general picture of the players the story teller has interwoven a tale of cruelty and hardship which is probably reproduced with reasonable accuracy. It isn't quite clear what the last scene means. The play was reproduced for the benefit of the gathering about a roadside inn, but meanwhile a lord had appeared and a real drama was being enacted. The stage play was made more vivid by the substitution of a letter written by the wife of one of the players to Lord Devon. The maddened player turns upon his wife and chokes her to the floor. She struggles to her feet and rushes from behind the curtain, only to fall insensible at the feet of the lord. He carries her out of the scene as the husband is arrested, but it isn't quite clear whether she dies or not. Perhaps this is purposely left for each one who sees it to supply the ending which suits him best. The staging is excellent and the acting is good. The technical quality is up to the usual Edison standard.

"An Amateur Acrobat."—A Pathe comic which shows how a partially inebriated individual undertook to copy the stunts of an acrobat on the stage. The scrapes he gets into and the damage he does are funny enough to keep the audience roaring most of the time. Like all the Pathe films, the technical quality cannot be questioned.

"The Magic Dice."—A Pathe in which the magical powers of dice are illustrated. It is one of the popular magical series brought out by this house, is beautifully colored, and the acting of the various characters is smooth and good. The way the dice are juggled and transformed first into one thing and then into another is remarkable. The ballet is an interesting addition to a dice game, even though the game is different from any other ever seen.

"The Justice of a Redskin."—A story of the plains from the Pathe studio which illustrates one of the important characteristics of the Indian, his absolute fidelity to what he believes to be justice. A traveler on the plains violates the hospitality of a host, robs him and kills his daughter, and leaves indications which point to an Indian. Another Indian sets out after him and follows him over rocks and through almost impassable defiles until he finally runs him down. It is very spectacular and holds the audience silent. Having captured him, the Indian fastens him to his horse and drags him some distance, then picks him up and carries him to the man's cabin and there, before the dead body of the girl he murdered, kills him. Afterward he hurls the body into a stream and watches it sink from view. It is all very powerfully told and convincing, and one almost shudders as he watches the relentless Indian follow the murderer till he captures him.

"The Settlement Workers."—A powerful drama which will shortly be issued by Selig, depicts a phase of life in New York's lower east side, which is gradually being changed to better conditions by the noble work of the settlement workers. The producer deserves credit for the fidelity with which the scenes are presented, and while some of them are not pleasant to look upon, they are true to the life, and their presentation will serve the good purpose of calling attention to the haunts of the vagabond and the triumph of good over evil. A little love episode adds interest to the story, which is worked out in Selig's best style.

"The Elixir of Dreams."—A Pathe which affords opportunity for some of their fantastic work which is so entertaining. A Perriot is given a phial of the Elixir of Dreams by a fairy, and, after drinking it, he falls asleep to dream that he is transported to some unknown country, where he is made a ruler and the whole populace bows to him for a time and then chases him out of the premises. There are several ballets and other entertaining features, and the film deserves to rank as a high-class comic. It is beautifully tinted and the action is spirited.

"Doll Making."—An educational picture from Pathe which illustrates the making of a doll very clearly. These films are all good, and sometimes one is disposed to think that there should be more of them. There is always interest in the origin of familiar objects, and this one of the making of dolls entertains and interests alike. It is a safe film to include in any programme. It pleases old and young alike.

"The Energetic Street Cleaner."—A bit of comedy from the Essanay studio which affords an opportunity for their popular comedian to show his quality. A man is given employment in the department of street cleaning and goes about his work so vigorously that everything which comes in his path is swept away, including people. Few films are greeted with more laughter than this. It is lively and the sport is clean.

"Mr. Pallett Goes Landscaping."—An Eclipse which shows the difficulties encountered by an artist who attempts to paint landscapes out-of-doors. Some of the troubles are funny, others only passably interesting, but he gives up in despair and concludes to try a still life in the studio, but his adverse fate follows him there and his models walk off the table very strangely.

"New Cut Roads Up Mt. Blanc."—A Pathe record film showing the new roads up Mt. Blanc, with trains and other interesting features. It is almost as good as actually climbing the mountain, and vastly more comfortable. The photography is unusually good and the views are all that could be asked from a scenic standpoint.

"A Midnight Disturbance."—A picture from the Essanay studio which introduces the popular chase in a varied form. A burglar enters a house at night and is discovered by a woman, who chases him out at the muzzle of a revolver. He goes from floor to floor, arousing people wherever he goes, and all promptly join in following him down the fire-escapes and through windows, making a very laughable ten minutes. This is the film in the rehearsals of which their comedian, Mr. Turpin, lost some of his skin while the tenacious bulldog was being trained to hold on to the seat of his pants. The sketch is a good one and gets the laughter, but is rather drawn out, and some of the scenes could have been cut down without injury to the whole.

"The Seminole's Vengeance."—In this film from the Kalems something of the spirit of the old slavery days in the South is introduced and developed. The slave catchers of those times were not particular who they caught, provided they could dispose of them as slaves afterward. And this characteristic is made the basis of the story. The acting is unusually good and the capture and carrying away of the girl are so vividly portrayed that one almost feels as though it were an actual occurrence. Then comes the long ride on the wagon through the unbroken Southern forest, the meeting of the Seminoles who kill the slave catchers and burn

their bodies in a fire of brushwood. It is all graphic and all brings back something of the flavor of those times which tried the souls of true men. The film is recommended as picturing something of the historic memories of those days. It will show to very many of this generation what happened before the war for freedom.

"Master Goes Shopping."—Here is a bit of comedy from the Eclipse studio which should be utilized as a shining example to wives whose husbands interfere with the house hold affairs. The master decides that he can do the marketing better than anyone else in the house. How well he accomplishes it is shown when his wife turns the basket bottom up over his head. It is well photographed and well acted and brings rounds of applause.

"Canadian Winter Carnival at Montreal."—The Edison Company has portrayed some of the most important features of the carnival of the present Winter at Montreal. There is the ski jumping, which is extremely realistic, the long sleigh ride, the snow shoeing and the tobogganing. All are realistic and cause one to feel the invigorating spirit of the time and occasion. This film should be popular and ought to make a welcome addition to any programme.

"The Convict's Revenge."—The Pathes have added another good film to their long list. A chain gang is seen guarded by an officer who finds it necessary to reprove one of them very sharply. When going in at night he escapes and runs to the ocean where he secretes himself behind some rocks. Right here is a strong scene. The rocks are seen with the escaped convict clinging to them while the sea breaks over him again and again. Finally he manages to crawl up and get away. The officer, supposing him drowned, return. They stop at the house for a moment to tell the story. The officer's little child is sitting by the door. The convict creeps up and steals the little one and starts to run. But the loss is discovered and the posse follow. They come upon the convict, who, brought to bay, holds the child as a shield from bullets. The mother begs for the child which he finally gives her, and this is another strong scene. Then he dashes into the brush, falls into a ravine and is found dead at the bottom. It is a good film, and is quite up to the Pathe quality technically.

"Uncle Reuben's Courtship."—A comedy from the Lubin studio which makes the house actually roar with laughter. Uncle Reuben discovers an advertisement of a widow who is evidently looking for a husband. Immediately he goes to the widow's home and makes some extremely vigorous demonstrations. A dude calls and is promptly pitched out of the window. A very tall gentleman calls and has his height reduced one-half by some applications of a chair on his head, and a third gentleman is divested of most of his clothing in very short order. Uncle Reuben then has the winsome widow all to himself and she succumbs to his vigorous wooing. The action is good and the audience laughs continuously.

"The Musician's Dream."—A Gaumont which introduces some elements of magic which are not common in this firm's pictures. A musician falls asleep and a fairy appears and conducts him to a place in a distant woodland, gives him a wand for a baton and disappears. When he undertakes to direct his orchestra of girls they change into men and there are all sorts of queer stunts before the dream ends. But the musician is rudely awakened by his viol falling upon his head. It is well worked out and the suggestions of fairy lore are pleasing.

"Music and Poetry."—A Pathe comic which has more elements of actual fun in it than many. On one side of a partition dwells a musician who plays the trombone and plays it vigorously. On the other side dwells a poet who undertakes to court the muses. His neighbor begins to play and the poet finds work impossible. He complains to the janitor, who sees the musician. But he is only angered and goes out and gets all the organ grinders and street bands within reach to come and play under the poet's window. He throws out all his belongings to get rid of them and finally pours a quantity of water on the janitor, who secures his arrest. The action is good and the film creates hearty laughter.

MOVING PICTURES IN RUSSIA.

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NOTES OF THE TRADE.

Devils Lake, N. D.—V. Gramm will erect an Opera House on Fifth street.

Sour Lake, Tex.—R. J. Rodgers is planning to erect a new Opera House here.

Normal, Ill.—J. W. Coup has sold the Nickelette to Wm. Edwards, of Bloomington.

Kalamazoo, Mich.—Clair Johnson has sold the Vaudette Theater to C. A. Barnes.

Pendleton, Ore.—C. H. Mitchell is considering the erection of a new theater here.

Flanagan, Ill.—Mr. Galvin, of this city, will open a moving picture house in Danville, Ill.

Phoenix, Ariz.—A. H. Reeves and G. L. Wood are erecting an Airdome Theater here.

Wymore, Neb.—L. E. Tawlor will erect an Opera House here, to cost about $12,000.

Chicago, Ill.—H. Schmidt will erect a moving picture theater at 4464 Wentworth avenue.

Urbana, Ill.—A. Rohrer, of Flanagan, Ill., will establish a moving picture theater here.

Telluride, Colo.—J. E. Jarvis is making arrangements to open a new nickel theater here.

Winfield, Kan.—A. J. Pettit is making arrangements to establish a Summer theater here.

Cassopolis, Mich.—Grant S. Boice, of Elkhart, Ind., will open a moving picture theater here.

Dubuque, Ia.—Architect Carkeek has completed the plans for the new Union Park Theater here.

Manchester, Ia.—Earl Tompkins is making arrangements to open a new moving picture theater here.

Hartford City, Ind.—J. Carpenter has purchased the Arcade Theater from Mr. Day and taken possession.

Lexington, Ky.—Extensive improvements are to be made to the Hippodrome Moving Picture Theater.

Trenton, N. J.—Harry Rosenblatt will erect a new moving picture theater at 565 North Clinton avenue.

Great Bend, Kan.—A. B. Ritchie is planning to erect an Opera House here, at a cost of about $20,000.

Pekin, Ill.—L. C. Woodrow has purchased the Vaudette Theater from Mr. Stiles and taken possession.

Waco, Tex.—A new moving picture theater has been opened at 407 Austin street. It is known as the Dixie.

Concordia, Kan.—Mr. Lanoue has purchased the Lyric Theater from Mr. Moore and taken possession.

Corning, N. Y.—C. G. Abernathy has bought of James Bacalles his interest in the Dreamland Theater.

Rutland, Vt.—A new moving picture theater, the Colonial, is nearing completion in the Lincoln-Fuller block.

Dubuque, Ia.—Jake Rosenthal has opened a new moving picture theater here. It is known as the Napanee.

La Harpe, Kan.—W. Plew and H. M. Gline are making arrangements to open a moving picture theater here.

Marion, Ohio.—Mrs. E. L. Willis has disposed of her interest in the Bijou Dream to Benjamin Waddel, Jr.

Milwaukee, Wis.—S. R. Flynn, of New York, has opened a new moving picture theater at 545 Mitchell street.

Portland, Ore.—Mr. Manley will expend about $1,000 on improvements to his Nickelodeon on William street.

Moscow, Ida.—W. F. Myrick has purchased the Crystal Moving Picture Theater here and is now in possession.

Richmond, Va.—J. J. Sandy and George Nicholas will open a new moving picture theater at 1007 North First street.

Pekin, Ill.—Fred Pitts has purchased the Unique Moving Picture Theater of Edds Brothers and taken possession.

Sedalia, Mo.—The Bell-Ollendorf-Ballard Amusement Company will erect a 5-cent Airdome moving picture show here.

Moberly, Mo.—Mr. Gleason, of the Bijou Arcade, is planning to convert the old Frolic Theater into a vaudeville house.

Logan, Ohio.—Fred Stires, who has purchased the Theatorium 5-cent theater of Charles Ralston, has closed the place.

Frankford, Mo.—John Mefford has bought the half interest of his brothers in the Opera House here and will start a Nickelodeon.

Urbana, Ill.—W. E. Gallivan is making arrangements to open a new moving picture theater at 106 Main street.

Bridgeport, Conn.—Mr. Skidmore is erecting a large moving picture theater here. It will be known as the Imperial.

Leavenworth, Kan.—Ed. Lampson has been granted a permit for the erection of a Summer theater, on Shawnee street.

Trenton, N. J.—Frank Thomann is making arrangements to open a moving picture theater at 1063 South Broad street.

Leroy, Ill.—L. C. Barley has purchased the interest of Ward Kimler in the Crescent Nickelodeon and is now sole owner.

Boise, Ida.—Ellis & Co., of Pendleton, Ore., have purchased the Star Theater here and are making extensive improvements.

Baltimore, Md.—A. Freedman will erect a new moving picture theater at 928 West Baltimore street. Cost, about $12,000.

San Antonio, Tex.—The Dixie Moving Picture Theater, owned by M. N. Cannon, has been placed in the hands of a receiver.

Laporte, Ind.—The Larson-Danielson Company has leased the Lay's Hall and will convert it into a moving picture theater.

Omaha, Neb.—Messrs. Stair, Havlin, Hudson & Judah are contemplating the erection of a magnificent vaudeville theater here.

Walbrock Station, Baltimore, Md.—William Fernandis will erect a nickel theater at the corner of North avenue and Ninth street.

Corning, N. Y.—Benjamin Benson has purchased the interest of his partner, Mr. Campbell, in the Bijou Moving Picture Theater.

Concordia, Kan.—Peter Koeppel, who has conducted a moving picture theater here, has disappeared. The show has been closed.

Mineral, Kan.—Messrs. Gurbin & Mulyneaux, of Parsons, are making arrangements to open a new nickel theater in the Burke building.

Ironton, Ohio.—Manager Jos. R. Killick, of Camden Park, is contemplating the erection of a modern Airdrome, or open-air theater, at the park.

Grand Island, Neb.—A. Miller, of Plattsmouth, has purchased the Lyric Theater here and has put J. C. Boyd, of Central City, in charge of it.

Pontiac, Ill.—Verne Atkins has purchased of Edward James the Scenic Theater, located on West Madison street, in the Hoover building, and taken possession.

Grand Rapids, Mich.—D. M. Smith has purchased the Idlehour and Vaudette Moving Picture Theaters, on Canal street, from Austin McFadden, and taken possession.

Girard, Kan.—P. J. Green and associates have instructed Architect D. C. Williamson to draw plans for a new Opera House, to be erected here at a cost of about $12,000.

Columbia, Mo.—Five students of the University of Missouri have formed a company, capitalized at $1,500, to operate a 5-cent moving picture theater for the negroes of Columbia.

Savannah, Ga.—James H. White, of the Edison Manufacturing Company, is in Savannah for the purpose of arranging to bring a company here and use Savannah scenes. Mr. White was in Savannah during the great automobile race last November and was so well pleased with the scenes in Savannah that he reported this to the main office, and work was at once begun to have pictures made here. The project is now well advanced.

Rutland, Vt.—The Colonial Theater, a handsome and substantial building on West street, opened on March 10, less than three months after the ground was broken for the foundation. Messrs. Lincoln and Fuller are the owners, and they started in with a fine programme—one of the Biograph "Jones's" series and some Pathe subjects. The show will consist of pictures and songs exclusively, and the attendance so far has been most encouraging.

Napa, Cal.—The Unique Theater is now being built on Main Street. It is a handsome structure, and will seat 300. It will be run by Miss Alva Fischer, who also runs the Hayes of this city. The Hayes is said to be the best moving picture theater in the State, and shows only first-class pictures and is playing to S. R. O. business. It is a very beautiful place. Rumor has it that a new nickelodeon is about to start up in the Novelty Theater. This place recently changed hands.—R. D. KYSER.

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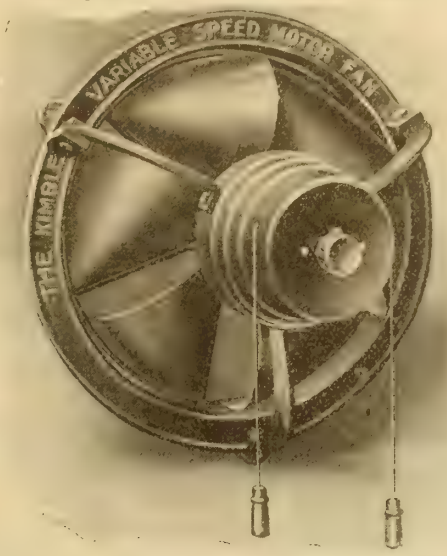

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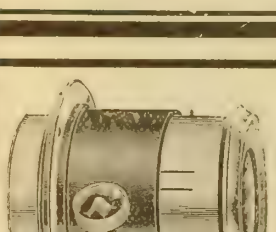

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FILM MANUFACTURERS OVERLOOK DETAILS.

Grand Rapids, Mich., March 19, 1909.

Editor Moving Picture World:

Dear Sir—To-day I saw "Selig's" new film, "Boots and Saddles," and I am compelled to enter my criticism from the standpoint of a military man.

The story is somewhat hazy, but the excuse for it is a joke. Whoever saw an army officer gambling with enlisted men? It is against army regulations and demoralizing to the service for the officers to engage in games of chance with enlisted men.

Another thing about the picture that is inconsistent is the uniforms. From the story one would suppose the events portrayed happened about twenty or thirty years ago, yet the soldiers' uniforms are the same as worn to-day, with the addition of a couple of white stripes on the backs of the coats. I have never seen a uniform of this kind worn in the army, and if this is the uniform that was worn thirty years ago, why do the soldiers wear the latest pattern service hats in the picture?

The public, as a rule, don't notice these details, but to one familiar with military affairs the whole picture smacks strongly of burlesque.

Another inconsistency on the part of most of the film makers is the battle and fight scenes pulled off in the studios with the painted rocks and trees for a background. Such scenes should be posed out of doors and they would be so much more interesting and real, but to see a scrap in front of fake woods and rocks kills the whole effect.

I am interested in the picture business and appreciate a good film, and I must say that the European films are superior in many ways to the American film, because the European manufacturers seem to take especial pains with the small details, and I am sure the majority of brother exhibitors will agree with me on this point. Yours very truly.

A CRITICAL EXHIBITOR.

[The necessity of American manufacturers properly attending to the minor details of their productions was pointed out in our pages of March 13 and 20 in the article, "The Modern Way in Moving Picture Making."—Editor M. P. W.]

ANOTHER THEATER FOR TEXAS.

Wichita Falls, Texas, March 17, 1909.

Editor Moving Picture World:

Dear Sir—I am a reader of your magazine, and have been for some time, and look forth to its coming every week. I gain a great deal of knowledge and valuable information from its pages. I will soon be installed in my new house. This will be one of the finest ten-cent motion picture and vaudeville houses in all Texas. The name of my new place will be the "Folly," producing nothing but high-class licensed pictures and vaudeville; seating capacity of 315 people. Wishing you continued success, Truly yours,

GAIL S. DURHAM.
Manager, Folly Theater,

LETTER TO EXHIBITORS.

Chicago, February 18, 1909.

Gentlemen:

PUBLIC SENTIMENT IS WITH YOU.

You now have the support of the people, the greatest of all weapons with which to fight the "licensed" Combine, and a decisive victory is assured.

This is the result of the widespread publicity we have succeeded in gaining for the independent exhibitors and now you will reap the benefits. People everywhere are beginning to take notice. They want to patronize independent exhibitors only and are already doing so.

The opportunity is yours. Seize it. Cater to the desire of your patrons. Continue to hold out against the "licensed" Combine and sign nothing it offers. Instead, let the people in your locality know that you are independent and in no way connected with the Combine. This you can do on your advertising posters and by projecting a slide in your theater reading as follows:

"Independent Pictures Shown Here Only
They Are the Best
Not in a Trust"

Write for It. It's Free.

Stick it out—Don't sign. It matters not what options the "license" Combine may offer you, don't **sign that agreement.** Bear in mind these options in no way change the original.

It has not been changed and is back of all concessions the trust are making. You are offered these options for the sole purpose of blinding you to the real issue—that is, RECOGNIZING THE VALIDITY OF THE PATENTS, and if you sign anything at all or let any one else sign for you, you will be doing just what the Combine wants you to do, and besides

You Will Have to Pay Royalties.

Be careful—sign nothing and don't let others sign for you. That is the only way to be on the safe side. We especially want to impress upon you not to let others sign this agreement and pay royalties for you, as you will have to display the license in your theater which is significant of the fact that you recognize the validity of the patents.

If you have signed don't display the license. Better yet, take the "license" Combine at its word, demand the immediate return of your "licensed" application and your money. Make it prove "you can cancel your contract whenever you choose."

The stand taken by exhibitors has already swamped us with business. From every section of the country they are crying for the new independent films such as we are releasing, and notwithstanding the unexpected big increase in business we have been able to meet all demands and can furnish you with all of the films you need—**the new independent stuff that is drawing big crowds wherever shown, and the kind that your trust competitor don't show.**

Have no fear, as recent cablegrams from Europe contain the most favorable news yet received. You can get all of the independent films you want. The Combine knows this; it also knows that the new independent films are better than the licensed film. This is another reason why it wants you to bind yourself to use licensed films only.

Write us at once and let us furnish you with one of the above mentioned slides, and remember that the services of the most eminent attorneys, retained by us to help you win this fight, are at your disposal, free of charge. Don't forget to give us your correct address so that we can mail you the lists of new independent films we are releasing.

Respectfully,

CHICAGO FILM EXCHANGE,
Chicago, Omaha, Washington, Denver, Nashville, Atlanta, Salt Lake City.
GLOBE FILM SERVICE CO.,
Chicago, Denver.
ROYAL FILM SERVICE CO.,
Chicago.

INDEPENDENTS VS. "TRUST."

Chicago, March 22, 1909.

Moving Picture World, 125 East 23d street, New York:

Gentlemen—I am enclosing herewith write-up which I would be pleased to have you insert in the Moving Picture World, entitled "Independents vs. Trust."

The Alaska Moving Picture and Amusement Company is managed by F. H. McGrew and C. L. Kemp. This company have two thousand feet of moving picture film, which they took themselves out in Alaska. They are at the present time and have been in Chicago for the past ten days and are renting these films to the five-cent theaters of this city.

These people had their film booked on Saturday night, March 20, 1909, at the National Theater, 5924 Halsted street, city. When the time came to deliver the film at this house, the manager was handed the following letter:

"The National Theater,
"5924 S. Halsted street, Chicago.
"Gentlemen—I cannot supply you with Alaska films. Respectfully,
(Signed) "C. L. KEMP."

The above shows what the Trust's film exchanges will do to hold on to business. Now, if the Independent people expect to win out and protect the five-cent theaters, why cannot they do an act of the same kind? It is understood that the Trust exchanges supply films to the houses which have signed or rather accepted their agreement to use Trust films and no others. Now, as this is a fact, why don't the Independent people get together and canvass every city in the United States and go to each theater and agree to give them one week's service "free of charge" to show them the good quality of the Independent films which they are producing to-day? By doing this it is up to the Trust to cancel every house using the Independent goods and revoke their license. We all know that the people signing up with the Trust are

Simpson's Celebrated Song Slides
The Finest Made. $5 per Set
All of the New Song Hits.
A. L. SIMPSON, 113 W. 132 St., New York City

Let Our Motto be Yours: The Best not the Cheapest
Send 50 cents and 4 cents postage for sample of our latest announcement slides. Write for same.
Advertising Slides Made To Order.
OHIO TRANSPARENCY CO.
407 Superior Building, CLEVELAND, OHIO

Travelogues
2 NEW SETS JUST OUT
No. 5055 AMONG THE CHINESE 39 Slides
No. 5956 IN AND AROUND CUBA 34 Slides
$10.00 Per Set—All Beautifully Colored
STOCK SLIDES, 3 FOR $1.00
THE NEW ENGLAND LANTERN SLIDE COMPANY
W. S. Walker, Mgr.
224 TREMONT STREET, BOSTON, MASS.

Advertising Slides

Let them pay your expenses. We will tell you how.
BRAYTON MANUFACTURING CO.
122 E. RANDOLPH STREET, CHICAGO, ILL.

Managers—Operators—Leaders—Ticket Sellers —and Every Ambitious Attache of Moving Pictures Should Have

Driben's Essential Reference Books

No. 1 **How to Produce Your Own Talking Pictures.** Why pay hundreds weekly, for what you can do under your own supervision. **Great** **$1.00**

No. 2 20th Century methods of advertising. Extracts from the fyles of the greatest and most successful managers in business. Increase your receipts 65 to 75 per cent. weekly if adopted ..... .75

No. 3 **Systematic** record of your own, and your oppositions show. How to watch your opposition. How to work effects, which greatly increase the value of your picture. **This Book Makes A Showman** ..... .50

No. 4 How to defend yourself against the constant malicious attacks of the pulpit and other tyrants ..... .50

No 5 **How to Properly Care for Your Machine,** and get the better effects therefrom. Coloring your film. Care of film. Where to secure the best orchestral music, reports, etc. This is a great book. **Contains Every House Detail.** 1.00

Special until March 31st, entire Driben Publications $2.00

Express or P. O. order payable.

Driben Pub. Co., London, Ont., Canada

No. stamps. No currency. References: Bradstreet or Dun.

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Manager. Reliable manager of picture or vaudeville house wishes position. Five years with last employer. J. M. Graves, 1742 N. 10th street, Philadelphia, Pa.

Operator, has own Power's machine, would like steady position; moderate salary; will go anywhere. Operator, care Moving Picture World.

A. Costello, 46 N. 61st street, Philadelphia, Pa. Licensed, experienced operator wishes position.

W. C. Yarber, 810 Dakota street, Coffeyville, Kan. Wishes position as operator. Reliable young man.

G. Walter Brown, Box 63, Bowdoinham, Me. Experienced operator; owns Power's latest machine. Can manage picture and vaudeville show.

Chas. L. Scholl, 320 Kern street, Slatington, Pa. Experienced operator; guarantees satisfaction. Eastern Pennsylvania preferred.

R. E. Russell, Dreamland Theater, Bellows Falls, Vt. A-1 operator; sober and reliable. Best references.

G. L. Palmer, Box 307, Sidney, N. Y. Operator wishes position.

H. H. Hearner, 73 Fort Greene place, Brooklyn, N. Y. Operator and electrician; N. Y. license; will go anywhere.

Experienced licensed operator of ability; can repair machines; first-class credentials; desires position with reliable moving picture house as manager. Good hustler. S. B., care Moving Picture World.

L. Fink, 90 Allen street, New York. Experienced operator; five years' experience; licensed. Will go anywhere. Salary moderate.

Jacob Beskind, 248 Second street, New York. Operator; four years' experience. Repairs. Go anywhere. Salary $18.

Edw. C. McCabe, 26 Lawn street, Roxbury, Mass. Experienced operator, licensed. References.

Blaine Day, 73 Wine street, Cumberland, Md. Operator; 7 years' experience. Best references. Have own machin.

Arthur G. Bouley, 71 Palm street, Nashua, N. H. Experienced operator and electrician. Best references.

Odry Sutton, 100 Wood street, Richmond, Va. Operator, sober and reliable. Can put on the right kind of picture.

Singer and Dramatic Reader of moving pictures. Satisfaction guaranteed. Lafayette, care of Moving Picture World.

Competent and Reliable Manager wishes position to manage moving picture or vaudeville house. Address L. Hoffmann, 353 East Third street, New York City.

Julius J. Klenk, 2524 So. 6th street, Philadelphia, Pa. Licensed operator, wishes position. Willing to travel.

S. B. Taylor, 148 West 46th street, New York City. Expert operator, New York license, or as manager. Ten years' experience. Six years with American Mutoscope and Biograph Company. Willing to locate anywhere.

Lecturer, Talking Pictures, Promoter and experienced manager at liberty. Strictly sober. Geo. Walker Brydgen, 233 E. Ontario street, Chicago, Ill.

Why are so many experienced operators out of work?

Theater for sale in Bronx, 225 seats. Receipts from $225 to $250 per week. Expenses from $150 to $160. Best reasons for selling. Price, $1,700. Address Henland, care of Moving Picture World.

making one big mistake, and the sooner they are beaten it will be better for the owners of five-cent theaters everywhere.

The writer of this letter is a very enthusiastic believer in the policy of the Independent people, as well as a theater owner, and believes in the old saying, "What is fair for one is fair for all."

Trusting to be able to see this in your next edition, or the following, I am, with best wishes for the success of your paper, Yours very truly,

F. I. DARMSTADTER.

986 Garfield blvd., Chicago, Ill.

FIRST AID TO THE OPERATOR.

Baltimore, Md., March 21, 1909.

Editor Moving Picture World:

Dear Sir—The peek hole in the side of the lantern through which the operator watches the carbons, is generally covered with ruby glass. This color gives many operators a headache, and when the operator looks at the carbons and then at the picture, his eyes are dazzled for the moment. We have found great relief by having a piece of green glass set in the slot with the ruby, with the green next to the carbons. The burning of the carbons is easily seen through the two pieces and headaches and tired eyes are a thing of the past.

Trusting that this will be of use to some sufferer.

Yours truly. FINN & BRAUL.

ANOTHER CENSOR HEARD FROM.

Anthony, Kan., March 17, 1909.

Editor Moving Picture World:

Dear Sir—Excuse the liberty I take in criticising the motion pictures, but a picture was shown here last week in which a gorilla kidnaps a woman and they fall in love with each other. Outside of frightening children, it was a most disgusting exhibition. Brutal murders, gruesome and impossible subjects are NOT what the people want. A degenerate might find them interesting, but never a healthy human being.

Yours truly, GEO. A. WILBUR.

COMMON SENSE INVESTS IN "HORSE SENSE."

Columbus, Ohio, March 23, 1909.

The World Photographic Publishing Co.:

Gentlemen—Enclosed please find my check for two dollars in payment for one year's subscription to the Moving Picture World. Your issue of March 20 contains so much "horse sense" that I don't see how exhibitors can afford to be without it. Success to you and your paper.

Yours truly,

OHIO FILM EXHIBITORS' PROTECTIVE ASS'N,
By Max Stern, Secretary.

INTERNATIONAL PROJECTING AND PRODUCING COMPANY'S FILM.

Chicago, March 16, 1909.

Editor Moving Picture World:

Dear Sir—A great deal of study has been given to the form of contract to be used in furnishing our International Projecting and Producing Company's service to the various exchanges.

As far as our Company is concerned, a simple contract covering the manner of payment, price of goods, and method of delivery, with a reasonable assurance that goods will be accepted and paid for by consignee on arrival at destination, would be sufficient. This would be about the only contract we would need. But a number of important exchanges have requested us to draw a form of contract whereby we could extend to all legitimate exchanges protection, as far as lies in our power, against the unscrupulous individual who might come into possession of our goods through misrepresentation. And as it is our desire to have our contract meet with the approval of all, we deem it advisable to furnish exchanges with service without restriction until we confer with a number of exchange representatives of the International Projecting and Producing Company, and, with their assistance, formulate a contract which will be acceptable to all parties concerned; which will be done at an early date.

The purpose of this letter is to reach those whom we have decided may handle our goods, but have not as yet completed arrangements; and is not intended for those who have already accepted our terms, etc.

All kinds of rumors have been circulated against the Independent movement, and the latest trick is, that a fictitious contract purporting to be an instrument executed by the

International Projecting and Producing Company is being circulated containing unreasonable conditions, and should it be brought to your notice, you will know from whence such a document emanates and for what malicious purpose.

We therefore make a bona fide offer of $10,000 to any one holding a genuine printed or typewritten contract bearing the signature of any officer of the International Projecting and Producing Company, except a few simple contracts, which are written or typewritten, and in which the subject matter does not exceed 100 words, and which are entirely satisfactory to the exchanges having received them, and contain conditions identical to those herein stated, and we are quite sure that it will be satisfactory to you.

Our shipments will always be made for the entire week, and we must naturally, in dealing with the exchanges, trust to their honor not to release any reels until the regular release day, and will so continue this method of shipping until forced to change same through violation of confidence.

In order to avoid any misunderstanding whatever on the subject of the price of our film, we hereby notify all, that the price of our film is 11 cents per foot.

If you wish to order reels from us, and will write or wire us at once the number of reels you desire weekly, and will make satisfactory arrangements for prompt payment, we will be pleased to do business with you.

Yours very truly,
INTERNATIONAL PROJECTING AND PRODUCING COMPANY.

EXHIBITOR DISPLEASED WITH QUALITY OF FILMS.

Mr. Editor:—

Please give me space in your valuable journal for a few comments on films. First, I wish to say that the people in my town are tired out on Pathe pictures. His mysterious hand painted work and vaudeville dances are monotonous. They did fine when moving pictures were first introduced, but the people have seen enough of such and want something of a more substantial nature. It is a fact that the Pathe film is up to perfection in workmanship, being absolutely steady and if the subjects were good they would be excellent. Next, I wish to know why it is that the Lubin and Edison films are so shaky? I dread to exhibit the films on this account. Some of them are so shaky that you can scarcely read anything on the screen. The acting in the film, "The Railroad Detective," by the Kalem Company, is very poor at times, being more of a pretense.

ALABAMA EXHIBITOR.

Dothan, Ala., March 16, 1909.

THE TROUBLES OF THE OPERATOR.

Baraboo, Wis., March 13, 1909.

Editor Moving Picture World:

Dear Sir—In regard to Bro. Chas. H. Amos' article, in issue of March 6, World, while it is true every word, there is another side. Now some exhibitors install a machine (sometimes a second-hand one) or a good one that has been ruined and would be a disgrace to a scrap heap, and because it is a standard make or the parties that sold it to him say it is all right, the operator is up against it. If he kicks on using the same Mr. Exhibitor thinks the operator does not understand the machine, not knowing anything about it himself and not being capable of understanding same if shown. So Mr. Operator goes ahead if he wants to hold his position and at the expense of the film, and nine chances out of ten it is ruined and he can't help it, with the tools he has to work with.

As I write this I am running a film that was released just seven days ago. It has the left-hand sprocket holes cracked in corners the full length. Now I don't think that the film exchanges could invest a little money to better advantage than to have a man inspect each exhibitor that returns a film in bad condition and remedy the defect. He will listen to an outsider quicker than he will to one of his own employees. Hoping my letter will do some good, I remain,

Yours,
A. C. WALLACE.

Thos. Dippel asks if oxylithe with a calcium light outfit will give a strong enough light for a moving picture show in small towns where there is no electric lighting system? Yes, the halls in the small villages would also naturally be small, and a six-foot screen can be well illuminated with oxylithe and the lime jet.

ORDER A CARTON OF
Curtainyline
TO-DAY, MR. EXHIBITOR

Paint your curtain with it; you will note the difference at once between the old and the new way.

It Is
A Perfect Light Absorbent

Restful to the eyes
Dissolves the yellow out of the light
Brings out all the details in the Photography
Gives the picture great depth
No reflect rays to detract from your picture
Gives a mirror surface to your curtain

CURTAINYLINE is not a WHITEWASH
CURTAINYLINE is not a KALSOMINE
CURTAINYLINE is not a WHITING

But It Is
A Light-Absorbing Fireproof Paint

The greatest discovery ever made for a curtain covering!

For $3.00 we will sell you a carton sufficient to cover 150 Square Feet. It will last five times longer than anything else you can put on your curtain.

Prepared curtains any size or weight—Stationary or Roll—Our Specialty. Write us for Prices.

Stage Scenery—Carnival Fronts—All Kinds—Built to Order. Write for Estimates.

CURTAINYLINE CURTAIN CO.
Office: 401 Ashland Block, Chicago.
Studio: 2046 W. 12th St., Chicago.

An American Subject by American Producers

"THE SCEPTICAL COWBOY"

A story of every day life based on an actual occurence in the West. Will fascinate any audience.

PERFECT PHOTOGRAPHY
LENGTH, 650 FEET

To be shipped April 1st. Send for bulletin 105 for full description.

Let us have your standing order, one reel shipped every Thursday.

CENTAUR FILM CO.
1873 Park Ave., New York City

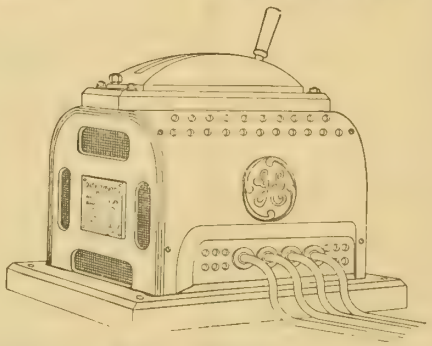
EDISON KINETOSCOPES

TRANSORMER

For Moving Picture Machines
(Alternating Current)

SIMPLE COMPACT EFFICIENT

THIS TRANSFORMER, KNOWN AS "THE G. E. ECONOMY-ARC" mustof necessity be an invaluable adjunct to any alternating current moving picture installation. THE ADVANTAGES OF A TRANSFORMER FOR THIS WORK WILL BE APPRECIATED by both the theatre management and operator; BY THE MANAGEMENT in the reduction of light bills and in the better production of the pictures due to the steady light obtained, AND BY THE OPERATOR in the simplicity of the device, the absence of danger from shocks,, and the added comfort in the lamp house due to the low heating.



Price, $75.00

THE SAVING IN POWER INSURED BY THE USE OF A TRANSFORMER INSTEAD OF A RHEOSTAT VARIES FROM 65 to 90 per cent., depending upon the voltage from the supply mains. Many lighting companies require the use of 220 volts for moving picture work in order to avoid heavily loading one side of a three wire system. This increases the loss considerably in circuits using a resistance or reactive device for reducing the voltage.

Send for Descriptive Circular

EDISON FILMS

NEW SUBJECTS:

Shipment, March 23, 1909

STROLLING PLAYERS
Dramatic
No. 6436 Code, VENTICELLY
App. Length 900 feet

Shipment, March 26, 1909

A CRY FROM THE WILDERNESS
Descriptive
No 6437 Code, VENTIDIANO
App. Length 950 feet

NEXT WEEK'S SUBJECTS:

Shipment, March 30, 1909

HARD TO BEAT
Comedy
No. 6438 Code, VENTIDIUS
App. Length 500 feet

OH! RATS!
Comedy
No. 6439 Code, VENTIDUCT
App. Length 500 feet

Shipment, April 2, 1909

ON THE WESTERN FRONTIER
Dramatic
No, 6440 Code, VENTIGENO
App. Length 900 feet

EDISON MANUFACTURING CO.

MAIN OFFICE and FACTORY: 72 LAKESIDE AVE., ORANGE, N. J.

New York Office: 10 Fifth Avenue. Chicago Office: 304 Wabash Avenue.
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England.

Selling Agents:

P. L. WATERS, 41 E. 21st St., New York GEORGE BRECK, 70 Turk St., San Francisco, Cal.

Dealers in All Principal Citles

FILMS **FILMS**

A Live Service For Live Managers
HOWARD MOVING PICTURE CO.
Members Film Service Association
Repair Work a Specialty. Agents for Motiograph, Power's and Edison Machines. Supplies and Sundries.

564 Washington Street, - - Boston Mass.

Established 1894. (Opposite Adams House). Incorporated 1908.

Stories of the Films.

BIOGRAPH COMPANY.

THE MEDICINE BOTTLE.—This film demonstrates two things—the efficacy of that time-saving agent which out Mercurys Mercury, the telephone, and the importance of that movement to enforce a differential form of bottle in which to hold poisonous liquids. Mrs. Ross, whose mother is very ill, has in attendance a trained nurse, who has received an urgent message to come to her own home, owing to the illness of her sister. As Mrs. Ross is dressed and ready to attend an afternoon tea at Mrs. Parker's, this forced absence of the nurse is very inopportune. However, little Alice, Mrs. Ross's seven-year-old daughter, is a bright child, so she feels that she can trust her to look after her grandma, and give her the medicine at the regular intervals. Mrs. Ross, herself, is suffering from a painful abrasion on her hand, for which she has procured an antiseptic to bathe it with, which is a deadly poison. It happens that the antiseptic and grandma's medicine are contained in similar shaped bottles, and Mrs. Ross in her hurry and excitement takes away the wrong bottle. While at Mrs. Parker's, the hostess cuts her finger with a paper knife and Mrs. Ross offers her the antiseptic to bathe it, when she discovers she has carried away the medicine, leaving the poison for the child to give grandma. Looking at the clock, she finds it is on the hour of the administering of the dose. The poor woman is beside herself in fearful helplessness, when Mrs. Parker suggests the telephone. This she tries, and she is put in further trepidation at her inability to get connection, for at Central the operators are too busy chatting to take notice. She at length gets her home and is relieved to learn from the child that grandma has not been given the poison, owing to the fact that baby had spilt the first spoonful she poured out. Length, 472 feet.

JONES AND HIS NEW NEIGHBORS.—We are wont to say poor Jones, but are we sincere? For if it wasn't for Jones' misfortunes we would miss many a hearty laugh. There is one thing certain, no matter what trouble Jonesy gets into he manages to wriggle out of it like an eel. This time it looked serious, but he bobs up serenely just the same. The Joneses have moved and taken an apartment in one of a row of houses which are identically alike. The most natural thing happens; Jones gets into the wrong house, and, of course, his intrusion is vigorously resented, and it looked for a time he would suffer bodily injury, but, as usual, the menacing clouds dissipate and peace again reigns in the Jones domicile. Eddy may get some hard bumps, but they never scar. Length, 454 feet.

A DRUNKARD'S REFORMATION: The Most Powerful Temperance Lesson Ever Depicted.—

"Look not thou upon the wine when it is red, when it giveth his color in the cup, when it moveth itself aright; at the last it biteth like a serpent and stingeth like an adder."—Prov., XXIII., 31-32.

The story told is a simple one, and grips from the very start. John Wharton, the husband of a true and trusting wife and father of an eight-year-old girl, through the association of rakish companions becomes addicted to the drink habit, and while the demon rum has not fastened its tentacles firmly, yet there is no question that given free rein the inevitable would culminate in time. Arriving home one afternoon in a wine besotted condition, he is indeed a terrifying spectacle to his little family. Later, after he has slept off the effects to some extent, while at supper, the little girl shows him two tickets for the theater, begging him to take her. After some persuasion he consents to go. The play is a dramatization of Emile Zola's "L'Assommoir," which shows how short a journey it is from peace and happiness to woe and despair by the road of rum. Here the picture shows both the action and the play and the psychological influence it has on the audience. Wharton especially. Here is shown a most clever piece of motion picture producing, portraying the downward path of the young man who was induced to take his first drink; how it finally became an unconquerable habit, causing poverty and suffering for his wife and child and death for himself, while at the same time presenting a sermon to Wharton in front, sinking deeper and deeper into his heart, until at the final curtain he is a changed man, going homeward with a firm determination that he will drink no more, which he promises his wife upon his return. Two years later we find the little family seated, happy and peaceful, at their fireside and we know that the promise has been kept. The photography of the subject is perfect. Length, 983 feet.

EDISON MFG. CO.

HARD TO BEAT.—Synopsis of scenes: Moses Finkelstein idolizes his son Ikey, with good reason, for Ikey's handling of prospective customers usually brings substantial returns. Ikey enters the store with a customer, who is finally "prevailed" upon to purchase a pair of trousers, and when paying for them displays a mammoth roll of bills. Noticing Ikey's covetous interest, the customer, who is a gambler, explains the large sums of money won at the gaming table by his secret methods, and gen-

erously offers to "let Ikey in" whenever he can furnish sufficient capital. Mr. and Mrs. Finkelstein praise Ikey for his business capacity, and Moses, in leaving the store, drops his wallet. Ikey finds it. The temptation of "chance" conquers. He decides to speculate. Ikey enters the gambling house—is quickly fleeced and thrown into the street. Moses discovers his loss and rushes back to the store and tells his wife, and both are frantic. Heartsick, Ikey wends his way back to the store. He sees a policeman talking with his father. Conscience stricken, he hides in a packing case outside the door. Meanwhile the police raid the gambling house. The money and chips are shoved into a grip and given to Sambo, the waiter. Sambo escapes. Passing Moses' store he espies a policeman, and drops the bag into the packing case where Ikey is hiding. Moses, disheartened, rolls the packing case into the store. Presently Ikey forces his leg through the case. With visions of burglars, Moses calls loudly for help. Suddenly a handful of greenbacks are thrust from the case. Ikey is finally released and tells his parents of the robbery, his brilliant detective work, and the recovery of the money. A happy family reunion follows. Length, 445 feet.

OH! RATS!—Synopsis of scenes: Bridget rules the household. The agitation of the "Servant Problem" in the family of Mr. and Mrs. Green is at an acute stage. To leave the domestic tyrant in absolute possession of the house seems its only solution. Bobby, the son, by chance discovers Bridget's insane fear of rats. Bobby tells his father, who uses the knowledge so advantageously that peace reigns once more in the household. Mamma enters the kitchen to see a peddler thrown through the doorway. Her protest against such conduct is immediately overruled by the servant, who forces her from the room. Papa, arriving home, volunteers to "correct matters" and starts for the scene of strife. Entering the kitchen, he finds the grocer in the hands of the tyrant. Interfering, he becomes the center of attack. Deluged with flour, he escapes. At the family "council of war" Bridget's discharge is decided. The discharge, passed to her through the doorway on a broom, is torn to bits, and papa, bombarded with crockery, beats a hasty retreat. Bobby entering with a pet rat shows it to Bridget; she screams and mounts a chair. Bobby's peals of laughter bring his parents, who are surprised to see Bridget madly leap through the doorway. In consultation, papa decides to use "rats" as a means of the servant's discharge. Bringing home a cage of big ones, he places two in a dish on the kitchen table, covers them, and hides to await developments. Things happen quickly. Bridget enters and removes the cover; the rats jump out; screaming, she mounts the chair. It is now papa's chance. He shows her the cage of big rats, threatening to let them out; she begs for mercy. Mamma and Bobby, prepared, enter with the servant's grips. Threatened with rats, she accepts her discharge and leaves, to the relief of all. Length, 485 feet.

ON THE WESTERN FRONTIER.—Synopsis of scenes: Among the tall trees and mountains of the Far West, a father, son and daughter dwell peacefully in their mountain cabin, close to nature, seldom hearing of the great restless world outside—happy in their isolation. Jack, the son, visiting town on business, is tempted into a gambling saloon and takes part in a game of cards. Dalton, a gambler, undertakes to fleece the boy. The result is a fight in which Dalton is shot, and Jack becomes a fugitive. The colonel of a nearby fort learns of the affair and sends his orderly with orders for a troop of cavalry to start in pursuit of the murderer. Jim Nelson, the boy's friend, who has witnessed all, held Jack's enemies off and enabled him to escape, immediately heads for the trail to intercept the orderly and delay the delivery of the message. He reaches the cabin to find that the orderly has stopped for a drink and to see Nell, Jack's beautiful sister, with whom he is in love. He explains his mission, but both are ignorant of whom it concerns. Jim drugs the orderly and renders him unconscious. Nell, returning to the room, finds the unconscious soldier; realizes the truth, and the importance of delivering the dispatch; dons a suit of her brother's clothes, puts on the orderly's overcoat, mounts his horse and starts for the fort with the order. Returning, she reaches the cabin to find her brother there and the soldiers approaching. She and the boy hide. The officer in command goes to the cellar to search. Jack escapes. Nell is discovered, roughly handled, and, hair down, stands convicted. The soldiers renew the hopeless pursuit. The orderly comes from hiding, embraces Nell, while Jim and the old father thank both for helping the boy escape. Length, 900 feet.

ESSANAY FILM MFG. CO.

FOR LOVE'S SAKE.—This is an American story, the central figures of which are Annie, a postmaster's daughter; Agnes, her rival in love, and Bob, a sturdy New Englander.

Scene 1 shows us a country lane. Agnes meets Bob. Annie enters and Bob distinctly shows his preference for the postmaster's daughter, leaving Agnes and walking off with Annie. Agnes, in anger, writes a note to Bob warning him against Annie.

Scenes 2 and 3 show Agnes entering the post-office and posting the letter just as Annie and Bob enter. Annie's father, the postmaster, calls her to

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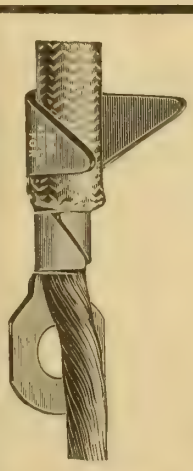

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assort the mail while he waits on Agnes. Annie gets the letter intended for Bob, and suspecting that Agnes is the sender, she tears it open, reads and keeps it, going into the next room away from Bob, who leaves with the postmaster. Agnes, outraged at the conduct of Annie opening her letters, determines to get even. She takes a bunch of mail matter—letters that Annie has been assorting—rips them open and places them in Annie's jacket pocket. Bob and Annie return. Agnes leaves as Bob is assisting Annie in putting on her jacket.

Scenes 3 and 4 show Agnes entering constable's office and swearing out a warrant against Annie as a mail thief.

Scene 5 shows Annie's home. Her father, the postmaster and a veteran of the Civil War, is asleep. Annie and Bob enter. Annie sits at the organ and sings for the old soldier, who wakes up and gives his blessing to the young lovers. Then Annie takes the old soldier to another room, leaving Bob alone. Bob now decides that it is a good time to get his letter. He goes to Annie's jacket, lying on a chair, searches for his letter and finds instead the package of letters which Agnes placed there. Horrified, he is about to call her to explain, when a knock at the door determines him to shield his sweetheart at any cost; so he hurriedly puts the letters into his pocket, goes to the door, opens it, admitting the constable and Agnes. Annie and her father re-enter. Agnes accuses Annie of stealing her letter. Bob steps forward, takes the letter, saying he is the thief, at the same time producing the package of letters. The constable arrests Bob and takes him off to jail. Agnes now accuses Annie to her father. Annie admits she opened Agnes' letter. The father curses Annie and drives her out of the house.

The scenes following show us how Annie, after leaving home, becomes a celebrated singer; how Agnes, stricken with remorse, confesses the theft of the letter; how Bob is liberated from prison on her confession; how Bob meets his sweetheart Annie (now a great singer), and finally the return home of the lovers.

KALEM COMPANY.

THE FISH PIRATES; or, The Game Warden's Test.—Doubtless all are more or less familiar with the work of the Fish and Game Protective Associations throughout the United States. In every State we find associations of enthusiastic sportsmen who under legal authority work together for the enforcement of the laws for the protection of our fish and game. In most sections of the country seining is illegal, for it is well known that the nets take out enormous quantities of fish and if allowed would soon deplete every lake and stream. But everywhere the net fishermen persist in their illegal work and it is necessary for the game wardens to exercise every possible vigilance. Of course there is no love lost between the game wardens and the fish pirates, and this fact gives us the theme. In this case the situation is rendered more intense by the fact that the game warden, Stanton, who is the hero of our story, is in love with the fish pirate's daughter.

Scene I.—A Visit from the Fish Wardens—Stanton and the Pirate's Daughter. Scene II.—The Wardens on the Track of Evidence. Scene III.—Pirates Laying the Shad Seine. Scene IV.—Bringing in the Fish. Scene V.—The Wardens Seize the Seine. Scene VI.—Destroying the Nets—Stanton Captured by the Pirates. Scene VII.—At the Mercy of the Tide. Scene VIII.—Rescued at the Last Gasp. Scene IX.—The Fight Afloat—The Old Pirate Wounded. Scene X.—The Pirate's Death.

LUBIN MFG. CO.

A JUST REWARD.—The interior of a carpet mill. The girls are at work. The foreman, a grouchy looking fellow, always ready to find fault, picks up the work here and there. He sneers at the girls. One resents his words; he takes her by the arm and scolds her. Gertie, another worker in the mill, reproaches the foreman for his act. He tells her to go. Now all the girls lay down the work and decide to stand by Gertie. Just then the proprietor's son enters. He asks for the meaning of all this, and, when told, he tells the girls to go back to work and reprimands the foreman for his act. The foreman is furious and swears to get revenge.

Trapped.—In his office the foreman plans a trap for Gertie. He sends for her and tells her to go to the garret to get some yarn. She takes the key and exits, slyly followed by the foreman. Hardly has Gertie entered the garret when the foreman steps in and locks the door. In a fight to gain her freedom she falls. The foreman quickly exits and locks the door from the outside. He then returns to his office as if nothing had happened.

Closing Hour. Where Is Gertie?—The girls are ready to go home. They find Gertie's hat and coat, but where is she? They look for her everywhere except in the garret, and at last conclude that she went home.

An Unwilling Witness.—Gertie in the garret has regained her consciousness. Finding herself locked in, she first gives way to tears, but soon concludes to look for her release. She finds in a tool box a hand saw, which she uses to good advantage in sawing the lock out of the door. While running through the stock room she hears steps. It is the foreman, who returned to the factory to get revenge on Gertie. He finds the door open, the lock on the floor. While opening the door to the stock room the wind blows out his light; he strikes a match, lights his lamp and, throwing the burning match into a corner filled with chemicals, causes an explosion which throws him to the floor, whereby he breaks his leg. He drags himself out of the room upstairs, but unable to sustain himself, caused by the great pain, he tumbles unconscious down the steps. Gertie by the glare of the fire takes the extinguisher, with which she tries to down the fire. Just then the firemen, led by the proprietor's son, break through the door and help to extinguish the fire.

"You Brave Little Girl. You Saved My Fortune. Will You Share It With Me?"—The proprietor's son leads Gertie to the office, where she breaks down from nervous strain. He asks the girl, whom he always admired, to share his fortune which she saved with him. Arm in arm they leave the factory. Length, 645 feet.

MAD DOG.—A little boy is walking down the street when a tiny little dog playfully barks at him. He is very much frightened and runs away shouting "Mad dog!" Two ladies take up the cry and run with the boy, screaming at the top of their voices, "Mad dog!" There is great consternation all along the route; people run and do not know from what. The innocent cause of all this trouble runs playfully after the crowd. At last a squad of policemen draw their revolvers, ready to shoot the mad dog, when the little dog comes around the corner wagging its tail. "And the little dog laughed to see such sport." Length, 222 feet.

GAUMONT.
George Kleine.

THE POLICEWOMAN.—This series illustrates the perpetration of a practical joke of a young lady upon her lover. She visits the office of the superintendent of the police and while there dons the uniform of an officer. Thus attired, she passes through the office where her lover, also a friend of the superintendent, is relating his troubles. Out on the street she is called upon to perform the duties of an officer, and this gives rise to several very amusing incidents. Arriving at her home after a number of trying experiences, she is glad of the opportunity to change her attire and return the troubleosme uniform. At the superintendent's office she again meets her lover and both leave, happy again in each other's company. Length, 562 feet.

THE POLITICIAN.—A subject depicting incidents enacted at an election. The candidate for office delivers many speeches and gives many evidences of his good faith in the doctrines and tenets of his party. He proves himself the friend of his constituents and when the election is concluded and he is placed in office his friends all flock to him to hold him to his campaign promises. Length, 361 feet.

UNCLE'S PALM TREE.—Uncle surprises his favorite nephew by a short visit and as a token of regard brings with him a palm tree. The nephew and his wife show their appreciation of the gift by carrying it with them whenever they go out, but it proves the source of much trouble, and when they water it they precipitate a violent encounter with the tenants of the lower flat, resulting in a riot call. They conclude to demolish the plant and are thus engaged when the donor appears and takes serious offense at their apparent insult. When the work of devastation has been completed our friends find out that the plant was only artificial and they grow highly indignant. Length, 406 feet.

BENARES.—A series of views pertaining to life and customs in Benares, India. Length, 456 feet.

URBAN-ECLIPSE.
(George Kleine.)

BENEVOLENT EMPLOYER.—An employer receives his men with great cordiality, and when he learns that each suffers from some particular ailment or malady he ministers to their wants. At noon he has luncheon served to them and later grants them leave of absence, and they go to a neighboring saloon to play cards. During the afternoon they threaten to go on strike and are with difficulty induced to remain. Length, 561 feet.

ARABIAN HORSEMEN.—A series of views showing the habits and customs of the Arabian horsemen and giving a good demonstration of their skill in the saddle. Length, 307 feet.

SELIG POLYSCOPE CO.

THE SETTLEMENT WORKERS.—A story of a man's regeneration through love, introducing everyday phase of life in New York's great slum district.

Con Connors has been for some years a bouncer and a rough-house fighter, employed by Fatty Walsh, a New York saloon and dance hall proprietor on Cherry street. Con and Shack Dugan, a bouncing boy, are staunch friends and pals. Shack has a sweetheart, Mamie Grogan. Mamie's father objects to Shack, and in our opening scene, which occurs in front of Walsh's saloon, old man Grogan and Shack are prevented from clashing by the timely interference of Con.

Our next scene is the interior of the Baxter street settlement house, and we see our pretty heroine, Mary Deering, dispensing charity to the waiting applicants, assisted by the pastor and matron. A characteristic scene which for faithfulness and careful attention to detail will be found above criticism.

Our next scene shows Walsh's dance hall in full operation. Con again prevents the father of Mamie Grogan from doing bodily harm to her sweetheart. But Grogan bides his time. The scene changes to Cherry Hall, an underground house for the gang. Con is asleep, and the rest of the gang are passing the time playing cards and rushing the growler, but careful not to disturb the slumbers of their leader. In the awakening just outside of Cherry Hall, we see enacted an episode destined to change the current of Con's life and to awaken in him a desire for manhood and honor. Mary Deering is on her way to the Settlement House when she is stopped by a ragged urchin, with a pitiful tale of want and misery. Mary has several bundles in her arms, and after giving the boy some change, in replacing her pocketbook she drops it, but hardly walks a dozen paces before she discovers her loss. Lanky Ann has witnessed the transaction, and also spots the pocketbook. Mary turns just in time to see her pick it up and immediately demands the return of her property. But Ann makes a dive for the door of Cherry Hall with her booty. Mary follows her, and as the two women come down the rickety stairs they are met by a dozen of the worst character of New York's submerged district. "That pocketbook belongs to me," says Mary. "You lie!" yells Ann,

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"It's mine! My new beau is just after making me a present." The noise of the altercation arouses Con from a sound sleep. He leaps to his feet with a curse, his arm raised to strike. He meets the eyes of Mary Deering looking defiantly into his own. Something grasps the man's heart; his arm falls to his side. Mary realizes that this dominant personality must be the leader here and at once states her case to him. Con gazes at her like one in a dream, then slowly, without turning to Ann, says, "Gimme that leather." "I went, I found it." But Ann gets no further; the brute in Con has come to the surface, and with a growl of rage his hands have closed around Ann's throat. Mary grasps his arm; "Oh! don't; please don't!" Con, looking into her eyes, releases Ann, takes the pocketbook from her and gives it to Mary, saying, "You are free; go now. Nobody will try to stop you." "Thank you; here is my card, Mr. Con. Connors." Thank you, mum." "Mr. Connors, if you will call at this address my friends will thank you, too." That evening Con thinks of the card and calls on Mary, and is offered a position by the pastor. We next see him installed as watchman at the Settlement House.

The Dawn of Love.—In this scene is provided a genuine scene novelty. A roof garden on top of the Settlement House building, overlooking New York harbor. Here is shown the settlement workers caring for the sick. Pretty Mary is in the foreground, surrounded by a group of children, small human waifs cast adrift on a sea of crime, and but for the services rendered by the settlement workers of our great cities, hundreds of these unfortunates would be lost, that by their aid are placed upon the right road to become honorable, useful men and women. Con finds Mary here, and she is quick to see the change in him, that he, too, is on the right path, and Con realizes in a vague way that "the light that shines in a woman's eyes" is working out his redemption. But his regeneration is not to be wrought out without a struggle. There is a fight. Con saves his friend and escapes from the police. That night he rows the boy to an outgoing schooner bound for the Pacific, and then returns to New York alone. He writes Mary a note, begging her not to lose faith in him entirely, that the future may give him an opportunity of proving his honesty of purpose. An opening offers; a railroad out in Montana needs men too badly to inquire into their past, and Con is given charge of the gang of laborers, and we see him receive his instructions and transportation at the company's offices.

Three years later a bridge is being constructed, and Con, now a contractor, has just arrived to give his orders for the day. The heavy steam drills, the steam riveters, and the busy throng of laborers are all presented actively engaged as the scene opens. There is a premature explosion of dynamite and our hero is carried from the wreckage badly injured. The following morning, in far-away New York, Mary reads in a daily paper these startling headlines:

LANE'S BRIDGE, MONTANA.
Frightful Explosion.
Conway Connors, Contractor, Badly Injured.

Mary's mind is made up; she secures a time-table, and a few hours later, accompanied by the pastor and matron she is on her way to the man she has never ceased to love.

Our closing scene is at the bedside of Con, who is now on the high road to recovery. Mary kneels at his feet, and he sees again the love light in her eyes; he knows that the past is blotted out forever and that the future holds peace and happiness.

VITAGRAPH COMPANY.

COHEN AT CONEY ISLAND.—Picturing the experiences of Cohen, his wife and the little Cohens on a holiday trip to Coney Island. They visit Steeplechase, Dreamland, Luna Park, and, in fact, take in all of the interesting sights of the pleasure centers; the roulette wheel, soup bowl, shooting the chutes, take a ride on the camel, see the Salome dance, and wind up the day with a plunge in the ocean. Length, 660 feet.

COHEN'S DREAM OF CONEY ISLAND.—A companion picture to "Cohen at Cohen Island." After the strenuous day at the Island, Cohen and his family return home, retire early, and we find Cohen and his wife almost instantly falling asleep. In his dreams Papa Cohen sees all the sights over again. He visits the Egyptian fortune teller, but upon being insulted by the latter, gets into an awful scrap. Then the famous Salome dance, and so on down the line until he has visited every place of interest on the Island. He winds up in Bostock's, where he enters the cage with the animals. They break through the doors, chase him through the streets, and, as they pounce upon him, he wakes up. Cohen takes a couple of matzas from the table, eats them and falls off to pleasant dreams. Another big comic. Length, 295 feet.

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THE MAGIC PURSE.—This introduces a mermaid who, like the fairy of the story books, transforms a plain sailorman into a prince for a time. His family do not appreciate his high rank and he discards the charm.

THE NON-STOP MOTOR BICYCLE.—An inexperienced young man receiving instructions in a cycle shop. He then mounts the motor bicycle, which he has been persuaded to buy, and shoots into the street. The machine gets up speed and is soon beyond the rider's control. A man precariously perched on a ladder in position against a street lamp finds his support whisked away, an organ-grinder is brought to the street with his instrument, and in making his way between two perambulators the cyclist brings both to the ground. Next a painting carried by two men is torn to pieces by the rider in his course, and a policeman upset, and the exciting journey ends in the basement of a house, where the young man is drenched with water by the laundresses among whom he had descended and roughly treated by the many persons he has upset and who have followed him into the house.

CENTAUR FILM CO.

THE SCEPTICAL COWBOY.—This film presents a subject based on an actual incident in the West. We see in the first scene a log cabin post-office on the San Pedro River in Arizona, and the postmaster is busy cleaning his gun, while his boy is practising rope spinning. Two cowboys ride up to get their mail, and one of them receives a letter from a friend in Tucson telling him of a great show in town, that Sherman the Great, a magician, is catching bullets fired from guns, and invites him in to see it. His chum is sceptical of this seemingly impossible feat and offers to wager money that it cannot be done. The stakes are placed in the hands of the postmaster, and we next see the cowboys riding to town to see the show. We see their arrival in front of the theater, where they inspect the billboards and follow the crowd into the theater. We then see the interior of the theater, with the magician on the stage performing the usual card and other magic tricks, and then comes the feat of "bullet catching," which the magician apparently succeeds in doing, but the cowboys are sceptical and raise the question as to the genuineness of the bullets, and the magician invites them up to examine them, and after they have examined them they are about to leave the theater in disgust when the magician loses his temper and, calling one of them a "four-flusher," accuses him of trying to break up the show. Thereupon one of the cowboys rushes up on the stage, whips out his six-shooter and says, "If you caught them, catch this one," and fires point blank at the professor, who drops, shot through the heart. The cowboy realizes what he has done in his excitement, and immediately rushes for the exit, accompanied by his chum, but the audience grapple with them and endeavor to hold them for the deed. They manage to fight their way out, and we next see them rushing to their horses, pursued by a policeman who has been apprised of the occurrence and who is joined by another officer, but they are too late to capture the cowboys, who ride away on their horses. Just then an automobile comes upon the scene, which they climb into and order the chauffeur to pursue the cowboys. We then see a most exciting chase, and finally one of the cowboys is wounded and falls from his horse, and the police capture him. His chum refuses to desert his friend in the hour of need, and returns. Being without ammunition, he is also captured. We then see them lodged in prison cells, where one of them is endeavoring to cheer up his chum, and the picture closes with a night scene in the cell of the cowboy that shot the magician. His slumbers seem to be very much disturbed, as he tosses restlessly on his couch, and finally an apparition of the magician appears and, after making threatening gestures at the sleeping cowboy, with a wave of his hand he produces on the wall of the cell a vision of the cowboy's finish, where the cowboy finds himself between the hangman and the sheriff being led to the gallows, the rope placed around his neck, the black cap on his head, and just as he drops in the vision his body rolls from the couch to the floor and the vision disappears, much to his amazement, and we see him fall on his knees in prayer.

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An Artist's Model's Jealousy..	———	The Train Robbers	330 ft.
A Convict's Return (Dramatic)	517 ft.	Fishing by Dynamite (Tragic)	367 ft.
The New Servant (Comedy)	500 ft.	The Beggar's Daughter (D)	667 ft.
Manon Lescant (Dramatic)	750 ft.	Tracked by a Dog (Dramatic)	684 ft.
Drama in the Forest	500 ft.	Follow Me and I'll Pay for the Dinner (Comic)	394 ft.
The Heart of a Mother (D)	360 ft.	Love of Travel	330 ft.
Misfortunes of a Cobbler (C)	290 ft.	The Poor Schoolma'am (P)	756 ft.
The Ripe Cheese (Comic)	407 ft.	The Parricide (Tragic)	340 ft.
Episode of War (Pathetic)	500 ft.	Drama in the Village	850 ft.
The Pirate's Daughter (D)	650 ft.	Gadbin, the Refractory Suicide	774 ft.
Indians and Cowboys (D)	550 ft.	Lily Amuses Himself (Comic)	584 ft.
A Criminal Invention (Comic)	445 ft.	Tubbies' Terrible Troubles	520 ft.
Hero of the Prussian War	414 ft.	Husband's Vengeance	———
		I Want a Moustache (Comic)	297 ft.
		Blind Child's Dog (Pathetic)	350 ft.
		The Good Vicar (Tragic)	400 ft.
		Lucia di Lammermoor (Tragic)	887 ft.
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Sunburnt Salome.
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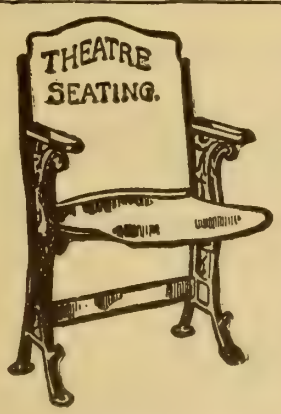

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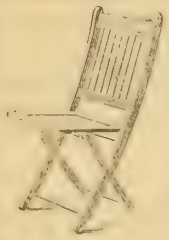

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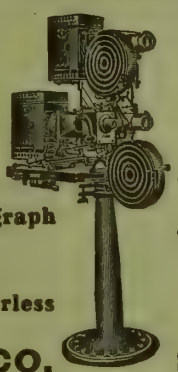

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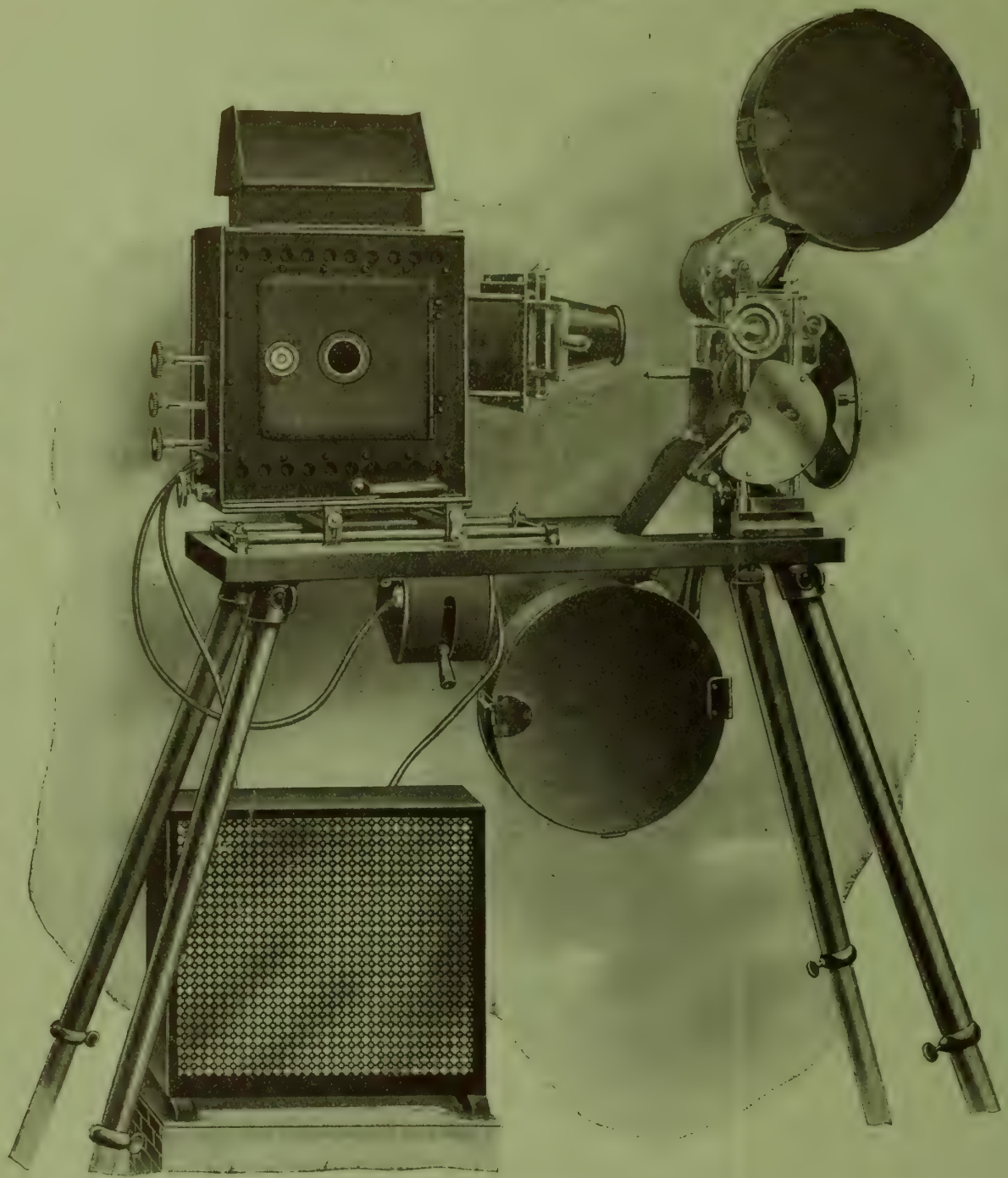

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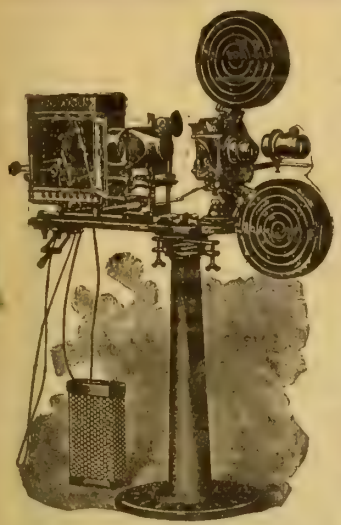

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taken at the National Sporting Club in London, England, February 22, 1909, and shown for the first time in America at the Trocadero Theater, Chicago, Ill., week beginning March 14, is now

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These pictures are the latest and best fight pictures taken. They show with rare fidelity every detail of the five best rounds—the first, second, third, seventh and twentieth—of the remarkable twenty-ronnd battle between Johnny Summers, England's lightweight wonder, and Jimmy Britt, America's former white lightweight champion, as it was fought under English rules before the National Sporting Club, February 22. The price of admission to this performance ranged from $10.00 to $50.00 a seat.

PUBLIC OPINION ON THE PICTURES

The Billboard: "The pictures are clear and show well the live action of the bout."

The Inter-Ocean, one of the leading morning newspapers of Chicago: "The motion pictures of the Summers-Britt fight are now showing in this city, and are attracting large crowds. They are on exhibtion at the Trocadero, and have played to capacity each afternoon and evening."

The Chicago American, perhaps the best authority in America on pugilistic matters: "The fight was one of the best and fastest seen in some time. The pictures have made quite a hit here, as doubtless they will in other sections of the country when shown."

What the World's Champion Fighters Say:

Battling Nelson, lightweight champion of the world: "They are the clearest and most active fight pictures I have ever seen. There isn't any of that loafing that one sees in so many of the motion pictures of ring battles. For speed the fight is a peach."

Jack Johnson, heavyweight champion of the world. "The fight is a grand one and the pictures are clear and full of action."

Stanley Ketchel, middleweight champion of the world. "It was a grand fight and the pictures ought to take well throughout the country."

I. Weingarten, manager of the Trocadero Theatre, who paid $350.00 for the first week's use of the pictures says: "Price considered, the Summers-Britt fight pictures was one of the best paying special features I ever had."

It is a battle full of life and action, the men mixing from gong to gong, not an idle moment—just the kind of fight every lover of sport in your town will gladly pay you an extra admission price to see fought over again on a screen in your theatre. Length of film is 1,050 feet.

An interesting feature of the fight is shown when Eugene Corri, the wealthy stockbroker who refereed the bout, so far forgot tradition as to climb into the ring and Americanize the game.

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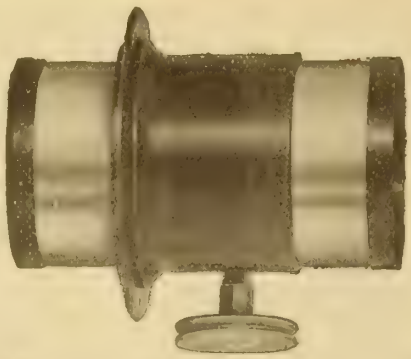

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A composer is disturbed in writing a song and loses his melody. The birds in the air at last bring it back.

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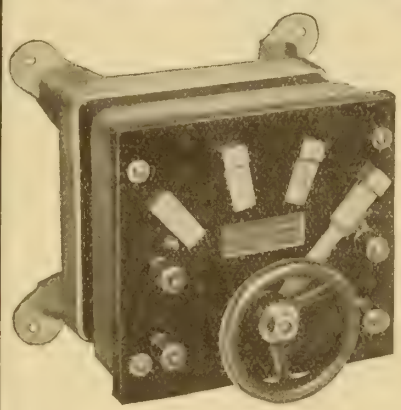

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The Road to the Heart

This is a most emphatic demonstration that the road to the heart is through the stomach. It shows a Mexican father who objects to his daughter's marriage and drives her out. The mother follows, hence he has to depend upon hired cooks to dress his table, but, Oh, the result is awful and he is glad to be reunited with his own.

LENGTH 618 FEET

Trying to Get Arrested

A tramp, down and out, hungry and cold, endeavors to get pinched with poor success. He longs for the shelter of the "cooler," but no matter what deed he commits he is still a bird of freedom.

LENGTH 344 FEET

RELEASED APRIL 8, 1909

A Rude Hostess

This is a clever subject, with subtle action. A gentleman burglar who has entered a lady's apartment is surprised by the lady, who cleverly detains him entertainingly until the police arrive and take him into custody.

LENGTH 439 FEET

Schneider's Anti-Noise Crusade

Schneider has been appointed to respond to the toast "To the Ladies," and sits to compose his effusion. He is annoyed by first the boy teasing the parrot, then the phonograph, a trombone, etc. Burglars break in and steal these instruments of torture, and although caught by Schneider are allowed to depart with their loot and pay besides.

LENGTH 556 FEET

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GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"PRODIGAL DAUGHTER"

Drama. Approx. Length, 688 Feet.

RELEASE, TUESDAY, APRIL 6, 1909.

In a peaceful little villa on the coast of an inland sea is located the home of a sturdy fisherman, whose hopes and joys are centered upon his daughter and only companion. All is happiness until one day tourists from the city meet the young lady and inveigle her into deserting her home for the allurements of city life.

City life causes a complete transformation of the lady and she can scarcely be recognized as the same individual. At home, however, the father is bereft of reason and wanders aimlessly about, an object of pity.

The novelty of city life soon wears off and, overcome with remorse, the woman seeks her old home, only to find the building deserted. She learns the condition of her father and soon finds him in the village inn. When the poor man sees his daughter his reason returns, and the daughter, as also her husband, unite with him for the happiness of all concerned.

"THE RIVIERA"

Scenic. Approx. Length, 297 Feet.

RELEASE, TUESDAY, APRIL 6, 1909.

All the thrills and delights of weeks of travel are experienced in a few moments.

Scenes depicted are: Express Train Crossing Frontier—Road—Frontier Post—River—Italian Custom House Custom Officials at Work—French Custom House—Menton Sea Waves. Of excellent photographic quality and most interesting in every detail.

"THE TRAMP at the MASQUERADE"

Comedy. Approx. Length, 589 Feet.

RELEASE, SATURDAY, APRIL 10, 1909.

Walking along the street a young lord loses his invitation to a fancy dress ball at which only the nobility is to be present. A tramp seated near the walk perceives the lord drop the envelope and promptly appropriates it. His quick wit serves him well and he sees an opportunity for a good time without cost.

Without making the least change in his appearance he presents himself at the address indicated in the invitation. He is received courteously and as his invitation is valid he is taken for the lord in disguise.

Everybody is having a good time and our friend becomes decidedly popular, when the young lord makes his appearance upon the scene. The tramp is upbraided, but the guests all plead for him, as he has ingratiated himself with them, and he is permitted to remain throughout the ball.

Excellent comedy and perfect photography.

"HE ADVERTISED FOR HIS DOG"

Comedy. Approx. Length, 354 Feet.

RELEASE, SATURDAY, APRIL 10, 1909.

Pet dogs have ever been the source of endless amusement, and in the present instance a canine of rare variety through his absence, gives rise to one of the best comedies yet produced.

A connoisseur, having lost his prize dog, advertises a liberal reward for its return. People seeing the notice look up dogs of every description, known and unknown pedigree, and bring them to claim the reward. At the apartment house where the notice is posted several tenants are overcome by consternation when the claimants file in upon them.

When the advertiser is finally located and he examines all the dogs brought in for his inspection but does not identify any one of them, he is proclaimed an imposter and set upon by the disappointed throng. He seeks safety in flight and a lively chase results. An automobile is pressed into service, but to no avail, and the poor fellow takes refuge in a tree. Efforts to follow are most successfully combated and will not fail to cause vociferous applause. Here he roosts all night. When he awakens the next morning he finds his pursuers encamped at the foot of the tree. Refreshed by his night's rest, he climbs from his perch and makes a successful dash for liberty.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"ON THE BRINK OF THE PRECIPICE"

Drama. Approx. Length, 562 Feet.

RELEASE, WEDNESDAY, APRIL 7, 1909.

This subject very agreeably combines the delights of an Alpine tour and the thrills of a romance enacted under the most favorable and natural conditions. The principal characters are: Mr. and Mrs. Arnold, their daughter Jeanne, a Mr. Rogers and Mr. Marcel, a cavalry officer.

The Arnolds are spending their vacation in the Alps when Mr. Rogers visits them with the intention of pressing his suit for the hand of Jeanne. At the same time a telegram from Marcel announces the latter's intentions to spend a holiday with his friends.

The two young men are in love with Jeanne, but Jeanne has a decided preference for the suave young officer and does not lose an opportunity to display her wishes—whereas the parents look very kindly upon Mr. Rogers.

The following day the entire party arrange for an excursion to the mountain peaks. Mr. Rogers in vain endeavors to conceal his chagrin over the fact that Jeanne and the lieutenant find opportunity for exchange of meaning glances.

Arrived at the summit of the mountain, all are in ecstasies over the beauty of the panorama. Jeanne sees a wild flower she would like to have and Marcel does not hesitate to attempt to secure it for her. Unfortunately he slips and falls over the ledge. Guides promptly come to the rescue and find Marcel caught in a fissure not far below; a rope is lowered and fastened about him, but when he is near the top a jealous passion overcomes Rogers and he makes an effort to cut the rope on which Marcel is supported over the gulf. His rash act is prevented by the quick interception of Jeanne.

Rogers' folly causes his disgrace. The young officer wins the approval of the Arnolds and his engagement to pretty Jeanne is soon announced.

"INVITING HIS BOSS FOR DINNER"

Comedy. Approx. Length, 394 Feet.

RELEASE, WEDNESDAY, APRIL 7, 1909.

The chief clerk of a mercantile establishment has been honored by the acceptance of his invitation to his superior to dinner. Upon arriving at his home he causes consternation to his wife and the maid in his efforts to assist to tidy up the home and make the dinner a success. The cook is criticised in her work and receives many jolts as to requirements in the culinary art. The latter dignitary is to receive the guest and needs some considerable training which provokes an encounter between herself and madam. The maid threatens to quit and it requires profound apologies from the mistress and an extra five dollars from the head of the house before she consents to resume her work. The sound of the bell calls the maid to the door and the host and hostess assume their respective positions with a feigned ease to receive their guest, but instead a telegram arrives expressing regrets, etc., but the boss will be unable to be present.

Excellent detail and perfect work by the artists posing for this subject.

GEORGE KLEINE

Importer of Gaumont and Urban-Eclipse Films

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Moving Picture World

With which is Incorporated

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Vol. 4 APRIL 3 No. 14

Editorial.

Many of the cities are agitating for the introduction of ordinances forbidding the presence of children under a certain age to attend moving picture shows and similar exhibitions. The only point of disagreement lies in the precise age itself. Some cities will have it as low as 10, others as high as 16; in any case the Moving Picture World cordially supports any proposition which would act as a deterrent on children wasting time in moving picture theaters or other places of entertainment which should be passed in the pursuit of education or other desirable pursuits. But we deprecate the foolish nonsense said about the picture shows being more of an incitement to wrong doing than a candy store or any other public place. Wrong doing with the juvenile or the adult is more of a matter of opportunity than of place. We are surprised at any intelligent minister of the Gospel or publicist urging otherwise.

* * *

American producers are complaining bitterly against the "take it or leave it" conditions which govern the supply of raw stock. This all the more surprises us when we consider the reputation of the great corporation which supplies this material for their up-to-date business policy and progressive methods. We learn that large quantities of negative film has been supplied to manufacturers within the past month which has proved to be so defective as to be absolutely useless and which has lost much valuable time and opportunities which can not be redeemed. For the producer to have to stand this loss, without the privilege of looking elsewhere for his supply, is a condition that augurs ill for the welfare of the business in general and it certainly places the licensed manufacturer in a position where the advantages of being furnished with licensed stock are doubtful, to say the least. There is more than one available source of supply and the task of the producer is so strenuous and exacting that, in the interest of self-preservation and progress, he should be free to purchase whatever stock is best suited to his requirements.

The Clergy and the Moving Picture.

Two weeks ago we rebuked the press of the United States for its absurdly illiberal and ignorant attitude towards the moving picture. Our article, we are pleased to say, has not been without effect. Now it is the turn of the clergy to fall under our lash. We are not disposed to deal so tenderly with them as with our brethren of the press, for, unlike the gentlemen of the Fourth Estate, they cannot plead ignorance. In fact, your cleric or clerk, as he was known in the Middle Ages, is, or should be, above all things, a man of education, to qualify him for his holy office of teaching and directing the poor and ignorant in the way they should go. Pity it is that there should prevail such a pathetic lack of this education amongst the clerical opponents of the moving picture, not only in New York City, but in the other large cities of the Union. Our press clippings recently, we regret to say, have largely consisted of violent attacks on the moving picture, emanating from clergymen who have not scrupled to impute much of the wickedness it is their mission to neutralize to the influence of a moving picture on a sheet of linen! It seems to us that they have gone out of their way to seek evil in a novel place, just as if Satan had decided to put all his maleficient influence in a moving photograph.

Was ever such an exhibition of blind fanaticism, to use the mildest phrase, displayed by clergymen as that which America has recently witnessed, emanating from such distinguished divines as Canon Chase, Dr. Foster, Father Cassidy, Archbishop Farley, Rev. R. V. Hunter of Buffalo, and others whose names we charitably suppress? To take the New York clergymen's position: Are they aware that at times during the closing opera season, what seemed to be a partially clothed woman was allowed to outrage public decency upon the stage in the character of Salome? Why did not Canon Chase and Dr. Foster denounce this form of indecency? Is the well-fed opera patron to be permitted to satiate his appetite for sensuality unrebuked and uncondemned, whilst the poor man is not to be permitted to look upon a moving photograph of a similar exhibition? We applaud neither. Indecency is indecency whether it be at the Manhattan Opera House or at a Bowery moving picture show. But surely the clergymen know that example is stronger than precept and that the manners of the poor are largely imitative of those of the rich.

Gentlemen of the pulpit, you are doing your work at the wrong end. The moving picture show can take care of itself, is taking care of itself, for the very simple reason that manufacturers and others are finding out that in the long run cleanliness of subject, especially amongst the poor, pays best. What evil there has been, has been exaggerated. The harm inflicted by the clergy on the business has been incalculable. In fact, we look upon Canon Chase and his confreres as responsible for much misery and loss. Our pages bear witness to the thoroughness with which the censorship of films is being carried out all over the country. Now we hope that as these reverend gentlemen find their occupation of playing Aunt Sally with the moving picture is gone, they will leave it alone and in future not insult their readers and their congregations by these uncalled for attacks. If, however, Canon Chase and Dr. Foster and their brethren are anxious to improve the shining hour in the way of deodorizing public entertainments, we call their attention to a list of questionable "legitimate" plays in last week's World upon which they can preach any number of pointed sermons.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER IV.

Exposure.

The exposure of moving picture films seems, as far as I can discover, to rest pretty much on guesswork. There is room for more science in the matter—for the elimination of that very uncertain factor, personal judgment. Consider, for a moment, the factors that have to be employed. There is first a sensitive film, the aperture of the lens, the actinic value of the light on the subject, the distance of the latter from the lens, the amount of shadow there is in it. Supposing we are working in an illuminant such as daylight, are these factors constant? We may standardize the lens by always working it with a fixed opening. The distance of the stage and the figures on it may be immovable. But what of the sensitiveness of the film and the power of the light? Seldom is the former known, and the latter varies almost every minute of the day. Now, here we have the two great elements of uncertainty which make every kind of photography pure conjecture, so long as those uncertainties are allowed to have play. The sensitiveness of the film and the actinic value of the light being known, it is obvious that the chief factors in the exposure of moving picture photographs can be so utilized as to make exposure a matter of arithmetical certainty. So, taking roughly about 20 exposures a second as the average, an accelerated or retarded motion of the hand is all that is necessary if the proper sequence of these factors is to govern the greater or less rapidity of exposure.

Of course, I know that moving picture photograph makers, like most professioinal photographers, jeer at exposure by rule. This is because they are ignorant of the first principles of the subject. I have known of a most pathetic waste of film by under or over exposure, but it can be directly traced to the assurance of the operator who can always "tell" what exposure to give. He may guess, but he cannot tell. The man is not born that can do such a thing. Who can tell what the sensitiveness of the film is without testing it, or estimate what the actinic value of daylight is without testing it? Of course, negative film is comparatively cheap, and the loss or waste of a few thousand feet a year may not make a vital difference in a prosperous moving picture business, but by and by, when competition becomes keener, as it is sure to do, this question of waste will be a serious one. At present far too much negative film is spoiled by guessing at the exposure and producing a kind of negative which it does not pay to doctor.

I am not prepared to give a definite system for working this end of the business, but I can insist on certain fixed principles, the observance of which should do much towards systematizing the production of the photograph. In the first place film of uniform and known sensitiveness should be used; it should never be used unless it has been tested for these two qualities. Not that I uggest that the film chiefly used in the United States is not always good. It probably is and possibly it does not vary, but I want the man who is responsible for the exposure or the development to find this out for himself; to test each batch of film before it is exposed and get an idea of its sensitiveness to the light used. By such means he can approach towards standardizing factor number one.

Then with regard to the lens aperture. He should know what relation this is to the focal length of the combination, and it should be made a constant factor. The actinic value of the light should be measured on printing-out paper or under some kind of sensitometer, or reference should be made to the Burroughs Wellcome Exposure Tables, which give film sensitiveness, light sensitiveness and other accurate data that will enable the photographer to know exactly what he is doing in the matter. And then, again, the hand is a very fallacious instrument to rely upon for measuring purposes, like the eye or ear. Some means should be chosen for accurately measuring off the rate of progression of the film, so that we may get down to an approach towards automatic exposure, instead of employing the haphazard system so commonly in vogue.

Conservative photographers who are working in the moving picture business will possibly smile at these suggestions and dismiss them as rather transcendental, but that will not alter their practical value. I have had much to do, for many years, with the scientific end of photography, especially in its standardizing aspects, and I have lived to see numerous *protegés*, who once derided my advice, admit their error, and adopt it. One of these days we shall expose and develop moving pictures just as automatically as we expose and develop bromide prints, an achievement once looked upon as impracticable, and we shall begin to make progress when the moving picture maker realizes that it is quite possible to standardize studio exposures, make them accurately, and so avert uncertainty, and avoid failure at the beginning of the work. To enter fully into the subject of exposure of sensitive films would require more space than the "World" can afford for this part of the theme, but for anyone who is desirous of taking up the scientific study of the matter, I refer him to the writings of Alfred Watkins and Sir William Abney, which are obtainable through the usual scientific book sellers. Meanwhile, I will conclude by reiterating the advice to regulate the exposure of moving picture films as far as practicable by ascertaining definitely the factorial values of the sensitive film, lens aperture, light, distance and nature of subject. These being known, the accurate estimation of the exposure becomes an arithmetical problem of no great difficulty, and the use of which should at any rate minimize failure by lessening the margin of error.

We are determined, whenever occasion offers, to anathematise the incompetent eight-dollar-a-week "operator" who goeth abroad like a roaring ass seeking whom he may delude as to his possession of abilities within which he has not yet got into speaking distance. He is an opportunist "crank turner" and that alone; ignorant of the simple laws of mechanics, optics and electricity; and trusting to luck to get some sort of a result on the screen, which he does. Such a "result" only this week gave us the eye-ache in looking at ill-adjusted, out of focus, partially eclipsed pictures on the screen. Every exhibition of this kind does harm to the business, and we appeal to exhibitors to only engage the services of men who critically demonstrate their abilities to run a projector. It is an open question whether it is not the parsimony of the exhibitor that is to blame for these crank turners.

The Board of Censorship,

composed of a committee from various civic organizations, have established themselves in offices at 96 Fifth avenue, New York City, with N. Joseph Slicklen as secretary.

To the Manufacturers Again.

Last week we printed an editorial in which we urged manufacturers to be alive to the fact that they were confronted with keen competition in the respect of the qualities, photographic and dramatic, of their films. We would like to say that whatever is written on this subject in our pages is backed up by intimate knowledge of all the practical phases of the work. This is not the case of an ordinary journalist handling a subject with which he is perfunctorily acquainted. No; the World criticisms proceed from hands that have made and produced many moving photographs, that have supervised their preparation and production, and generally are in touch with all the *minutiæ* of the subject. Indeed, we may say, that it is rare that a journal is so well equipped as is this for handling the technical aspects of moving picture making.

We want to supplement our remarks of last week by drawing in extraneous evidence of the truth of what we urged from a source that commands unquestionable respect in the American entertainment world. We allude to the New York Dramatic Mirror, a paper that deals with the drama in an intelligent and level-headed way. A section of this paper is devoted to criticisms of film subjects and from its last week's issue, we take the liberty of quoting some of the remarks on subjects that have recently been released. We commend those criticisms to the manufacturers concerned. They justify the attitude we have so long taken, that there is room for improvement in the dramatic quality of the pictures produced by manufacturers whose work, unfortunately, within the last few days has been stamped as "perfect." It is far from that, and the sooner the fact is recognized and a wholesale reform in method is adopted, the sooner we believe will American manufacturers be in a position to defy competition. They certainly are not at present.

(From the Dramatic Mirror, April 3, 1909.)

"Not By Such Pictures That the Superiority of Licensed Pictures Over the Independent Output Is to be Demonstrated."

"A Cry from the Wilderness" (Edison, March 26).—This picture was evidently made by the Edison company in the wilds of Canada during the Winter, and some of the scenes possess wierd beauty that is not to be denied, but the story is so vaguely constructed and acted, and the photography so obscure, taken in snow scenes with the different characters impossible to recognize, that there might as well be no plot or story so far as the spectator is concerned. We see an Esquimau village and a fight with a white trader; a vacant house in the wilderness; a murderous assault on the trader by an Esquimau; another man on horseback pursuing this Esquimau; this man killed by the Esquimau; another Esquimau rescuing the first wounded man, and the Esquimau murderer pursued by other Esquimaus, and disappearing over a precipice, and finally the marriage of the trader to an Esquimau girl. If anybody can piece together a story out of such material he can do more than the writer of this review. To make matters worse, the picture is full of inconsistencies in detail, such as white underclothes on an Esquimau baby, people freely using their bare hands in the bitter cold that is supposed to prevail, a man on horseback in the Esquimau country and a helpless, wounded man being dragged on a sled over rough country without being fastened to the sled and without any attempt to protect him from the cold. There is also unnecessary exhibition of blood and gore when the wounded trader is found by the rescuing Esquimau. It is not by such pictures as this one that the superiority of licensed pictures over the Independent output is to be demonstrated.

"Weak and Unreasonable."

"The Day of the Dog" (Lubin, March 22).—We had hopes in viewing the early part of this picture that we were to have an interesting and plausible story. It starts in well, with a a young machinist and his sweetheart working in the same factory and making love to each other at their noonday lunch. The machine shop is faithfully represented and the love making is pleasingly acted, but the story that follows is weak and unreasonable.

"Worse Than Silly."

"Mr. Pallet Goes Landscaping" (Urban-Eclipse, March 24.—The only commendable thing about this picture is the beautiful scenery that Mr. Pallet tries to paint. The alleged comedy is worse than silly. The artist is interrupted each time he sits down to work, but the incidents are far from humorous.

"A Film That Means So Little."

"Strolling Players" (Edison, March 23).—Doubtless there is an interesting story in this picture, but unfortunately we are unable to get at it. A band of strolling players, probably in England, are seen rehearsing and giving an entertainment on the porch of a public inn. One of the players abuses his wife, but we are not able to tell all the time whether the abuse is intended to be real or is only a part of the play they are performing. A lord falls in love with the actress and there is some sort of mix up in letters that pass between them, but we defy even the actors themselves to explain just what the mix up is. It is a pity there should have been so much expense to produce a film that means so little. As the Mirror has before now remarked, Edison pictures should stand for the best in America. Sometimes they approach this standard. Too often they fall far short of it.

"Fails to Hold the Interest of the Spectators."

"King Lear" (Vitagraph, March 27).—The commendable ambition of the Vitagraph Company to adequately produce classical plays in motion picture pantomime, is not as happily realized in this subject as in previous efforts along the same line. King Lear is not an easy subject to handle, and we think the Vitagraph adapters have made the mistake of trying to adhere too closely to the book, instead of taking only the principle incidents of the plot and making these clear in a connected story. The result is that the picture fails to hold the interest of the spectators. The costumes and scenery are faithfully represented, but the photography is dim in parts.

"Unusually Senseless."

"Jolly Sports" (Pathe, March 26).—We must confess our inability to see anything at all humorous in this class of "comics." This picture, in particular, is unusually senseless. A clownish young fellow starts out to destroy things and gets himself into trouble with no motive nor excuse. He breaks dishes, bottles, eggs and other things, and finally lands in a barrel of tar, where we could have hoped he might remain forever. But he gets out and goes home, and we suppose he will bob up again in some other picture—bad luck to him!

THE MOVING PICTURE OUT WEST.

In an interview with B. R. Craycroft, president and general manager of the Crescent Amusement Company of Texas and Mexico, who has recently passed through New York, we learn that the moving picture out West is regarded as a most elevating amusement. It is looked upon there as far higher than in the East. In California and Oregon society people take their children to see the pictures, for they rank a moving picture house quite as highly as they do the ordinary theater. Dramatic films are chiefly in demand. Generally we learn there is now a better class of people patronizing the moving picture theater. There are some fine moving picture houses in Denver and Los Angeles; in Seattle also the moving picture business is very good. In the Central West, blood and thunder subjects are not popular; in Oregon, however, they go well; in Colorado, too, the more intensely dramatic the subject the better. In the South, like the Middle West, they prefer comedy subjects. In Mexico such a subject as "Othello" would draw 30 to 40 per cent. of the patrons to moving picture theaters, but murderous and bull-fight subjects will draw 100 per cent. of them. From all this it would appear that local conditions in the moving picture business demand close study and that the productions of manufacturers appeal to many publics.

FAMOUS CAMERA ACTRESS IN AMERICA.

Miss Anna Quintaro, who was formerly leading lady for several Italian film manufacturers, is now in America. She has been engaged for the stock company of J. J. Murdock, in Chicago.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

In answer to the question, "What is new in the moving picture field?" one can given only the brief and truthful answer, "Nothing particular." Aside from the Board of Censors' operation the past week there have not been any developments so far as the Greater New York field is concerned that can excite any extended comments. Many developments are assuming shape, but at this time the affairs are too crude or indefinite to allow publication.

* * *

But, say, listen! Do you know that the New York Board of Censors is not the bug-a-boo so many thought it to be, after all? The manufacturers, or at least a majority of them, and a great many of the film renters and exhibitors, thought that the creation of the Board of Censors would start the pealing of the bell which would finally sound the death knell of the moving picture business upon the prohibition of the Sunday exhibitions. "We will never be able to make pictures to meet their requirements," said the manufacturers. "We will never be able to get enough pictures of the kind they demand to supply our customers," exclaimed the film renters. The cry of the exhibitors was that if they were to be restricted to Biblical and travel subjects for their shows they would soon be obliged to go out of business. But, bless your dear hearts, your judgments have been working on the wrong tip. The actions of the Board have thus far been a most agreeable surprise and it is working in perfect harmony with the manufacturers. The sentiments of the Board were put most elegantly and effectively by one of its members, Mrs. Josephine Redding, when she said: "It would be a most terrible calamity if the moving picture shows were abolished, or even materially abridged."

* * *

I had the pleasure of an advantage to glance over a copy of the first report made by the Board of Censors and was exceedingly pleased at the frank, fair and liberal spirit it reflected. This report was based upon an inspection of about 18,000 feet of new subjects, which was made at the Board's first session. Of this large amount of film but two ubjects, which did not aggregate 1,000 feet, were condemned in their entirety. The report was complete and thoroughly comprehensive. In cases where films were condemned as a whole, reasons were given in clear language for the action. The report was not argumentative. The Board simply pointed out where the film was objectionable in part, or as a whole. In the latter cases the withholding of the subjects was more suggested than directed, but nevertheless one could read between the lines that the Board expected to have its condemnation respected. In cases where films were objectionable in part, or parts, the Board suggested changes in the nature of substitutions of scenes to carry out the story in a manner that would not meet objections. The Board also took occasion to state that it proposed to call everything by its proper name and that if anything immoral should be found it would be labeled as such. An appeal was also made to the manufacturers to give all the attention possible to art in their work.

* * *

This reminds me of the appeal that is being made by many writers for better quality in the manufacture of the pictures, and in most of the appeals the aim appears to be at the American manufacturers. The term quality has a broad scope. It covers the quality of the raw stock used, the quality and use of the various chemicals, the work of the camera and the camera man, the weather conditions, the scenic surroundings of both exterior and interior, the costuming and work of the performers, the development, printing and final make-up of the film; and, I might add, the construction, conception and carrying out of the story. When quality is referred to, all these things flash through the mind and all these things must be borne in mind and given the closest attention when a film that may lay full claim to quality is to be produced. It will be seen that making moving pictures is not as easy a task as grinding sausages out of a machine. Most of the complainants do not speak of quality in the broad sense that has been referred to. They speak more generally of the photographic quality, and I must agree with them that in the past, and in many instances at present, foreign films have excelled the domestic productions. It should be remembered, however, that the American manufacture is in its infancy and those who have given quality serious consideration are making rapid strides toward perfection. I have seen some very poor quality in several foreign films within a recent period. It was evident that the imperfections were due to circumstances that are met with by all makers at some period or another, and I have known the same state of affairs to exist in connection with certain American productions, but the makers were given no allowance on this score.

During the past three weeks a decided improvement in photographic quality has been shown by several of the domestic makers. One thing that would improve some productions would be the abolishment of hand-painted (on canvas) house furnishings. Sometimes a talented painter gets a good thing in a picture and the audience looks more than once to determine whether or not a piece of furniture is the real thing or not, but it ruins a picture to have an amateur sign painter decorate a drop to represent his idea of what a regal apartment in the St. Regis looks like. It makes the chills run up one's back to see a massive piece of mahogany furniture fluttering in the breeze. This kind of work can only be called mistaken economy or inexcusable negligence.

* * *

I received a letter this week which I submit in order that my answer to it may be fully understood:

"Man About Town,
"Moving Picture World,
"New York City.

"Dear Sir—Will you let me know if the Board of Aldermen of your city have adopted the resolution they had before them to raise the exhibitors' license fee and stop Sunday exhibitions? Also please let me know if there is a bill before the New York Legislature to prohibit the Sunday exhibitions.

"INTERESTED."

The Board of Aldermen have not adopted the resolution referred to, nor any other bearing upon moving pictures. The matter is still under advisement. Appearances indicate a disposition on the part of the Aldermen to go slow in adopting any measure that might be considered radical by many of their constituents. A bill has been sent to the Legislature regarding the prohibition of exhibitions on Sundays, but the bill does not apply alone to moving pictures. It has been framed to cover all Sunday exhibitions, entertainments, concerts, etc. If I have correctly caught the trend of thought on the part of the supporters of the bill the issue is to be "one wrong, all wrong."

* * *

The writer is not a prophet, nor the son of a prophet, but will take a chance of being chided at some future date for attempting to pose as one. Cut this out and place it in your hat: If the exhibitors observe the laws, conduct their places and their shows as they should be, and allow themselves to be guided by men in the business who frequently display cooler and better judgment, better diplomacy and more good faith which many exhibitors frequently fail to show, many of the dreads that have caused so much anxiety for weeks past will be dispelled. It would not be surprising if opposition to even Sunday exhibitions would die out.

* * *

It is not intended to boost the exhibitors' association unnecessarily or for any shielded motive when all the exhibitors are advised to become members of that association. It pays them to join the organization if only to keep posted on what is going on in the business that is of such vital importance. It is a safe bet that the correspondent I have replied to is not a member. If he was he would not have written me. All the association members know all that is going on and it must be acknowledged that they appear to be in excellent spirits as compared with those who are not in touch with the association and cannot, therefore, learn what is being done in behalf of those who are members.

THE KIMBLE ELECTRIC CO. HAS SOLVED THE PROBLEM FOR VENTILATING MOTION PICTURE THEATERS.

The point is being agitated that theaters should be ventilated, but the question arises how to do away with the everlasting humming of the fan? The Kimble people come to the rescue with a fan that is absolutely noiseless. Their fan has speeds from 80 to 700 revolutions per minute, controlled by two hanging chains, any gradation of speed, between the maximum and the minimum, can be had. See their announcement on page 407.

This fan is usually run at high speed during intermission and reduced to a lower speed during the performance, thus keeping a constant circulation of pure air. The cost of running this fan is greatly reduced because the current consumption is in direct ratio with the speed and power. It is very simply constructed and shipped in one piece, all ready to be installed. A child could run it, as it is stopped, started and regulated by the two chains. These chains can be put in the operator's booth or at any place desired.

TO THE EXHIBITORS.

In my travels I have found that the country exhibitors are more wide-awake than the city exhibitors. This seems unreasonable, nevertheless it is so and may be accounted for by the fact that most of the country shows are managed by local business men—men who know how to advertise, know how to dress their store windows, etc., while the city shows are under the management of exhibitors who believe in posters.

When a country exhibitor wishes to announce a special film, he does not order numerous large and ugly posters to blockade the sidewalks or spoil the appearance of his building, but he takes a pride in arranging a neat exhibition in his lobby. If the film is a Western story, he tries to have a man or two dressed as cowboys and keep them pacing in front of his place, while in the lobby, in front of the ticket office, he will arrange some saddles, guns, etc. If it is an Indian film, he will have Indians, etc. In historic films, he will have guns, flags, tents, men dressed in the uniforms of the times, etc.

In a small town, in a theater where they were showing the "American Fleet at Sidney," the exhibitor had at the entrance of his place a man dressed as a United States sailor and one as a United States marine, while in the center of the lobby he had flags, guns, arms, ammunition, etc. This display caught the eye of the public and, as an advertising medium, was far more effective than posters.

Such displays are getting very popular and there is no doubt that New York will follow, as Philadelphia has already fallen in line and I am confident that the Board of Censorship will approve such displays in lieu of the ugly and highly sensational posters now so much in view.

If you want to draw the trade, please the eye and you will succeed. If it was not so, our storekeepers would not spend so much money to dress their windows; but they have found by experience that a well dressed window brings more business than glaring signs.

The drawback is that, especially in the country, they do not know where to go for such arms and costumes; they have to borrow the goods from private parties or send to theatrical costumers.

If some of the readers of this paper wish to adopt this new scheme of advertising their feature films, they will be pleased to know that by sending 15 cents to Mr. Francis Bannerman, 501 Broadway, New York, they will receive a fully illustrated catalogue of some 250 pages, in which they will find everything from the spears of the savages to the most modern firearms, from the costumes of a Japanese warrior, or of the Indian, to the modern navy and army uniforms of all the nations. As to prices, they will be surprised to find out that they can make a very fine display at a comparatively small cost.

We can also recommend Messrs. Dreifus & Co., of 12 South Second street, Philadelphia, Pa., for army and navy goods of all descriptions.

"NAPOLEON—THE MAN OF DESTINY."

In many respects this is the most remarkable, the most bold and the most perfect of the Vitagraph series of historical and classic dramas. It is remarkable for the fidelity with which it depicts the scenes in the life of Napoleon that are handed down to us by the great masters and which hang in the art galleries of every great city, also for the fidelity with which is represented the throne room and other relics which are still preserved by the French nation. It is bold in that an American firm has undertaken to produce the principal incidents in the life of the greatest emperor of a nation that claims to lead the world in cinematographic art. It is the most perfect in that the characters for the leading parts have been carefully chosen and perform their parts with dignity and force. It ought to be mentioned that it was to secure accurate data for the scenario of this film that Mr. Blackton, of the Vitagraph Company, made a recent trip to France; and it will require the sale of many copies of the film to cover the cost of the special scenery required to produce it. The production shows a marked improvement over the cramped stage work that marred the effect of much work done in their old studio. The photography is excellent. With one exception we would have liked to see more of each scene, especially the final one, and this is more than can be said of many films. The character of Napoleon is a part of the education of every individual and the film which is issued this week deserves a longer and wider run than is the fate of good and bad productions alike, under the present system of daily change.

ON THE SCREEN.

By Lux Graphicus.

The New York representative of The Billboard is to be pitied. He finds it necessary in his paper to deny the rumor that he acted as press agent of the Motion Picture Patents Company. Mr. Macdonald, the manager of the company, also telegraphed to The Billboard company: "So-and-So is not now, nor ever was, in our employ." So there you are, gents; the man never attached himself to the Motion Picture Patents Company while representing The Billboard. He SAYS so. He ought to know. Macdonald says so. HE ought to know. The proprietors of The Billboard and the public are satisfied, it is to be presumed, that there has been a storm in a tea-cup.

* * *

But how did the rumor and the necessity for its denial rise? I know. The man has a double. It was this double who worked at the Motion Picture Patents Company's office, 80 Fifth avenue, New York City, from and after last February 25th; it was this double who interviewed callers, signed advertisement orders, sent out press news, and sat in the room adjoining Macdonald's. It was this double who did these and other things not necessary to particularise now. Poor man, you ARE to be pitied. Goodness only knows what terrible things your double may be doing at this moment, and for which you must suffer! Why, an entire issue of The Billboard may not suffice for the explanations and telegrams demanded of you!

* * *

When is the Bianchi camera likely to materialise? It is, so far as I can judge, a clever workable device, and the patent is sound. There should be no lack of capital, in the present stage of the moving picture game, for making and exploiting it. Patents fortunately do not last forever, and there are some upon which much stress has recently been laid which are probably due to run out and be available for all the world to use. The International Projecting and Producing Company might well give this aspect of matters some attention. Also an inquiry into dates and titles might not be thrown away. Nobody seems to have thought of this. Could not the Film Service Association—if it exists—spend another $1,000—if it has the money—to put a sharp patent lawyer on the business?

* * *

Said I not truly last week that the censors were getting busy? My word! They'll soon get tired of many doses of 18,000 feet of film unless I'm much mistaken. It's a subject for the facile pencil of the rising young artist whose work lightened the pages of last week's World. I wonder if the censors would object to a moving picture of Maude Allan almost **in puris naturalibus,** or Mary Garden as Salome, or Gertrude Hoffman as ditto, or Mrs. Leslie Carter as Zaza, or Olga Nethersole as Sappho, or the Rhine Maidens of Wagner, or Leda and the Swans? Would you, Mr. Collier? If so, why? And if not, why not? What about a moving picture of the bedroom scene from "The Girl from Rectors?" Do tell, Mr. Collier.

* * *

"It is our intention to put the motion picture show on a basis with the very highest class of theatrical performances from every standpoint." So said the official **communique** of the Patents company last week. Then we may shortly hope to see good plays, sketches, comedies, dramas properly written, produced, rehearsed and acted, on all licensed films? If you are going to compete with high-class theatrical performances you must employ the some kind of material, just as Messrs. Pathe do in France. There is no other way of doing the work. I welcome the news. So will many others.

* * *

Then: "We have long realized the tremendous educational possibilities of the motion picture (so have I gents!) . . . appealing as it does to the . . . poor and the schoolchildren; accordingly we are working to make all future films of an educational and cleanly amusing type." Never mind the educational aspect, gents; stick to the cleanly amusing side. As I said last week, we—that is, the common people, of whom I am one—do NOT want education or edification in a moving picture theatre. "We want entertainment and amusement. The moving picture theater is neither a church nor a school." I welcome the co-operation of the Patents company in carrying out my policy; but if they are going to educate, edify or instruct me, I shall be compelled to dispense with that co-operation. So I hope they will try to amuse me.

"The day of the dingy room picture show has passed and gone." Another quotation from the same source; and more good news, if even it be somewhat unoriginal and old in intention. Evidently we are in for the moving picture millennium. First class plays well photographed and shown in handsome houses sanitarily certificated! Does it not all read like a beautiful gorgeous dream. I'm not making fun of the scheme; I applaud it and will back it up; only—only—only I'm just a LEETLE bit sceptical of its easy accomplishment unless individual manufacturers fall into line and only engage the services of high grade play writers, producers and photographers. Have they agreed to do so?

* * *

Look at last week's World. One reader adversely criticises the military details of a recently issued subject, another denounces a gorilla and woman theme, another objects to bad acting, another to poverty of subject; finally, the "Comments on Film Subjects" are full of critical objections to the photographic and productional qualities of recent films. All these subjects, mark you, are made by the "ten greatest film manufacturers in the world," whose pictures are officially stamped as "perfect" by the censors. Still it is comforting to learn that shortly results will be shown which "will gratify the most exacting critics." Delighted!

MOVING PICTURES IN NATURAL COLORS.

The Latest Process.

The patent specification of the latest process for making moving pictures in natural colors has been published. The inventors are W. Friese Greene and the Friese Greene Patents Company of London. According to the specification the inventors claim the use of a color-screen, or a series of screens in the form of a translucent film, which may be in the shape of an endless band, caused to travel in contact with the sensitised film between it and the lens, so that the rays pass through it before reaching the sensitive surface; or a film of the same length as that on which the photograph is taken may be used.

The translucent screen is divided into sections, each of which is the same in size as the picture, and operated by the same mechanism which moves the sensitive film in the camera. The successive sections of the translucent film are colored, red, green, and blue-violet. From the negatives so obtained, positives are printed in the usual way, and the projecting apparatus is supplied with the same translucent film through which the negative was taken, or with one similar to it.

For stereoscopic work, when two lenses and two color-screens are used the inventors state that it is preferable to so arrange the screens that the primary colors do not correspond on the two screens at any one exposure.

Alternative methods of coloring the screens in bands or divisions are also indicated, by which means one part of the picture is taken through one color while another part is taken through another color.

This is a very ingenious method of getting over the difficulty of using detachable color filters in taking the negatives and producing the positives in moving picture color photography, and we should like to see it worked out to a practical result. The patent, however, is somewhat lacking in details necessary to enable us to appraise its real value. It is not stated what dyes are used or what process the manufacturer will follow in the preparation of the translucent films; nor is it clear how the exposures would be adjusted; nor is it clear how two films can be made to travel through the machine together. Moreover, the cost of such a process would, in our opinion, be prohibitive, as it would mean at least tripling the cost of the film throughout. We offer these criticisms in no carping spirit, but rather with the idea of helping the inventors to understand that the first essentials in working any process for producing moving pictures in natural colors is that it shall be readily adaptable to an existing plant. This process is not.

"PERFECT."

The most recent advertisement of the Motion Picture Patents Company announced that all new films, licensed by the Motion Picture Patents Company, have been "pronounced perfect by the Board of Censorship." Presumably the Board of Censorship is identical in constitution with that announced in our last week's issue. These consist of Prof. Charles Sprague Smith, of the People's Institute; John Collier, Mrs. Josephine Redding, editor of Vogue; Albert Shields, District Superintendent of Public Schools on the lower East Side, and N. Joseph Slicklen, official secretary to the censors, together with the censors of the Motion Picture Patents Company. We venture to suggest that the persons named, whatever their views on morals and ethics are, are no authorities on the technique of moving picture films, being without the necessary photographic, constructive and producing experiences. With regard to the company's censors, we must per force be silent, as we do not know their names. Would it not be well to publish them, so that the public might know under whose authority a film is being stamped with the hall mark of perfection? We think that this is a case for a little more publicity.

FROM THE KICKER.

It is an easy thing to amuse an audience or to draw tears from the most stoic spectators, but the public does not want to be deceived.

The spectators do not wish to work up their passions to find that they have exerted themselves for nothing—that the picture is a fake.

"A Cry from the Wilderness" is one of the best examples to demonstrate how some of the films are unreal. We see the Esquimaux with their snow huts, their dogs, their sleighs; we see them walk, run and jump in the deep snow, and everything is so natural that we believe we are transported to Greenland, and we wonder how the manufacturers can bear such great expenses. We see a stone church surrounded by a stone wall, some woods, trees, bushes, etc., but such things, although not to be found in the polar regions, are not too perceptible to the eye of the casual spectator, as he is too wrapped in the dramatic part of the play, the fight and the stabbing of one of the Esquimaux.

This untruthfulness of the scenery would have passed unnoticed, as the attention of the audience was entirely riveted on the emotional fight, if the manufacturers had not brought to the rescue of the wounded man one of General Bingham's fine mounted policemen.

This was too much for the good, willing audience. The blue uniform and brass buttons stamped the picture as a fake. The good women who had already tears streaming down their cheeks at the sight of the supposed agony of the victim, quickly dried up their eyes and did not enjoy the joke of weeping for nothing.

"Across the Border" is a faked story, but so natural that it was accepted as true. Many persons were ready to embrace this poor little boy, who, finding a baby abandoned on some steps, takes it home and begs his mother to adopt it. It was a touching scene, as the mother, a poor woman, hesitates to take another charge, but the boy wins his case by kissing tenderly his mother. The great sympathy of the audience is maintained to the last and there is no loss of illusion, as the boy, now as a man, proves himself a good honest character.

"The Mysterious Double," a film that can be commended as good work in every respect, was poorly received. From the very start it was easy to see that the production was a fake. This story is taken from the theme of Giroflee and Girofla, a very amusing French light opera of two twin sisters.

The manufacturers of this film discarded the idea of twin sisters, to show two girls, perfect strangers to each other, and bring out some complex situations, of the lover of Aileen making love to Irene and vice versa.

The unreal part of the film is that if the two girls had the same features, same eyes, same hair, they were of two very distinct positions in life, making them discernible. One is the petted child of rich and fond parents, brought up in luxury, while the other is a gypsy, of very different manners, dress, and surely of complexion, as we know that the gypsies are always darker from their existence in the open air. The spectators quickly grabbed the situation, and as it was a fake film they did not give it the proper credit.

The plot of "The Medicine Bottle" is natural enough and would have made a very good dramatic film if the producers had been more careful in the actions. By a mistake the producers give the sad and painful impression that the bottles have been mixed intentionally for a criminal purpose, instead of by a mere accident, as described in the sketch. The daughter shows her displeasure at the sickness of her mother, which detains her from joining her friends. When the old lady calls for a glass of water, the daughter hands her the glass in such a reluctant manner that when she accidentally mixes the bottles and gives instructions to the little girl how to give the medicine to the grandmother, the audience is badly shocked at this supposed murderess, who, not having the courage to commit the act herself, takes an innocent and sweet little girl as her accomplice.

Eventually the truth appears when we see the daughter calling on the 'phone and getting excited as she cannot connect. We

understand that she is not a murderess, that the bottles have been mixed accidentally, but it is too late; the bad impression left its mark.

In the same film the producers badly exaggerate the telephone service. We know that the "hello" girls are young, full of life and fun, and, as young girls, have many amusing stories to narrate. On the other hand, we must also remember that these girls are under very strict discipline, consequently the prolonged negligence, as shown on the screen, is materially an impossibility; not only impossible, but an insult to the numerous girls who are working long hours at small pay. Instead of showing so many times the switchboard with the girls talking and not answering the calls, the producers could have found another excuse for the delay in the service, as an accident to the wire, etc.

In a certain historic film we see the brave soldiers of George Washington fighting the British soldiers with repeating guns.

"Hard to Beat" is another film which is really hard to beat for unnatural actions. No gamblers, even in a raid, are going to place all the money and cards in a satchel and leave same under the table, at the mercy of a colored waiter. And what are these officers? They make a raid, they arrest the gamblers, but do not arrest the waiter and they do not look for proof of the crime; they do not hunt for the money, chips, cards, etc. The sketch is a very poor one and the producers did not improve it.

Let us hope that the manufacturers will accept these remarks in the same friendly spirit in which they are given. Improve the work.

MOVING PICTURE OPERATORS' BRANCH.

Local 35 I. A. T. S. E.

All operators of the local are requested to attend the next regular meeting at the meeting rooms, Gallagher's Hall, 402 Eighth avenue, on Monday, April 5, 12.30 midnight. Matters of exceedingly great importance will be transacted. We will have the pleasure of a visit of some noted officers and factors of organized labor.

WANTED—SENSATIONAL FILMS!

A rather unusual request comes from an exhibitor in the South. Mr. Wm. McFarland, Box 462, Richmond, Va., writes that he sees in the World much talk about censorship and sensational film subjects and wants to be put in touch with some exchange that can furnish him with such, as he says his patrons "want these sort of pictures." He thinks that he should be able to buy some of them up very cheap now that the demand has lessened.

A NOVELTY FROM KALEM.

A complete travelogue on the order of those which have made Burton Holmes famous will be issued by Kalem Company on April 9. The title is "A Trip to the Wonderland of America," and it illustrates the Yellowstone Park as it never has been illustrated before. The pictures show the geysers in action, a triumph of photography, since it is difficult to obtain clear negatives because of the mist that always gathers about them.

The lecture accompanying this picture is by Col. Edward Justus Parker, national lecturer of the Salvation Army, and is not only instructive, but is entertaining as well.

The Chicago Film Exchange, by special arrangement with John Krone, of Chicago, has secured the exclusive booking rights for the United States and Canada of the "Summers-Britt Fight Pictures," which were taken before the National Sporting Club in London, England, on February 22, 1909. The pictures are said to be remarkably clear and show up the live action all through the bout. They have drawn crowded houses wherever shown.

The Unique Film and Construction Company, Unity Building, Chicago, Ill., is a concern rapidly coming to the front among the independent film renters in the West. The Unique is in a class of its own and makes a specialty of subjects that are not handled by other film exchanges. Mr. McMillan, the president, has spent much time and money to maintain this exclusive service and opened communications with several European manufacturers who are not represented in this country. He will sail for Europe in a short time to make personal selection of subjects that are suitable to the American market. From a little two-room office, a few months ago, with perhaps sixty reels of stock, the Unique has advanced rapidly and now occupies a handsome suite of rooms on the third floor of the Unity Building. Much of this success is due to the personality of Mr. McMillan, who is one of the most popular film men in Chicago.

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

The farsightedness of the captains of the motion picture industry was shown in unmistakable fashion when the Motion Picture Patents Company of New York commenced its radical movement of picture reform last week. Acting upon an unmistakable public demand for decent pictures, the Patents company determined to put an end to the offensive subjects, and to so regulate the theaters under its license that the motion picture show would be put on a par with the very highest form of theatrical endeavor.

Accordingly, the company organized and put into immediate operation three special departments. The first was a Board of Censorship, which met for the first time on March 25th and examined 18,000 feet of film, the total licensed output for the week. This board sat simultaneously with a board appointed by the People's Institute of New York, which included such representative public bodies as the Board of Education, Society for the Prevention of Crime, Ethical Culture League, Church Societies, Civic Society, People's Institute, etc. Sections were ordered to be cut out of several films. The two boards will work in harmony and will criticise and correct the 18 new reels received each week.

The civic board and the company's board are confident that censorship will not long be necessary, as the old rule of demand and supply is already in application and the manufacturers will produce no more objectionable pictures.

The Patents company is firmly determined that none of the hundred exchanges holding its licenses shall receive a single picture that doesn't come up to the highest standard of decency and that has not either an educational, moral or cleanly amusing value. Consequently none of the 5,000 licensed theaters will be able to secure an objectionable film, and it will be but a question of a short time when the confidence of the great public will be restored, and the motion picture will assume its rightful position on a level with the very highest grade of theatrical endeavor.

With the latter great object in view, the Patents company has organized a Bureau of Inspection. This bureau will investigate every licensed theater in the United States, and will revoke the licenses of any houses that do not comply strictly with the fire laws, that are not well ventilated, and that are not clean and as light as may be compatible with the proper projection of the pictures upon the screen.

The day of the dingy room moving picture show is passed and gone forever, according to the statement of the general manager of the Patents company. The movement on the part of the Patents company is for the good of the picture business everywhere, and should meet with the general support of the exhibitors, as it is sure to have the backing of the public which it seeks to safeguard and protect.

The second remedial department has as its sole object the compelling of all licensed theaters to comply strictly with the fire laws, and receives its instructions from the third department, known as the Bureau of Inspection, whose duty it is to see that the licensed theaters in every State in the Union are made light, clean, sanitary and well ventilated Any theater that fails to live up to the conditions thus laid down will immediately lose its license.

"We hope to change places with the drama as an educational force," said a prominent member of the Patents company. "The drama is at present suffering severely from the salacious tendency that has affected it this season. Shakespereian or classical plays, or high moral drama, are dead; there is no demand for them, and their place has been taken by the show with the undressing scenes and low humor. The picture show on the other hand, reaching as it does into every town of over 700 inhabitants, and appealing to the millions of school children and poor of the land to whom the five-cent rate of admission especially appeals, has educational value almost beyond calculation. From now on the pictures will be either educational or cleanly amusing, and will be absolutely moral. As a Sunday attraction it is the deadliest foe to the corner saloon. To the temptations to which young people are subjected on that day, when there is nothing going on of decent quality to engage their attention, and to the dangers of street playing to young children I reckon it to be the greatest educational force in the world after the public school."

¶ CAN you afford to miss a copy of the MOVING PICTURE WORLD? $2 per year—52 numbers.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

In several respects I was disappointed with this visit, which was to the Princess, at Fifty-ninth street and Columbus Circle, right in the heart of a very fine theater district and on the fringe of the land where the patrician abodes, or rather the wealthy person, for, of course, strictly speaking there are no patricians in this city of multi-millionaires. I looked for a theater as handsome as the Keith & Proctor houses of Fourteenth and Twenty-third streets. I reasoned that the Columbus Circle neighborhood would support such a place. I was disappointed, as I have said. I am angry at having been charged ten cents for an entertainment not half so good as the one for which I paid five cents on Third avenue and Fourteenth street a few weeks ago. I hope the proprietor will not take this adverse criticism amiss. I think that if he beautified his hall, made it less barn-like and gave up-to-date films he would attract more patronage. My visit was in the early afternoon. For some time I was the only occupant of the hall; when I left, after about an hour's stay, there were ten other persons in the place, which probably hold 400 people. The show was advertised to commence at one o'clock. It commenced at half-past. The first subject was a historical one, dealing, I think, with French cavaliers, love, duelling, war and the usual etc., of a remote century. There was no title on the subject, so I don't know its name. The film either broke or stopped midway during its progress, and the operator's hand was constantly obscuring parts of the picture. Not a very auspicious start, brothers, was it? However, better luck attended the song slides dealing with a man, a maid, a moon and a boat. The song was well sung by a man, and the slides are really well colored. May I offer all slide makers a piece of advice, and that is, Not to color their excellent slides so heavily. I believe they would be more generally appreciated. After this the fun began to thicken. An old subject, "Mysterious Flames," a prettily colored film, introduced many startling tricks and some most delightful dances by pretty dancers. This sort of thing is evidently to popular taste. Give us more of it, Messrs. Exhibitors. The heartiest laugh of the afternoon was at the film, "The Troublesome Theft," of Pathe. Here a man robs another of a parcel, which, when he drops it, leads him and those about to suppose that it is a bomb. This results in general fright and many ludicrous incidents. The scene where the French gendarmes in the police office go mad with horror at the probability of the wretched thing going off is one of the finest pieces of motion picture acting I have ever seen. Finally, of course, the lawful owner recovers the parcel, which simply contains material for a picnic, and as the man, his wife and children sit down in the open wood for a meal the thief is a disappointed spectator of their enjoyment. Another picture was the "Devil's Three Sins," in which his satanic majesty exults over a man taking a drink, infidelity and murder. Fortunately it is all a dream. A slight theme cleverly work out.

Unless I am very much mistaken, all these pictures are Independent or old subjects, and, on the whole, I think to a miscellaneous audience they would be found very amusing. Certainly they compare very favorably with competing productions.

I would like to put in a word for the excellence of the effects produced by the young man at this theater. He is quite an expert at the game. When I visit the Princess again I hope to see it rebuilt, gorgeously decorated and appointed and making a pile of money for its proprietor. There should be room up town for many handsome moving picture theaters, such as we are told are to exist all over America in "the new order of things."

NEW PATHE MACHINE.

Pathe Freres, 41 West Twenty-fifth street, New York, have just issued a handsome catalogue describing their new projecting machine, which they will be pleased to mail to any exhibitor desirous of procuring a high-class outfit.

The Henry B. Ingram Company, Inc., of this city, has purchased all the sets of slides owned by the Presto Song Slide Exchange, which has gone out of business.

A society has been founded in Rome to open a great cinematograph of art. In Paris some of the greatest dramatic authors are adapting cinema from novels and celebrated plays, and also from celebrated historical events. In Italy also many of the celebrated dramatic writers are adapting scenes from Italian plays and novels.

Comments on Film Subjects.

The most ambitious film released during the week was the Vitagraph's rendition of King Lear, but there has been an unusual number of interesting and amusing pictures. The amusing films have rather predominated, and some of the comedies have been above the average. A number of topical and educational films have also been shown which have added to the interest of the programmes.

In dramatic construction some of the films are weak. Manufacturers should listen to some of the comments made by theater-goers who are alert to catch on to every lapse of realism. This was especially noticed wherever Edison's "A Cry from the Wilderness" was shown, in which some scenes are grand, but the spell is broken when in one scene a brick house is shown among the snow huts of the frozen North, and another scene shows a mounted policeman in regular uniform, while the natives are wrapped in heavy furs. The essence of art is to conceal that it is art. Look to the details, Mr. Producer.

Another Film d'Art.

On Monday of this week we were shown a specimen print of a religious subject that has been prepared by Pathe for Easter week; although it is a film that will no doubt have a long run and be resorted to again on other suitable dates. "The Kiss of Judas" is an incident from the life of Christ that lends itself to dramatic representation, and with the aid of M. Albert Lambert, who essays the role of Jesus, and M. Mounet-Sully, the Judas (both prominent members of the Academie Francaise, Paris), Pathe Freres have given us a film of high dramatic merit. Perhaps too much so, for general approval, and this is the principal criticism we have to offer, that as the scenes flit over the screen it is the actor and his art that rivets the attention. Seeing the film again under different conditions, this feeling might not be so strong, and while the greatest credit is due the company for the serious work they have performed, yet we are convinced that the leading character acted a part for which his temperament was unsuitable. Without saying more, this should make our meaning clear, and no adverse criticism would detract from its merits as a work of art—but only art. Photographically the film is up to the best from the Pathe studios, and we have never seen a film that appeared more steady on the screen. This may be due to the fact that it was run on one of the new Pathe projecting machines, of which we will have more to say in another number.

"William Tell," a dramatic film issued by the Great Northern Film Company this week, is a good example of the excellent progress this concern is making in cinematographic art. We happened around while the Board of Censors were sitting in judgment on the film and the opinion expressed by one member of the Board was that it was the "best film that he had yet seen." The actors are well adapted to their parts and the scenes are well laid and the photography up to their usual high quality. This concern has introduced a most pleasing effect of double toning, which, especially in their film "From the North Cape," shows up with striking effect. The rocky coast is shown in a natural brownish hue, while the sea and sky show well in a blue-green.

"Arabian Horsemen."—An Eclipse film in which the photography is especially good, and the views showing the Arabs riding are far beyond the average of such films. In only one particular is there any criticism. In some instances the horses came too close to the camera, causing bad blurring.

"A Benevolent Employer."—An Eclipse film in which an employer is assisting his ill employees, supplying them with medicines and ministering to their wants. Later the same empoyees are represented demanding increased wages or else they will strike. Whether intended or not, this film is wonderfully true to life.

"Whale Fishing in Southern Waters."—A Pathe picture illustrating the capture of a whale as it is done now, and the dismemberment and rendering afterward. The picture is technically up to the Pathe standard, and is excellent from an educational standpoint.

"His Last Illusion Gone."—A Pathe subject which does not seem quite clear. The story is that an elderly man's fiancee leaves him for a younger man, and when the old gentleman discovers it, which he does by means of a letter written by another, he shoots himself. The photography is

excellent, and the staging is better than some of the Pathe films.

Yellowstone Park geysers in action, roaring cataracts, and panoramic views of Nature's grandest spectacle is the subject of the film issued this week by the Kalem Company. A descriptive lecture, which may be obtained from the company or any licensed exchange, should be read and will help to make this film a novel and desirable change from the usual programme.

"For Love's Sake."—An interesting and, in places, thrilling playlet by the Essanay's capable company. A young man plainly shows his preference for the village postmaster's daughter, refusing to pay attention to another. The rejected one, in a fit of jealousy, writes a letter to the young man which the postmaster's daughter intercepts. The jealous girl, to get revenge, seizes a quantity of letters which the postmaster's daughter has been assorting, rips them open and puts them in the pocket of her coat. She next goes to the constable and secures a warrant for the postmaster's daughter. Before the officers arrive the young man has found the letters, transferred them to his own pocket, says he took them, and is sent to prison. The daughter admits that she took the first letter. Her father drives her out of doors. The scene changes and she has become a great singer. Released upon confession of the girl who really took the letters, the young man gets work at the theater where his former financee is singing. They meet, renew their old love and return home to receive the blessing of the old man, who has never ceased to mourn for his daughter. The play is interesting, the acting is strong and the technical quality of the film is good. The Essanay people are to be congratulated upon this production.

"Life On a French Training Ship."—A series of views from Pathe showing life on a training ship where youths are prepared for the navy. The pictures are good and give a good idea of how these boys are trained.

"The Warden's Nightmare."—A Pathe comic which shows the effects of dreaming over the picture of a prisoner. All sorts of strange things happen, such as only the Pathes know how to do.

"Across the Border."—A Gaumont which represents some of the difficulties which may arise in crossing the border of two countries where the customs regulations are strictly enforced. A simple country couple start for the city. They are stopped on the way by a band of strolling gypsies and a woman falls in love with the young man, trying to induce him to stay with her, but he refuses. To get revenge she hides some articles in the girl's pack which cause her arrest. She next stabs the young man and goes to his house and marks the door post with a bloody hand. Afterward the woman, afflicted with remorse, confesses and the young girl is released. But whether the lovers are reunited or not the film does not say.

"The Hunchback Brings Luck."—A Pathe comedy which represents an individual as obliged to flee from his creditors. He invests in a lottery ticket offered by a hunchback and wins. He advertises for the hunchback that was selling lottery tickets, promising a reward, and is beset with a mob. The long chase which follows is funny. He finds the one of whom he purchased his ticket and rewards him, and the rest are driven away.

"A Peaceful Inn."—A Pathe comic that develops some new features of hotel life, ending in a fire. The appearance of rats is very cleverly managed, and the dancing furniture is surprising.

"The Stolen Plans, or the Boy Detective."—A Vitagraph subject which partakes of the melodramatic. Two men call upon an old inventor to look over some plans. They drug him and steal them. His son vows to secure them again, and after a number of hairbreadth escapes he does so. The action is very spirited, the staging is good, and the audience watches with the closest attention the final discomfiture and arrest of the conspirators. The picture will be certain to please.

"Willie's Fall from Grace."—The Vitagraph has produced a comedy in this film which is true to life. It shows Willie being dressed up carefully by his mother and sent to church. Boys playing marbles and a baseball game tempt him, but he passes them by. The next, boys fishing, is too much and he succumbs. While fishing he falls asleep and dreams that the church bells are chasing him. To escape he jumps into the water. He falls in just as a policeman appears and drives the boys away. Willie's reception at home was warm. The film is funny and may be safely included in any programme.

"Hard to Beat."—An Edison comedy which just misses being funny. While there is some fun in it, numerous details are missing and the film seems like a string of disconnected incidents rather than a complete story.

"Oh, Rats."—An Edison comic in which rats are used to scare a cook away, who refused to go otherwise. It has some amusing situations, and when the man of the house undertakes to order her out and is driven from the kitchen the laughter is loud.

"The Photograph Habit."—A comedy from the Lubin studio which illustrates the difficulties of an amateur photographer. It might be said in favor of this much maligned crank that this picture is exaggerated, but it is funny, and some of the situations are not impossible. The photography is good and the action is all that could be desired.

"Help, Police."—A Lubin comedy in which two young women dress as policemen and go to a masquerade ball. The numerous funny situations keep the audience laughing from the beginning to the end. The scenes at the ball are good, and the chase develops a good many spills, which always make the audience laugh.

"The Medicine Bottle."—In this Biograph picture two common subjects are treated very graphically. One is the necessity of having poisonous liquids in a bottle different from others, and the other is the utility of the telephone in times of great hurry. A mother goes away and leaves a little girl to care for a sick grandmother. The mother takes by mistake the bottle of medicine prepared for the patient, leaving a bottle of poisonous liniment in its place, after carefully instructing her little daughter about giving the medicine to her grandmother. The acting when the little one begins to prepare for the administering of the medicine is especially good. Fortunately the little girl meets with three accidents, otherwise the dose would have been given. Frantically the mother tries to get her home on the telephone, but central is busy discussing the latest hats. Finally, however, it is done and the audience heaves a sigh of relief. The action in some parts is too long drawn out. The subject is one of those homely every-day occurrences which is certain to attract favorable comment.

"Jones and His New Neighbors."—The Biograph's character, Jones, has been getting into more trouble, but like all his other scrapes he gets successfully out of this one too. Jones moves into a house which is exactly like every other house in the row. He comes home at night and gets into the wrong house and the complications which follow are funny even if overdone.

"The Stolen Sausage."—A Pathe comedy which develops some interesting variations of the always amusing chase. To see a sausage used as a cable is indeed a novelty, and in this case it is a lively one at that.

"The Pretty Dairymaid."—A Pathe film which has many elements of attractiveness. A madman, who the dairymaid rejects, shoots her with a gun belonging to another. The owner of the gun is charged with murder and is locked up. But the madman is heard at the grave of the murdered girl, and this brings about the release of the man charged with murder, while the madman himself is driven to his death from a precipice. While the subject does not appeal especially, it is a beautiful film. The toning is exceptionally good and the rolling surf is splendid as it dashes in foam over the rocks. The setting and the acting are both up to the standard of the Pathe house.

"Child of the Regiment."—A Pathe picture which is based upon something so horrible that it makes one shudder involuntarily. A family are trying to escape from a plague stricken district. First the mother dies by the roadside, then the father drops, leaving a little child who can barely toddle. The little one wanders along the road until finally it stumbles into a regiment of soldiers. It is immediately adopted as the child of the regiment. The scenery along the roadside is especially beautiful, and the toning and technical qualities of the film are beyond criticism.

"What Three Tots Saw in the Land of Nod."—In this film from the Pathe studio three little tots take a long journey in the Land of Nod, and the strange things they saw afford opportunity for some of the Pathe's exceptionally attractive wonder work. The beautiful sights will please every child, and older ones will not object to seeing it. The film is technically up to the best of the Pathe output.

"Children of the Plains."—In this Vitagraph picture life on the plains in early days is fairly well represented. A family journeying by team through the West is set upon by

a band of Indians and all are killed with the exception of two little girls. One is taken by the Indians and the other is rescued by the soldiers. Before the attack the mother has given them each a locket as a means of identification. The little ones are separated. One grows up among the Indians and the other among the soldiers. The one who lives with the soldiers rejects a suitor, who has her carried away by the Indians, and there she meets her sister. They recognize each other by the lockets and both escape together to the post. The action is spirited. There are some details overlooked, but they do not affect the main incidents of the story nor detract from its interest. The audience applauds when the two girls escape.

"The Infant Terrible."—A Selig comedy which is based upon the penchant of the average boy to get others into scrapes, and the things this fellow thinks of and perpetrates upon unsuspecting visitors and others are enough to drive one mad. He gets all that is coming to him and appears in the last scene with a large pillow fastened to him and eating his meals standing up. It is funny and excites a great deal of amused comment in the audience. One gentleman near the writer said that it was the best bit of comedy he ever saw in a motion picture.

"A Burglar's Mistake."—The Biograph have achieved another success in this representation of a story that seems to come from real life. A man who is consorting with crooks demands blackmail of an old acquaintance because he remembers a little indiscretion of early youth. He obtains the money and straightway gambles it away. He next undertakes to assist in burglarizing a house which proves to be the residence of the man upon whom he levied the blackmail. He is caught and held up at the muzzle of a revolver. When the master of the house discovers who the burglar is, notwithstanding his plea for life, he shoot him, as he has an undoubted right to do. The acting is quite up to the Biograph's capable standard and the scenes all seem to have some point to them. The question as to whether the master of the house should have shot the burglar is one that must be decided by others. Perhaps it is sufficient here to remark that he certainly had strong provocation.

"Swedish Dances."—This film from Pathe illustrates a number of the Swedish national dances. The action and costuming are excellently reproduced. One watching the different dances does not have to study long to discover where the present popular barn dance originated.

"The Idler."—A Pathe comedy in which an idle fellow is forever falling asleep and dreaming that his work is accomplished. But his practical wife enforces discipline very severely, though apparently it does no good. The film ends in a scene in which the lazy husband is getting furiously belabored for some shortcoming. This bit fills in with more solid films very acceptably.

"Mad Dog."—A Lubin which is a good travesty upon the average mad-dog scare. A little boy becomes frightened at a small dog barking and yells, "Mad dog." The result is a long line of people running away from a little white poodle, which couldn't hurt one of them if given an opportunity. Finally a squad of police are turned out and succeed in capturing the little dog, which is about as large as a cat. Then everybody is surprised to think that he ran from such an insignificant beast. The film is funny and teaches "what fools these mortals be" at the same time.

"A Just Reward."—A story of love in a carpet factory from the Lubin studio. Without entering into details it is, perhaps, sufficient to say that the superintendent of a carpet factory undertakes to discharge one of the employees, when all the other girls declare they will go too. The proprietor's son appears at this juncture and sends them all back to work and reprimands the superintendent. The superintendent, to get even, sends the girl to the top of the factory after thread, sneaks up behind her, shuts and locks the door. She saws out the lock, creeps down stairs and hides behind the stock as the superintendent goes after her with a lantern. Coming back he throws a match into some chemicals, there is an explosion, which sets the mill on fire and seriously injures him. He starts up stairs, falls insensible and leaves the girl to battle with the flames, which she does very successfully until the firemen, led by the son, appear and take her away nearly fainting with exhaustion. She marries the son as her reward for saving his fortune. It is a pretty enough story, not improbable, and the scenes are realistic.

"The Wooden Indian."—A Vitagraph which introduces a new scheme of fun. Two tramps are given a quantity of clothing, among which is an Indian costume. One proposes to sell the other to a cigar dealer for a sign. The project is successfully carried out and the sign is duly erected before the cigar dealer's door. When he undertakes to drive nails in the foot of the statue to keep it from tipping over the sign jumps down and runs. It is funny and quite original in conception.

"The Politician."—A Gaumont which is supposed to show the difficulties under which a French politician labors. He makes his ante-election promises, and his house is stripped of its furniture when his constituents call afterward to remind him that he has not kept them.

SOME INTERNATIONAL PROJECTING AND PRODUCING COMPANY'S FILMS.

A heart story with the Eclair trade-mark was quite up to the standard of the best in staging, but the acting was rather weak in some instances. It is the story of a family in which the husband and father indulged too much in liquor. He left the house in a rage one day, after hurling both his wife and daughter to the floor. The little girl goes for fagots for the fire and comes staggering in with a huge load. Then she lights the fire, which flashes and blinds her. A friendly tramp takes her to a hospital where she is placed in a cot for treatment.

The next scene shows the father about his daily task, which was trimming trees. He falls from the high limb, is seriously hurt and is taken to the hospital. He is placed in the cot adjoining the one his daughter occupies. She recognizes his voice and asks to be taken to him. The last scene shows the family united through their misfortune. The title is "United by Misfortune."

"La Potiche."—This is from the Lux studio and is a story of deceit which is played upon a collector of pottery. He procures a vase which pleases him immensely. While out searching for the mate to it an adventuress steals it. The collector afterward visits her in her home. She shows him the vase and sells it to him for a large sum because it matches the one he already has. Meanwhile a different one has been substituted and when he places the new one on the mantel beside it he is shocked to see that they do not match. He undertakes to fathom the mystery, but while thinking it out the attendant substitutes the one he has brought in for the one on the shelf and then shows him that he was deceived and did not buy a mate to the first vase after all. The acting is good and the photography is excellent. As a bit of lively comedy this film is a success.

"De Comtess de Valeria."—Here is a beautifully photographed film of love, jealousy and intrigue, with the imprisonment of the countess in a convent, her escape through the machinations of her lover and the guards and the use of a rope ladder and their marriage by a father of the church just in time to save her from the objections of an angry father. The tones of this film are particularly rich and pleasing where daylight is represented. The blue toning for night is not so good, but is better than many. The trade-mark is that of Hepteroux.

"A Moonlight Trip on the Nile," which is used through the courtesy of the Messrs. Cook, is a beautiful piece of work. All the romance and poetry of this famous old river are crowded into this film. The frequent change of scene adds to the interest and it is withal a beautiful piece of work.

"A Stormy Sea."—This film carries the Italia trade-mark and is beyond question a marvelously beautiful illustration of the sea in its angry mood. Different views are shown, in all of which one involuntarily starts back to escape the drenching spray which is hurled from the rocks in blinding masses of foam. The toning in some of the scenes is exquisite and faithfully reproduces the appearance of the water and foam.

"A Plucky Little Girl," "King for an Hour," a Raleigh and Robert film, and "Foolshead Looks for a Duel," with the Italia mark, were all excellent films, both technically and in the acting.

THE SONGS.

The illustrated songs of the week have shown a decided improvement. The songs themselves have been better and the opportunity has been accepted by the slide makers. "Just Someone," illustrated by A. L. Simpson, was unusually attractive. The pictures were very good and illustrated the sentiment of the song perfectly.

Others were nearly as good. Apparently whatever cause for criticsm has been noted in the past is disappearing. The songs now add greatly to the programmes in all theaters where they are used. The pleasing sentiment of all the later ones and the happy way in which they have been illustrated has served to make them far more popular than they ever were before. "My

Bonnie Blue Bell" was sung at the Keith & Proctor house and the audience evidently enjoyed both the song and the singer. The slides for this song, by Scott & Van Altena, were faultless.

THE LECTURES.

Among the lecturettes of the week two stand out with prominence. At the Keith & Proctor Theater on Fourteenth street there has been a lecture on the "Yellowstone Park" which has been far above the average. It purports to be the description of a trip actually taken by a young man who shows his own pictures and tells his own story. The pictures are so different and are so good that they hold the attention firmly. There is no question about the interest of those who heard it.

At the Unique Theater, Buffalo Jones, the man who has evolved a new meat animal by crossing the buffalo and the ordinary cow, has been telling his story, illustrating it with slides and motion pictures. The motion pictures are not good technically, but the subject matter is so interesting that the audience sits up as soon as these pictures begin to run. They are scenes of cowboy life, the real life, not the posed kinds, and there are pictures of hunting mountain lions, or panthers, as they are known in the East, showing the lion climbing a tree and the man after him, and pictures of bears moving about in the open. It is all interesting and has been a pleasing change from the usual motion picture.

MOVING PICTURES IN SAN FRANCISCO.

Mr. Adolph Mayer, of the firm of Turner & Dahnken, 138 Eddy street, San Francisco, recently paid us a visit to report on the condition of affairs in his city. Turner & Dahnken are the principal firm of renters there. Generally we gathered from Mr. Mayer that licensed film is in the greatest demand and that the moving picture business is in a prosperous state in San Francisco. Prices of admission to theaters there are much higher than in the East, but the houses are handsomer and are patronized by the best class of people. Turner & Dahnken are licensees of the Motion Picture Patents Company, whose policy seems to be successful in the extreme West. We are glad to have had the opportunity of meeting so intelligent and progressive a member of the trade as Mr. Mayer, who informs us that San Francisco moving picture operators are prosperous and work in harmony with all exhibitors and give them entire satisfaction, which pleases the audiences in general. Mr. Mayer has visited several factories in New York City with the idea of making himself acquainted with the manufacture of moving pictures. He also informs us that if the associated manufacturers could supply a larger quantity of film, Messrs. Turner & Dahnken could take the entire supply. He met Mr. MacDonald, the general manager of the Motion Picture Patents Company, who received him well and showed him over the company's handsome offices and exhibiting room. Mr. Mayer's impression is that the Motion Picture Patents Company's policy will be successful. He is satisfied that it is to the future interest of all exhibitors and that qualitatively the films of the associated manufacturers are all that could be desired.

20TH CENTURY ARE WELL SATISFIED.

During a conversation with the 20th Century Optiscope Company, of Chicago, in asking the manager how conditions have been since they have gone Independent, I was greatly surprised to learn that they had increased their business 15 per cent. since the public have become acquainted with the fact that they had gone Independent.

"A Trust film exchange of Kansas City began to get so shaky when they found us taking on so many of their customers with our Independent films, that they immediately got up a circular letter, trying to square matters and make their customers believe they had been assured that territory to themselves by he Trust. They also intimated in their letter that all other Trust film exchanges in opposition to them would also be out in a very short time, and that their straight, clean and above board methods of complying with the Trust rules and regulations was the means of their being a favorite of the Trust.

"We wish to state that this is not true, as we know the Trust too well to make any undesirable film exchange a favorite of any particular locality, as they are only waiting for a chance to put in another Trust exchange of their own, wherever they can freeze out any individual Trust film exchange, and for the information of the general public, we went to the expense of reproducing the telegram we sent to the Patents company and had same published so that the public might easily observe that we were not shut off, and that we went out from our own free will, and that we have been happy ever afterwards."

"It seems as though Kansas City is a hotbed of liberty, where they won't stand for Trust methods of any description, and in addition to not losing any business, our business has increased at least 25 per cent. at that point. To make it even the more interesting for our unfair competition we have contracted with the leading moving picture theater, operated by Dr. Ray, called the Olympic, for March 31, to exhibit ten reels of Independent film, and have sent out invitations to every theater manager to be present, so as to prove that they are not taking any chances in going Independent, and prove that our films are at least equal, if not superior, to Trust films."

"LIFE OF A MOVING PICTURE COMEDIAN."

This is a great life. I have been in the moving picture biz working for The Essanay for two years, and I must say I had many a good fall, and many a good bump, and I think I have broken about twenty barrels of dishes, upset stoves, and also broken up many sets of beautiful furniture, had my eyes blackened, both ankles sprained and many bruises, and I am still on the go. This is a great business. I shall never forget how about a year ago I engaged a fellow to play a part in one of our pictures; he was to be thrown into the water, and I asked him if he could swim, and he said yes, so he was engaged to play that part. I, being a comedian, was to throw him into the water, which I did. The moment he hit the water he went down, and as soon as he came up he began to holler "Get the boat!" "Get the boat!" "Get the boat!" He came very near drowning. The moving picture operator was still grinding when the producer hollered to him to stop. We finally got the boat and got him out. The moment he got on shore he started to run, and we haven't seen him since. The hardest picture that I ever worked in, when I got mine, is called "Midnight Disturbance," where a dog, and a bulldog at that, has to catch a pad which is attached to my waist, so he missed the pad, and he caught a piece of my flesh. I upset some of the scenery and we had to take it over again. On rehearsing the dog so as to catch the pad, I was bit several times, but the producer only says to me—"Well, Ben, does it hurt?"

BEN TURPIN.

"THE KISS OF JUDAS."

The Film d'Art released by Pathe this week is a religious subject that should be in great demand during Easter week. A charge of only $5 extra is made on this film.

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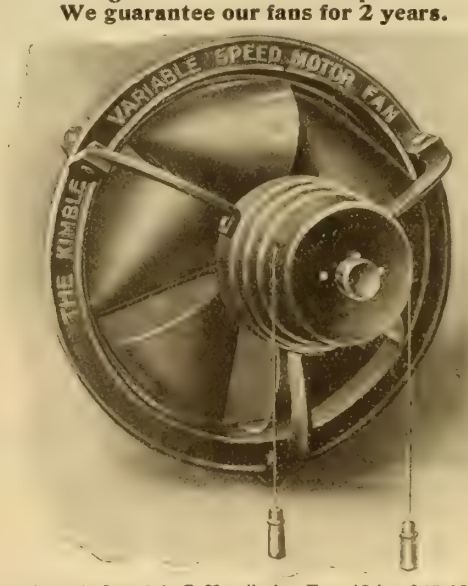

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CORRESPONDENCE.

AN EXHIBITOR CRITICISES SOME FILMS.

Edmonton, Alberta, Canada, March 27, 1909.

Editor The Moving Picture World:

Dear Sir—I strongly disagree with those of your correspondents who seem to think "censorship" unnecessary. Let me refer them to the Pathe film "Life's Realities"—the part showing the baker kneading dough, spitting in it, wiping perspiration from his forehead, and then the young man vomiting to his heart's content (?). Nice decent picture to throw on the screen. Humph! Well whoever gets that particular reel after it left me will never see that part of the story—it went up in smoke in Edmonton.

"Money Mad," by the Biograph company, an assault on a little girl, three murders and a drunken suicide, all in one film—no censorship needed. Bah!

"Making Moving Pictures," by Vitagraph, if shown by us would have lost us $50 in business at least. I refused to accept it.

"Dumb Witness," by Vitagraph, compare the curtains, style of window, position of bureau, bed, etc., with the same as shown in court room scene. Some of my patrons gave me the laugh as they passed out.

Pathe has a film story presumed to show a hat covering a hole in a box containing a man, and yet the audience can look through the box and see it is empty, indeed. Fake!

This city may be the northern end of railroading in North America, and outside of presumed civilization, but we would consider ourselves fools to run the stuff turned out by manufacturers in toto, without our censoring—running it through our machine before showing and making a selection. There is too much innuendo of immorality in too many films—too much marital unfaithfulness, too many wanton murders.

F. H. Richardson deserves credit for his criticism (issue March 6) of "Duke of Guise Assassination."

Respectfully,

A. R. LAWRENCE.

THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY.

By a London Correspondent.

Your issue of February 20, just to hand, illuminates the momentary period of kinematographic darkness occasioned on this side by the absence from London of Mr. Will. G. Barker. We are relieved to find that he is still in the forefront of a battle with, as an able coadjutor, Mr. Raleigh, of Messrs. Raleigh & Roberts, a subsidiary branch of Mr. Barker's London firm. Mr. W. G. Barker is a great man, with great ideas, fluent and possessing an enthusiasm which is—for the time being—infectious. Once upon a time he informed the present writer that he pulled the strings of a conference at which thirty-three European representatives were present, and made the said delegates see things as they appeared to his own eyes—the true kinematographic spirit. Unfortunately the conference was futile. Resolutions were passed; much time and eloquence were wasted; many thousands of dollars were voted and promised for propaganda work, but with no result. A pleasant holiday, perhaps, for some of us; but our object was business, not pleasure. Presumably Mr. Barker's new idea of establishing and controlling the International Projecting and Producing Company, with the aid of 27 European firms—20 of which, you say, may be rated as of the first class—is just what is wanted, if the said "first class firms" existed. Will you permit me to analyze? It is an established fact that the chief European film publishers, who produce over 90 per cent. of the Eastern, or European, output, are the firms of Pathe, Urban, Eclipse, Gaumont and Radios. Where, then, do the "20 first class firms" come in? Many most excellent houses are mentioned in the advertising columns of a contemporary journal of the same issue as your own, but they are to the trade what the Monthly Magazine is to the Daily Press. The Press guides and controls public opinion, securing at great cost and furnishing for general edification, the latest news of the day. The Monthly Journal simply appeals to a limited section by subjects calculated to relieve business tension and incidental worries, supplying material intended solely to attain these excellent objects. The Press is the **master**; the Magazine is the **mistress** of the journalistic household. Therefore, by analogy, the firms controlling 90 per cent. of the European output control, also,

the situation. The remaining 10 per cent. (or Magazine section) counts, certainly but only as an inferior factor, even in the proportion of 27 to 5—the last number representing the majority in output. Not one of these five great producing firms are represented by Mr. Will. G. Barker, notwithstanding the tall talk used by him during his American excursion.

M. M.

[Our correspondent, who writes under a nom-de-plume, indulges in further personalities which we eliminate. Anonymous correspondence should be impersonal. We print the article for the purpose of stating that we have seen and admired the European films; that they are being delivered in this country in large quantities; and that they are being publicly exhibited all over the United States. Evidently, then, Mr. Barker has **opened** this battle very successfully and we see no reason why he and those associated with him should not continue as they have begun.—Ed. M. P. W.].

MACHINE TROUBLES AND THEIR REMEDIES.

Chicago, Ill., February 24, 1909.

Editor Moving Picture World:

Dear Sir—In your issue of February 20 a Mr. Merritt L. Oxenham deals with machine troubles and their remedies, but he seems to have gotten things somewhat tangled. His instructions, too, so far as the writer can see, apply only to the Edison machine.

For instance, his answer to "Picture Dark on Left Side" could not apply to any other machine than the Edison, since with other machines the film gate either latches tight or don't latch at all.

In two places he refers to the "Fan." This is a new one on the writer! What is a motion picture "fan" anyhow?

He has a subject heading "White Spots Jump." Possibly Mr. Oxenham refers to what is known as "Travel Ghosts." To remedy this fault he says, "Adjust the fan and set it tight!" Now, Mr. Editor, what is a motion picture machine "fan"?

Unquestionably the man must mean "travel ghosts" when he says "white spots jump" and mean "shutter" when he says "fan"; but it would seem that one would at the very least learn the correct names of machine parts before blossoming forth as an instructor!

Mr. Oxenham calls a tube lens a "three piece lens," which is another new one on yours truly.

He instructs that to remedy poor take-up action one must increase the tension on the split pulley or lengthen the toggle joint. How many machines have either of these (split pulley or toggle joint) in connection with the take-up? So far as the writer knows, the Edison only.

Mr. Oxenham may be a perfectly competent operator. I do not know as to this. Many men of wide knowledge fail utterly when they attempt to place that knowledge before others through the medium of printer's ink. It really would seem, however, as I have said, that one would at least learn the correct names of machine parts before posing as instructors to the rest of us poor ignoramuses.

F. H. RICHARDSON.

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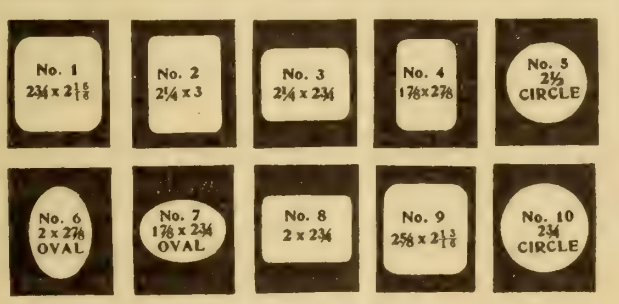

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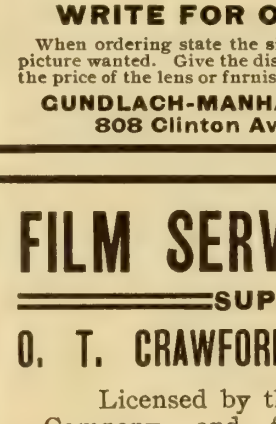

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NOTES OF THE TRADE.

Sioux City, Ia.—F. L. Wirick has purchased the Kluff Theater from O. E. Dunn.

Hartford, Wis.—Peter Gehl is planning to erect a new theater here.

Daytona, Fla.—The local Lodge of Elks have decided to erect an opera house.

Mohall, N. D.—The Woodmen have decided to erect a $5,000 opera house here.

Independence, Md.—S. H. Landy will open a new moving picture theater here.

Oconomowoc, Wis.—R. N. Rabay will open a new moving picture theater here.

Baldwin, La.—The Morris Camp, 330, W. O. W., will erect an opera house, to cost $5,000.

Aurora, Ill.—Henry Dillenburg is planning to erect a $25,000 moving picture theater here.

Columbia, S. C.—Carl Davenport is preparing to erect a vaudeville theater here.

Rockford, Ill.—Peter Giawnocupola has sold the Dreamland Theater to G. Lang.

Dowagiac, Mich.—Frank Ritchie, of Three Rivers, will open a new moving picture theater here.

Puyallup, Wash.—The Rose Moving Picture Theater here here was badly damaged by fire.

Bradner, Ohio.—A. A. Stiger will establish a new theatorium in the DeForest building.

Nevada, Mo.—Charles Howard has purchased the Rink Theater here and has taken possession.

Houlton, Me.—J. Wise will open a new moving picture theater in Van Buren in the near future.

Philadelphia, Pa.—The Crystal Palace, at 334 South street, was closed by order of Director Clay.

Conway, Ark.—J. H. Pence and Roy Rogers have opened a new moving picture theater here.

Dundee, N. Y.—K. James Klein and Robert Blake will open a moving picture theater here.

Plattsburg, N. Y.—A new moving picture parlor will be opened on April 20 by Ernest Brown.

Fort Dodge, Ia.—The Dreamland Theater, managed by Mr. Ritchie, has gone out of business.

Cincinnati, Ohio.—The Enterprise Amusement Company has decided to greatly enlarge its theater.

Sac City, Ia.—Harry Arney has purchased a moving picture theater here, and has taken possession.

Chandlerville, Ill.—George Rolls, of Springfield, Ill., has opened a new moving picture theater here.

Trenton, N. J.—Kleinert & La Mont will open a new moving picture theater at 1116 Chestnut street.

Jonesboro, Ark.—John Collins, manager of the Majestic Theater, contemplates erecting an airdome.

Leavenworth, Kan.—Ed. Lampson is making arrangements to build a new Summer theater on Shawnee street.

Pekin, Ill.—F. F. Pitts has purchased the Unique Theater from Edds Brothers, and has taken possession.

Dover, Me.—Ralph H. Vaughan, Norman Fowler and Ralph C. Jack will open a moving picture theater here.

Pekin, Ill.—The Pekin Amusement Association is having plans prepared for the erection of an amphitheater.

Leadville, Col.—J. R. Burford has sold his interest in the Empire Theater to his partner, Carl Harding.

Scotts Bluffs, Neb.—L. C. Marquis will erect a two-story opera house at the corner of Main and Wapta streets.

Belvidere, Ill.—Tabor & Babcock have leased the Majestic Theater here and will make extensive improvements.

Knoxville, Tenn.—Cal F. Johnson will erect a negro theater at the corner of Central street and Vine avenue.

Marietta, Ohio.—The Dreamland Theater has been sold to Bert Cram, who will thoroughly remodel the place.

Sapulpa, Okla.—Ray Dingman and R. O. Glover are making arrangements to open a new moving picture theater.

Worcester, Mass.—Aguste P. Thibault is making arrangements to open a moving picture theater on Main street.

Pontiac, Ill.—John P. Bradford is contemplating erecting a modern opera house and armory combined at Pontiac.

Hillyard, Wash.—Harry Kingston is making arrangements to open a new vaudeville and moving picture theater here.

Audubon, Ia.—The Audubon Investment Company has bought a lot on Broadway as a site for a new opera house.

Kenosha, Wis.—Joseph Howard, of Waukegon, has purchased the Bijou Theater here, and has taken possession.

Baltimore, Md.—E. Potts has been granted permission to erect a moving picture theater at 2110 Monument street.

St. Louis, Mo.—J. Badaracco will remodel the building at 1045 North Grand avenue into a moving picture theater.

Grand Island, Neb.—W. E. Hauseman, of Chicago, has purchased the Lyric Theater here, and has taken possession.

Wapello, Ia.—J. E. McCray and G. C. Kallenberger will soon open a new moving picture theater in the Myron Hall.

Devils Lake, N. D.—W. K. Nimmon and M. J. Cowley are making arrangements to open a new vaudeville theater here.

Fremont, Neb.—J. W. Glenn has bought the Bijou Dream Theater from Goldgraber Brothers, and has taken possession.

Philadelphia, Pa.—Simon Elms, who conducts a picture theater at 2949 Kensington avenue, was ordered to close its doors.

Grand Forks, N. D.—The Bijou Theater, on DeMers avenue, owned by Mrs. R. Feldkirchner, was badly damaged by fire.

Fort Madison, Ia.—Young Brothers have opened a new moving picture theater at the corner of Market and Second streets.

Foxcroft, Me.—Norman Fowler and Ralph C. Jack will open a new moving picture theater in the Foxcroft Opera House.

Virginia, Ill.—C. J. Peterson, of Philip, S. D., has sold the Tureman Opera House in this city to William T. Tobey, of Decatur.

Champaign, Ill.—The Varsity Amusement Company has leased the Matheny building here, on Main street, for theater purposes.

Rock Falls, Ill.—A new moving picture theater has been opened on West Third street. It is known as the Gem Theater.

Des Moines, Ia.—Proudfoot & Bird, architects, are drawing plans for a new $15,000 theater to be erected at 518 Walnut street.

Modesto, Cal.—Mun Reis and T. J. Chatom have purchased the Modesto Moving Picture Theater here, and have taken possession.

Cincinnati, Ohio.—The Queen City Realty Company will erect a moving picture theater on Walnut Hills, at 957 McMillan street.

Ellis, Kan.—Frank D. Phillips, E. C. Waldo and L. C. Cross have decided to erect an opera house here, at a cost of about $30,000.

McCook, Neb.—J. H. Snyder, of Lincoln, has purchased the Pastime Theater here from W. H. Harmon, and has taken possession.

Freemont, Neb.—J. W. Glenn, of Exeter, Neb., has purchased the Bijou Dream Moving Picture Theater, and has taken possession.

Cincinnati, Ohio.—The Casino Amusement Company has leased the Grand Opera House, and will put in a ten-cent vaudeville theater.

Montesano, Wash.—Harry Beagle, proprietor of the Star Theater, has leased the Opera House and will convert it into a vaudeville theater.

Shenandoah, Ia.—Ed. Ray has bought the interest of W. R. Beeson in the Orpheum Theater, and the firm hereafter will be G. Hoover & Ray.

Iowa City, Ia.—Thomas A. Brown is considering the opening up of a new motion picture theater in the Dey building, on Washington street.

Caribou, Me.—The Dreamland Theater has moved to a new location, and the business has shown an improvement over the old location.

Baltimore, Md.—Pearce & Scheck will add another moving picture theater to their list, having purchased the Leader Theater, on Broadway.

Ludington, Mich.—A. M. Johnson, A. A. Keiser and D. H. McCarthy have been named by the Board of Trade to investigate the cost and feasibility of erecting a modern opera house for Ludington.

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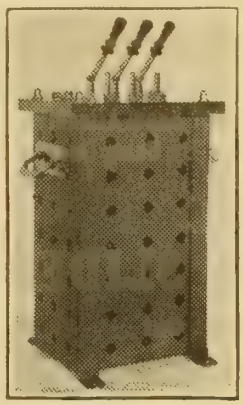

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Practical Moving Picture Man, wishing to go South for the Summer, would like to hear from anyone wishing manager. Sober and reliable man. References. B. G. Williams, Dubuque, Ia.

John A. North, Punxsutawney, Pa. Operator; three years' experience.

Bert Eichelberger, 4317 So. Main street, DuBois, Pa. Operator; can repair machines and manage show.

N. Hayde, care of Y. M. C. A., Boston, Mass. Operator.

Bernard Corbett, 67 Walnut avenue, Norwood, Mass. Experienced operator; Mass. licensed; strictly temperate; will go anywhere; capable of managing house.

A. Bell, 203 Miami street, Urbana, Ohio. Expert operator and manager.

R. W. Vaughan, care of Lubin Theater, Richmond, Va. Experienced operator and electrician; sober and reliable.

W. H. Aldridge, care of 20th Century Optiscope Co., 217 Argyle Building, Kansas City, Mo. Operator; delivers the goods; best of references.

Operator—Competent, strictly abstainer, reliable and steady man; general repairs and electrician; wishes steady position; 4 years' experience. Member Local 35, I. A. T. S. E. Address "Reliable," care Moving Picture World.

Manager. Reliable manager of picture or vaudeville house wishes position. Five years with last employer. J. M. Graves, 1742 N. 10th street, Philadelphia, Pa.

Operator, has own Power's machine, would like steady position; moderate salary; will go anywhere. Operator, care Moving Picture World.

A. Costello, 46 N. 61st street, Philadelphia, Pa. Licensed, experienced operator wishes position.

W. C. Yarber, 810 Dakota street, Coffeyville, Kan. Wishes position as operator. Reliable young man.

G. Walter Brown, Box 63, Bowdoinham, Me. Experienced operator; owns Power's latest machine. Can manage picture and vaudeville show.

Chas. L. Scholl, 320 Kern street, Slatington, Pa. Experienced operator; guarantees satisfaction. Eastern Pennsylvania preferred.

R. E. Russell, Dreamland Theater, Bellows Falls, Vt. A-1 operator; sober and reliable. Best references.

G. L. Palmer, Box 307, Sidney, N. Y. Operator wishes position.

H. H. Hearner, 73 Fort Greene place, Brooklyn, N. Y. Operator and electrician; N. Y. license; will go anywhere.

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R. A. NICHOLS, Star Theatre, Cortland, N. Y.

Sioux City, Ia.—Maurice W. Jencks, of Sioux Falls, S. D., has purchased the New Grand Theater here and will make extensive improvements.

Syracuse, N. Y.—Cahill Brothers have decided to expend $6,000 in remodeling the building at 136 East Genesee street into a moving picture theater.

Clarion, Ia.—The Northwestern Land Company has purchased the local opera house from I. P. Bennett, of Oelwein, and has taken possession.

Monterey, Mexico.—Miguel Quiroga, one of the owners of the Juarez Theater, which was recently destroyed by fire, has decided to rebuild same.

Rockport, Mo.—Rundle Brothers have closed their moving picture theater here. Manager Young expects to open a new theater in the same location.

Portland, Me.—Plans have been drawn for a motion picture theater to occupy a floor of the new building on Preble street, with a seating capacity of 1,000.

Helena, Mont.—The Bridger Opera House Company has been incorporated, with a capital stock of $5,000. The incorporators are G. C. Hough and others.

Peoria, Ill.—The Colonial Amusement Company has been organized here for the purpose of establishing a moving picture theater at the corner of Fulton street.

Philadelphia, Pa.—E. Allen Wilson, architect, has prepared plans for an amusement hall to be erected at the corner of Thirteenth and Ioga streets for Henry Gerlach.

Philadelphia, Pa.—Lynch Brothers will erect a moving picture theater at the corner of Fifty-ninth and Market streets for the Globe Amusement Company.

Aurora, Ill.—John Lackner has leased the building formerly occupied by J. W. Kendall & Son as a hardware store and will convert it into a moving picture theater.

Baltimore, Md.—The Baltimore Amusement Company will erect a moving picture theater on Seventh street, Highlandtown. It will be known as the Eastern Theater.

Waynesboro, Pa.—One of the latest and finest additions planned for Waynesboro's business section is the erection of a handsome auditorium to be owned by C. P. Brown.

Chicago, Ill.—The Criterion Theater Company has been incorporated, with a capital stock of $6,000. The incorporators are F. S. Rivers, J. C. Meagher and W. F. Keefe.

Fort Fairfield, Me.—C. W. Osborne, manager of the Savoy Moving Picture Theater, has improved his place by the addition of a very good stage and intends to add vaudeville.

Muncie, Ind.—The Royal Theater Company has been incorporated, with a capital stock of $2,000. The incorporators are Lee Shaw, Railford H. Canah and Warren A. Jackson.

Norristown, Pa.—The Empire Theater, at Main and Cherry streets, which was closed several weeks ago after a try of vaudeville, has again reopened as a moving picture parlor.

Oklahoma City, Okla.—Veeder & Tolan, owners of the Bijou Theater at Tulsa, have leased the new Metropolitan Theater here and will convert it into a first-class vaudeville house.

Philadelphia, Pa.—A one-story moving picture parlor is being constructed at the northwest corner of Fifty-ninth and Market streets for the Globe Amusement Company, to cost $15,000.

Pueblo, Col.—Henry Lubelski, proprietor of the Fairyland Theater at Colorado Springs has purchased a new theater here and will operate it as a moving picture and vaudeville house.

Davenport, Ia.—The Swanson Syndicate, which operates theaters in Western States, will open a new moving picture theater at 324 West Second street. L. Peters will be in charge.

Chicago, Ill.—The Union Film Exchange Company has been incorporated, with a capital stock of $5,000. The incorporators are J. E. Roberts, A. M. Cross and R. L. Roberts.

Springfield, Mo.—The building at 414 South street has been remodeled, artistically decorated and modernly equipped as a moving picture theater. McRoberts & Jackson are the proprietors.

Allentown, Pa.—J. S. Pushinsky, proprietor of the Bijou Dream, at 633 Ridge avenue, has closed his place. The Bijou did excellent business until two contemporaries arose, one at Third and Hamilton streets and another in the Temperance Hall.

Newark, N. J.—A new moving picture and vaudeville theater is to be constructed at Clinton and Eighth avenues, under the proprietorship of Thomas L. and Walter A. Morton.

Rochester, N. H.—The City Council finally decided the fate of the moving picture shows on March 2. The substance of the ordinance as passed is, that every moving picture show shall pay a license fee of $50 for the first three months and $25 each three months thereafter. Where vaudeville and moving picture shows are given in the same building, the fee is to be $75 for the first three months and $50 each three months thereafter. No child of school age is to be allowed to attend any such show during school hours, unless accompanied by parent or guardian. Such exhibitions are forbidden on Sundays.

Fremont, O.—All shows report that business is quiet. The Royal has closed for lack of patronage. The roof of the Imperial Theater caved in a week ago and the building is damaged to such an extent that Fremont will be without vaudeville until some enterprising man erects a vaudeville theater. There is a good opening for same. At the Opera House, Carl Miller, manager, has put on vaudeville with the pictures and is drawing full houses. The Jewel Theater is one of the finest show houses in this section and shows only first-class licensed films. They are doing well.

Sandusky, Ohio.—The Star Theater played the Gans-Nelson fight the week of March 20 to turn-away business. The picture was repeated on account of so many being unable to obtain admission.

The Royal Theater, on Water street, opens Saturday, April 3, Carl Bitzer, formerly connected with the Theatorium, being engaged as manager. The place has been remodelled, a new stage put in and 225 new opera chairs.

The Opera House is playing to S. R. O. W. C. Kunzman operates a Vitagraph machine here and he gets pictures on the screen that attract the crowds.

At the Theatorium, Chas. Reark, manager, business is good. The show consists of two reels of first-class pictures for five cents.

W. C. Kunzman, of Sandusky, at present connected with the Opera House, will be open to accept Summer propositions after April 15, from park or theater managers. Bill has the experience and always makes good.

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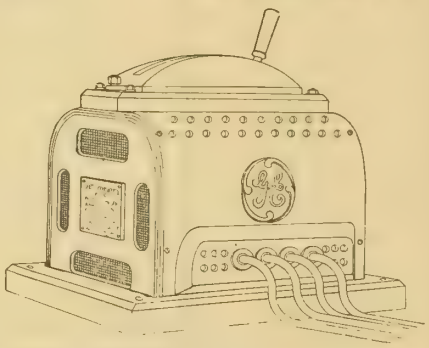

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ON THE WESTERN FRONTIER
Dramatic
No. 6440 Code, VENTIGENO
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NEXT WEEK'S SUBJECTS:

Shipment, April 6, 1909

FATHER'S HALF HOLIDAY
Comedy
No. 6441 Code, VENTILABRO
App. Length 700 feet

UNAPPRECIATED GENIUS
Drama
No. 6442 Code, VENTILAMOS
App. Length 200 feet

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Stories of the Films.

BIOGRAPH COMPANY.

A RUDE HOSTESS.—The above sobriquet most aptly fits the principal lady of this Biograph comedy drama, and although rudeness is almost an unpardonable offense, still we must not malign the lady, for she has just cause to be rude; and we must admit she was rude in the extreme, for anyone who would most entertainingly detain you only to hand you over to the police is perpetrating the very acme of rudeness. It happened thus: Mrs. Leffingwell has been favored with a visit by some friends in the early evening, and they departing, one of the ladies forgot her muff. Mrs. Leffingwell runs after her with the pulse warmer, overtaking her at the street door. Their second meeting conjures up renewed thoughts of gossip and they spend quite a time, for these are woman's happiest moments, in this regalement. In the interim a gentleman burglar enters the apartment and, finding the coast clear, starts in to work at once. He, by skillful manipulation, manages to open a small safe in which Mrs. Leffingwell keeps her money and jewels. He has scarcely procured the booty when the approach of some one startles him. Finding there is no means of escape, he puts the loot in his pocket and determines to brave the situation by subterfuge. To this end he reclines in an easy chair and feigns sleep. Mrs. Leffingwell is startled on her entrance at seeing this stranger, who appears to be the same when he sees her, pretending to have gotten into the wrong apartment. She is about to let him depart, when she discovers the safe open, and so, by enticing glances and invitations, induces him to remain. She then engages his attention while she slyly pulls the bellcord which brings her butler, whom she dispatches for the police, and when our gentleman friend is confident he has made a tremendous hit with his hostess two stalwart policemen enter and take him into custody, restoring, after a search, her money and valuables. The subject is most cleverly acted and sumptuously staged.

SCHNEIDER'S ANTI-NOISE CRUSADE.—Friend Schneider has been selected to respond to the toast "To the Ladies" at the annual banquet of the Liederkranz, the members feeling that they would hear something great, as Schneider was considered somewhat of a poet by his friends. Schneider goes home to prepare his poetic effusion and is interrupted by the arrival of his sister Lena and her young son Fritz. Now the trouble begins. First Fritz teases the parrot until its squawking annoys Schneider and he cannot write; next it is the phonograph, then a trombone, etc. However, night comes and all is still, when, hark, our friend is startled by mysterious footfalls. Investigating he finds burglars have entered the house, but they are musically inclined and have gathered together the above mentioned instruments of torture—phonograph, trombone, parrot, etc. Hence, Schneider not only helps them on their way, but pays them for what he esteems a blessing.

THE ROAD TO THE HEART.—It has ever been an undisputed theory that the road to the heart was through the stomach, but it remained for the later-day scientists to discover the reason. This was without doubt cleared in the discovery of the pneumogastric nerve, that highly sensitive fibrous cord that leads from the brain to the stomach. It is sometimes termed the **Par Vagum**, or wandering, as it in its course touches the pneumo and cardiac organs—the lungs and heart. In this Biograph subject we have a verification of the theory in a most pronounced form. Miguel, an old wealthy ranchero, disapproves of his daughter's marriage to Jose, a poor Mexican, and drives them from his house. Vinuella, Miguel's wife, resents his action by leaving with them. This sends Miguel into a fury, but still obdurate, he allows them to go, saying that he can get along without them. Now comes the crucial condition. He must have a housekeeper and so sends his servant to engage one. The first is a Chinaman, and to eat the food served by him is impossible. Next an Irish girl. She burns his chops. Finally a cowpuncher. He cooks a steak you couldn't cut with a chisel, and Miguel refuses to eat it. This incenses the cowboy, who becomes a veritable tornado of uproarious, volcanic, ferocious exacerbation, that the poor ranchero is anxious for his life. This cyclonic, fire-eating Bombastes Furioso pulls a couple of guns and puts bullet holes in everything, besides otherwise wrecking the place, and leaves the trembling ranchero more dead than alive from fright. Miguel makes his way disconsolately and sheepishly to his daughter's and son-in-law's cabin, where he finds them seated enjoying a peaceful repast. The savory aroma from the well-cooked viands is too alluring and he at once relents for the sake of a hearty meal.

TRYING TO GET ARRESTED.—Strange as it may seem the poor tramp, who is the hero of this Biograph comedy, finds it hard indeed to get pinched. There is no doubt he could have gotten work, but it is against the rules of his order. The cold weather is pretty trying and he wishes to get under cover, if it has to be in the "jug," so commits most ignoble and lawless deeds, but without success. The police simply ignore him, and often arrest an unoffending person in his stead. He becomes

guilty of theft, assault, riot, disorderly conduct, and, in fact, everything but murder, but is still a bird of freedom. It's no use, so despondently he makes his way to the woodyard, resolving to go to work, when a copper meets him at the gate and arrests him—just when he didn't want it.

EDISON MFG. CO.

FATHER'S FIRST HALF HOLIDAY.—Father accepted "his first half holiday" with school boy enthusiasm. To make the occasion "memorable" he purchases theater tickets for the afternoon's performance. At home his plans for the day are heartily endorsed by his wife and son. Mother busy superintending the servant's removal of an unruly stove-pipe, is requested to dress at once, father volunteering to attend to the pipe. The clumsy servant is quickly ordered to the kitchen, and father grapples with his self-appointed task. The pipe almost proves his master. Broken bric-a-brac and soot-covered clothing bear witness to the measure of his success. Blinded with soot he dumps the pipe into the box with mother's new hat and starts with it for the cellar. Stumbling through the kitchen he falls into and ruins a rack of clean clothes. The falling pipe showers soot over the floor. Brushing it up he absently throws the soot into the flour barrel. Eventually the pipe is unloaded in the cellar—here father is horrified to find mother's hat crushed and dirty. Hearing footsteps he guiltily forces the ruined hat into the furnace and hides behind a barrel. The janitor, entering to attend to the furnace, finds the hat. Father, fearful of further complications, rushes out so forcefully to regain it that the janitor, terror-stricken, rushes from the cellar. Meanwhile, mother, dressing, uses sooty powder on her face. Little Robbie finds soot in his pockets and smears himself from head to foot. The servant in the kitchen is exasperated over a pan of black dough. The janitor runs frantically through the house. All meet in the dining room. Father's personal condition tells them the source of their misfortune. Explanations are useless—mother's anger at the loss of her new hat knows no bounds—father is roughly handled. The first half holiday ends in dasaster. Length, 700 feet.

UNAPPRECIATED GENIUS.—The poet is inspired. Stanza after stanza flows from his prolific pen. Reams of paper are consumed, covering the floor in a veritable white-capped sea of manuscript. The poem is nearly finished. Alas! an interruption. The world loses a masterpiece. Miss Gush, of the "Gaiety," has a new act. For a "try out" she selects the poet as her victim. Her interruption and voluble discussion of her probable "hit" causes him much annoyance. The further acrobatic delineation of her histrionic art forces him to "cover up" for self protection. Finally, after much tactful endeavor, he succeeds in forcing his strenuous visitor outside the door. Returning the poet finds his poem gradually disappearing through the transom. A paper-hanger next door, short of material, is using it to finish out a border. Grasping a pistol, the frenzied poet forces an entrance and finds his poem decorating the wall. The workman flees in alarm—the poet hastens to recover his own—his efforts are of little avail. As bit by bit is torn from the wall it sticks to his person. Despondent he sinks into a chair. During his absence the chore boy uses part of the poem to kindle the fire in the poet's room. The landlady, noticing the thinness of the poor poet's bed tick—with ready sympathy fills the tick with the balance of the poem. Recovering from his stupor the poet returns and finds the masterpiece missing. To him the charred bits on the grate tell the unhappy story. He succumbs to despair—the pistol suggests suicide—prepared for the end he sits on the poem-filled tick. The unusual softness temporarily diverts his mind. The strain has been too much—Nature claims her own. Sinking into its depths, the poet sleeps. Length, 200 feet.

A CUP OF TEA AND SHE.—Andres and his father, visiting the studio of a famous artist to inspect a new painting, is introduced to the beautiful model, who entertains and brews for him a cup of tea. It is a case of love at first sight. Afterward, they meet frequently, and in a month's time their engagement is announced. It proves a shock to his parents, who are of the "Four Hundred" and who have higher hopes for their son. His mother pleads with him to give up the girl, but without avail. In desperation she determines to see the girl and ask her to renounce the man she loves. The mother sends the model a letter and follows it herself to further plead. During the visit the girl is firm in her refusal, as she sincerely loves Andres and knows that it will break his heart if they are separated. When his mother leaves, however, she breaks down, overcome with the conviction that if they marry it will alter his social position. She writes to his mother, acquiescing to her demands, and determines on a plan which must cause him to cast her off. At the Bohemian supper in the studio, which they both attend, her actions are so extreme, and her treatment of him so harsh, that he retires perplexed and nearly broken-hearted. Andres' mother is gratified with the outcome of her "diplomacy," but fails to console her son. The girl is lost sight of. Andre never marries, but turns to business, and, it is believed, has forgotten entirely his only love affair. Five years later they meet again, for

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the last time, under entirely different conditions. The girl, a broken-hearted woman, has drifted indifferently and we find her at work in Andres' office as a scrub-woman. She accidentally opens the doors of a private cabinet to find enshrined within the painting of herself that caused their first meeting. Andres returns to look the cabinet is recognized—but the scrub-woman in tears only bends the lower over her brush, and then he is gone forever. Length, 900 feet.

KALEM COMPANY.

A TRIP TO THE WONDERLAND OF AMERICA, YELLOWSTONE NATIONAL PARK. By Col. Edward Justus Parker. In all the world there is no more interesting resort for the tourist than the Yellowstone National Park. It is unique among the scenic regions of the world. It is the most wonderful natural phenomenon known to scientists. Its streams and valleys are not surpassed in beauty by any in the Old World. Words of description are trivial and weak compared with the overwhelming sensation produced by a first glimpse of this wonderland of the world. Yellowstone National Park is in the State of Wyoming, overlapping into Montana and Idaho, one thousand miles west of St. Paul and Minneapolis, amid the giant peaks of the American Rockies. It was first seen by a white man in 1807. John Colter, a member of the Lewis and Clark, expedition, found it. This fascinating region was set apart as a Government Reservation, to be known as Yellowstone Park, in 1872. The park proper is about 62 miles long, from north to south, and 54 miles wide. While the tourist may reach the park entrance by rail, it has been decreed by Uncle Sam that beyond the Great Lava Arch Gateway the iron horse shall not trespass. So here leaving the pathway of steel we take our place on one of the six-horse coaches that run from Gardiner up to Mammoth Hot Springs. Coaching Troops—Morris Basin—Great Fountain—Pack mules—Riverside Geyser—Old Faithful—Deer and Bear—Upper Falls—Canyon—Field Glasses. Standing on a balcony at Artist's Point we take up the field glass to have a tele-photo panorama of these weird walls with their clinging pine trees. We look down the Great Gorge. On either side walls of exquisite color rise with here and there pinnacle-like great church spires. Above our heads fly eagles who build their nests and raise their young on the top of these lofty peaks. The scene is a powerful one and beyond words, but the Great Falls add force and quality of action which tempers and dignifies the whole scene. This enormous volume of water that looks like a curtain of lace, tumbles over a cliff of volcanic rock 310 feet. Here the traveller finds himself spellbound, held by the pure beauty of the scene. In turning away he pauses to marvel at the wonders of nature and the beauties of our great national playground.

ANY PORT IN A STORM.—The comic adventures of the crew of the "Dill Pickle," who raided a farmer's chicken yard and who only escaped the wrath of the rube by a marvelous and mysterious feat in compression. I will let the picture tell its own story and I beg of you not to choke yourselves to death a-laughing.

GAUMONT.

George Kleine.

PRODIGAL DAUGHTER.—In a peaceful little villa on the coast of an inland sea is located the home of a sturdy fisherman, whose hopes and joys are centered upon his daughter and only companion. All is happiness until one day tourists from the city meet the young lady and inveigle her into deserting her home for the allurements of city life. City life causes a complete transformation of the lady and she can scarcely be recognized as the same individual. At home, however, the father is bereft of reason and wanders aimlessly about, an object of pity. The novelty of city life soon wears off and, overcome with remorse, the woman seeks her old home only to find the building deserted. She learns the condition of her father and soon finds him in the village inn. When the poor man sees his daughter his reason returns and the daughter, as also her husband, unite with him for the happiness of all concerned. Length, 688 feet.

THE TRAMP AT THE MASQUERADE.—Walking along the street a young lord loses his invitation to a fancy dress ball at which only the nobility is to be present. A tramp seated near the walk perceives the lord drop the envelope and promptly appropriates it. His quick wit serves him well and he sees an opportunity for a good time without cost. Without making the least change in his appearance he presents himself at the address indicated in the invitation. He is received courteously and as his invitation is valid he is taken for the lord in disguise. Everybody is having a good time and our friend becomes decidedly popular when the young lord makes his appearance upon the scene. The tramp is upbraided, but the guests all plead for him as he has ingratiated himself with them and he is permitted to remain throughout the ball. Excellent comedy and perfect photography. Length, 589 feet.

THE RIVIERA.—All the thrills and delights of weeks of travel are experienced in a few moments. Scenes depicted are: Express Train Crossing Frontier—Road—Frontier Post—River Italian Custom House—Custom Officials at Work—French Custom House—Menton Sea Waves—of excellent photographic quality and most interesting in every detail. Length, 297 feet.

HE ADVERTISED FOR HIS DOG.—Pet dogs have ever been the source of endless amusement and in the present instance a canine of rare variety, through his absence, gives rise to one of the best comedies yet produced. A connoisseur, having lost his prize dog, advertises a liberal reward for its return. People seeing the notice look up dogs of every description, known and unknown pedigrees, and bring them to claim the reward. At the apartment house where the notice is posted several tenants are overcome by consternation when the claimants file in upon them. When the advertiser is finally located and he examines all the dogs brought in for his inspection, but does not identify any one of them, he is proclaimed an impostor and set upon by the disappointed throng. He seeks safety in flight and a lively chase results. An automobile is pressed into service, but to no avail, and the poor fellow takes refuge in a tree. Efforts to follow are most successfully combated and will not fail to cause vociferous applause. Here he roosts all night. When he awakens the next morning he finds his pursuers encamped at the foot of the tree. Refreshed by his night's rest, he climbs from his perch and makes a successful dash for liberty. Length, 354 feet.

URBAN-ECLIPSE.

(George Kleine.)

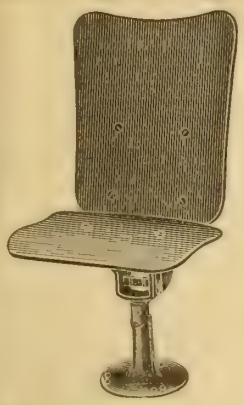
ON THE BRINK OF THE PRECIPICE.—This subject very agreeably combines the delights of an Alpine tour and the thrills of a romance enacted under the most favorable and natural conditions. The principal characters are: Mr. and Mrs. Arnold, their daughter Jeanne, a Mr. Rogers and Mr. Marcel, a cavalry officer. Two young men are in love with Jeanne, but Jeanne has a decided preference for the suave young officer and does not lose an opportunity to display her wishes—whereas the parents look very kindly upon Mr. Rogers. The following day the entire party arrange for an excursion to the mountain peaks. Arrived at the summit of the mountain, all are in ecstasies over the beauty of the panorama. Jeanne sees a wild flower she would like to have and Marcel does not hesitate to attempt to secure it for her. Unfortunately he slips and falls over the ledge. Guides promptly come to the rescue and find Marcel caught in a fissure not far below, a rope is lowered and fastened about him, but when he is near the top a jealous passion overcomes Rogers and he makes an effort to cut the rope on which Marcel is supported over the gulf. His rash act is prevented by the quick interception of Jeanne. Roger's folly causes his disgrace. The young officer wins the approval of the Arnolds and his engagement to pretty Jeanne is soon announced. Length, 562 feet.

INVITING HIS BOSS FOR DINNER.—The chief clerk of a mercantile establishment has been honored by the acceptance of his invitation to his superior to dinner. Upon arriving at his home he causes consternation to his wife and the maid in his efforts to assist to tidy up the home and make the dinner a success. The cook is criticised in her work and receives many jolts as to requirements in the culinary art. The latter dignitary is to receive the guest and needs some considerable training which provokes an encounter between herself and madam. The maid threatens to quit and it requires profound apologies from the mistress and an extra five dollars from the head of the house before she consents to resume her work. The sound of the bell calls the maid to the door and the host and hostess assume their respective positions with a feigned ease to receive their guest, but instead a telegram arrives expressing regrets, etc., but the boss will be unable to be present. Excellent detail and perfect work by the artists posing for this subject. Length, 304 feet.

PATHE FRERES.

THE KISS OF JUDAS.—The opening scene of this sacred picture shows the interior of the home of Mark, where Jesus and his apostles have gathered to eat the Paschal lamb. The sacred feast is spread and the little band take their places at the table with the Master in the center, who addresses his friends in words of love, saying: "These things I command you, that you love one another!" Jesus then takes a towel and basin and sinks upon his knees to wash the feet of his apostles. Some of them object that the Master should humble himself so, but Jesus insists in order to teach them a lesson in humility. Coming to Judas, who is seated at the extreme end of the table with a sneering look on his face, Jesus bends and bathes his feet, but the latter lends himself with bad grace to the humble ceremony. The mercenary creature is ill at ease and drops his purse on the floor, whereupon Jesus picks it up and hands it back to him. Judas then opens the purse and shows his brethren how impoverished he is, for it is empty. Jesus again takes his place at the table, where, after breaking some bread, he passes it around, saying, "This is my body;" then taking a cup of wine he drinks and passes it also, saying, "This is my blood!" During the meal a bitter anxiety seems to hang over the little band, and Jesus is so deeply wrung with agony that he turns to those about him and says: "Verily, verily, I say unto you that one of you is about to betray me!" Immediately there is great consternation among the band and each apostle asks: "Lord is it I?" Even Judas joins with the others with inconceivable heartlessness and effrontery, asking also, "Lord is it I?" To which the Master makes answer: "Yes, it is you who shall betray me!" The other apostles on hearing this start in anger towards Judas, but Jesus, raising his hand, quells the disturbance, whereupon Judas arises from the table and defiantly leaves the room. At the approach of midnight, Jesus and his apostles leave the house and make their way to the Garden of Olives, where Jesus goes to pray. Judas, knowing that the Master would be there, manages to get to the garden first with the officers from the chief priests and Pharisees. After closing his bargain and receiving the money for his part in the treachery, Judas instructs the multitude to hide and come forth in due time and seize the man whom he shall kiss upon the cheek. Presently Jesus approaches with his apostles, and forthwith Judas greets him, saying: "Hail, Master!" and kisses him. The soldiers rush out from their hiding place and seize Jesus, and take him prisoner, while his apostles flee in terror. Judas is now seen standing with remorse and terror written on his countenance, and, as the soldiers retire with their innocent prisoner, the traitor falls in agony to the ground. Suddenly raising himself on his elbow he begins counting over the money he received for his part in the affair. Then, realizing all at once the enormity of his crime, the traitor becomes seized with undescribable remorse and writhes on the ground in agony, laughing, crying and praying to God for mercy. In his fancy he sees a vision of Jesus coming to him with compassion in his eyes and extending his hands in forgiveness. Unable to bear the terrible remorse any longer the traitor takes a rope hanging over a tree branch, slips the noose around his neck and thus ends his miserable existence. Length, 676 feet.

VERCINGETORIX—GAUL'S HERO.—The subject of this beautifully colored picture is the great Gaulish chieftain, Vercingetorix, of the tribe of Arverni. He was a powerful adversary of Caesar and was continually perpetrating hostilities against the mighty monarch. In the first view Gaul's hero is seen among his own people, who honor and respect him for his valiant deeds. Many times has he led them in battle against the Romans, and each time has he come out victorious. Now, however, after a long siege, we see the brave Gaul shut up in Alesia where Caesar's army, after a prolonged battle, eventually capture the powerful fortress and take Vercingetorix a prisoner. The latter is led before his hated enemy, Caesar, where he surrenders and, instead of being extended the usual courtesy that is due to the vanquished, Caesar has his prisoner bound in chains and keeps him captive in the camp, where Vercingetorix is compelled to witness many ghastly deeds perpetrated against his own people. In one scene he is led into the great arena, where he is forced to witness Caesar enter in triumph and in full power, while he is thrown to the ground like an animal and made to bear the jeers of the vast multitude. Finally when Caesar feels that he has tortured his prisoner quite enough and, wishing to be rid of him, he sends two powerful men to the cell, where Vercingetorix is con-



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fiancé and, in the presence of his wife, who is fighting for his liberty, the great chieftain is strangled to death. Length, 639 feet.

MOSCOW CLAD IN SNOW.—This is another one of our famous scenic films which is a revelation of the beauties of the historic Russian city, showing it clad in a blanket of snow and giving us a good view of the many points of interest in and about the place. We get a good view of the famous old Kremelin from different angles, then a view of the city taken from one of the high towers. Next we see Petrovsky Park and some of the main thoroughfares during a heavy blizzard in which the inhabitants go about well muffled up and seemingly undaunted by the severe cold atmosphere. Length, 450 feet.

PONTO RUNS AWAY WITH THE MILK CART.—A woman who is delivering milk enters the house of one of her customers, leaving her little cart, to which she has a dog attached, at the curb. Presently a fellow comes along and, after spilling the contents of the cans all over the street, he gets on the cart and away goes the dog down the street, dragging his cart containing the unwelcome burden. Coming out of the place, the woman misses her wagon, so starts in pursuit of the outfit. The dog tosses madly on, cutting through everything that is in his path and causing no end of excitement in the very tranquil town where all the inhabitants, seemingly wishing for a little diversion, start in pursuit and are the witnesses to many miraculous escapes on the part of the dog and his driver. Finally after a long and expensive chase the outfit runs into the arms of a police officer, who puts an abrupt stop to the fracas, and holds the mischievous fellow for the pursuing crowd, who take him in hands and mete out to him a thorough chastisement for his reckless pranks. Length, 253 feet.

ALL'S WELL THAT ENDS WELL.—An officer in the navy is seen taking leave of his pretty daughter as he boards the ship to sail away to foreign ports, and soon we see the sea lion as it steams out of port into the open sea, leaving the tearful lass alone to wait patiently for her kind parent's return. As she is about to go, she is approached by a man friend, who offers her his arm and the couple stroll away, he accompanying her to her home. It is very evident that the couple are deeply in love and all the time of her father's absence they spend a great deal of time in each other's company, the girl happily listening to the youth's declarations of his love for her. One day when her father returns unexpectedly, he finds his daughter reading a note, and upon investigation discovers that it is from her lover, who tells her to meet him at their usual rendezvous. In foreign countries it is a breach of honor for a young man to meet a lady clandestinely and unchaperoned, and with this breach of etiquette in view, the enraged father goes to the meeting place, instead of his daughter, whom he denounces and leaves in tears. The two men meet, and when the youth tries to explain the old man will not listen to reason, but challenges him to a duel, which is arranged for the following day. At the appointed time the contestants meet, and choose their revolvers, and at the signal they fire, but the young man shoots in the air, and luckily, the old fellow misses his mark. When the latter sees the attitude of the young lover, he becomes softened, and grabbing the youth by the hand, promises to let him marry his daughter. Great was the surprise of the heart-broken girl when her father and lover enter the room together, and she is presented to her future husband with the old man's blessings. Length, 479 feet.

WHEN LOVE WILL.—This film unfolds an interesting fairy tale, in which a youth, who is in love with a pretty maiden, meets with the favor of the Fairy Queen, who assists him in his difficulties in winning the hand of the girl. The latter while strolling in the garden is approached by her ardent suitor who makes love to her, but she spurns his entreaties telling him that she will never marry him unless he can change the roses growing in her garden into human beings. The distracted lover takes a rose to his room, and while he is enjoying its sweet fragrance, the Fairy Queen appears and directs him to go to a garden, where he finds a magic wand. When he waves the latter he finds himself in a beautiful garden surrounded by hundreds of fragrant roses. In one of the flower beds he sees some pretty little fairies who present him with a beautiful gold casket. The Queen tells him to take one of the roses, place it in the box and then give the latter to his sweetheart. He follows the Queen's instructions and when the maiden opens the box she sees a beautiful flower bed where all the flowers have taken life and with their smiling faces are interceding for the young lover. The happy girl is perfectly satisfied with the results and keeps her promise, thereby making the youth happy for life. Length, 475 feet.

LITTLE CYRIL, THE RUNAWAY.—This drama tells a story of a lad whose home life is made unbearable on account of his drunken father's brutality. One morning, when he has finished his chores, Cyril starts for school, but never arrives there, as he wanders down to the sea front, where, by chance, he secures a position on one of the outgoing freight boats. He returns to bid his sweetheart good-bye before starting on his long journey. During his absence his poor mother's life is made unbearable by her husband's love for liquor, until one day sometime after the boy's departure, the worthless old man passes away, leaving her alone in the world. Ten years have elapsed now since Cyril went away and in that time his mother's health has become impaired and she is forced to give up her little home, and so be turned out into the street. Cyril returns just at this time, a dashing youth who has raised himself to the position of captain of the ship. As soon as he steps on shore he starts for the old home and meets his sweetheart of former days, who has developed into a beautiful young lady. The happy young couple arrive at his mother's home just as the process servers are about to auction off all of her earthly belongings. Great was his mother's surprise when she recognized her own son in the uniform of a captain, and he, taking in the situation at a glance, immediately produces a large roll of bills and pays her indebtedness, giving orders to have the furniture returned to the home, where he once more joins his happy mother. Length, 695 feet.

LUBIN MFG. CO.

HELP! POLICE!—A young lady visits her friend and invites her to a masquerade ball. They both conclude to go. They dress up as policemen and visit the hall where they make a big hit with the girls. At 3 A. M. The young ladies are on their way home. Two tramps rush past them followed by two gentlemen. The latter seeing the policemen tell them what happened and asked them to chase the tramps. Instead of doing this the two frightened girls run away in the opposite direction. Rounding a corner they run into a milkman. On their mad rush they run into the baker, they overturn the newsboys distributing the morning papers, they run into ladies and gentlemen coming home from the ball. All these in turn chase the masqueraders who try to reach home. At last they got there, they find a policeman asleep on the step and another one asleep leaning on the telegraph pole. The young ladies quietly slip into the house. Just then the crowd comes. Seeing the two policemen they think they are those whom they were pursuing and give them a good sound thrashing while the two young ladies look out of the window hugely enjoying the joke.—Length, 450 feet.

THE PHOTOGRAPH HABIT.—Charles is photograph mad. He photographs everything and anything. While doing this he is run down by an automobile. While photographing a young couple he tumbles backwards down an embankment. He is nearly run down by a train. He is held up by two toughs and nearly killed by a bicyclist but all this cannot down his photograph habit and he is still at it. Length, 340 feet.

THE GUARDING ANGEL.—The nurse brings the little baby to her mother to kiss her good-bye. She then places the baby in the carriage and sends the little one away in charge of the maid.

The Consequences of Carelessness.—On a high point in the park overlooking the city near a precipice sits the maid, reading. Next to her stands the baby carriage. Suddenly the carriage slips away—down the precipice. The maid runs to the rock's edge. Seeing the carriage on its downward path she drops to the ground faintingly. At the bottom of the pricipice is a gypsy camp. The garding angel held its protecting hand over the child and guided her safely into the gypsy camp. The gypsies quickly take the little girl in their tent, change the clothes and throw the baby carriage into the nearby stream, thus creating the impression that the baby has been drowned.

They Think Little Mary Was Drowned.—The nurse, still in a dead faint, has been found by the park guard. She tells him what happened and they both run down to the river's edge, where they find the carriage, which they bring home to the unfortunate mother, who upon hearing the sad news flies at the girl in a frantic rage.

The Child's Angel.—The gypsies take the girl's clothes and hide them in the hollow of a tree while the angel stands guarding over the little child.

Fifteen Years Later.—The gypsies have settled down. They weave baskets, which little Mary, who is now sixteen years old, sells for them. Business is good, as everybody buys of Mary, whose charms are captivating. Wherever she goes she is protected by the guarding angel.

"Mary," Says the Angel, "Thou Shalt Find Thy Parents."—In her sleep the angel appears to Mary and shows her in a vision how she had been found by gypsies and where they put the clothes which she wore. The angel appears on another night.

The Third Night: "Mary," Says the Angel, "Follow Me." The third night the angel again appears, saying to Mary, "Follow Me." The angel guides Mary to the hollow of the tree. Mary finds her clothes, locket and chain and while the vision disappears Mary wraps all in a bundle and quickly returns home.

"We Will Bring You to Your Parents."—Mary tells the gypsies how she heard of her parents and of the appearance of the angel. Then they decide to bring Mary to her real parents.

"We Kept the Secret Because We Loved Her So."—The gypsies tell the parents the story, how Mary was lost and how they found her. They often wanted to return the little girl to her parents, but they never could make up their minds to give her up because they loved Mary so, they said.

"I Have Love Enough for All of You."—The parents are overjoyed to have found again their little daughter. Mary, however, does not wish to lose altogether the old couple that were good to her all these years and she therefore begs her newly found parents to keep the old couple near them. "I have love enough for all of you," she says, and from the way the parents kiss her it may be seen that her first wish has been granted. Length, 750 feet.

SELIG POLYSCOPE CO.

BROTHER AGAINST BROTHER: A Story of the Civil War. John and Allen Grigsby, brothers, own and operate a general store at Hopkinsville, Ky., and our opening scene occurs on the wedding day of Allen, the younger brother. The wedding party are gathered at the home of Judge Hopkins, whose pretty daughter is the prospective bride. Word has been received that the first shot has been fired at Fort Sumter, and even in the midst of the wedding festivities the conversation of the excited guests turns to the talk of war and its possibilities. The judge has drawn up a document which he is going to ask his neighbors to sign, declaring their allegiance to the Southern cause. All the men are asked to meet at the Grigsby Brothers' store two weeks after the wedding, prepared to declare their principles and to sign or refuse to, the oath of allegiance. The guests then depart for the village church to witness the wedding ceremony.

The second scene occurs two weeks later, showing in a faithful manner the interior of a village store in Kentucky in 1861. Young Allen signs the oath of allegiance and calls his brother to do the same. His brother reads it slowly and hands it back again, saying: "I am sorry, Allen, but I cannot sign that paper." The hot-headed boy can scarcely believe what he hears. "Do you mean you are going against me? Against our own people?" "I am going to do what I think is right, Allen." With an oath the younger brother springs at John's throat, but the neighbors separate them and lead Allen from the place.

Four Years Later—On the Rappahannock.—The Confederate regiment with which Allen Grigsby is serving as a captain has been trapped—the Federals have closed in on all sides of them. The Union troops, sure of their prey and anticipating an attack from the redoubtable Jackson, are playing a waiting game. The Confederate colonel, knowing that Jackson is but five miles away, calls for a volunteer to get through the enemy's lines and apprise Jackson of his predicament. Allen is selected, and disguised as a Union officer starts on his dangerous mission. A Union spy directs Allen to take a road leading towards the Federal's main camp, and then hastily notifies Colonel John Grigsby, who sends a lieutenant with a squad of cavalry to capture the spy. An exciting scene follows, for Allen puts up a brave fight, but, overwhelmed by numbers, he is marched off to the temporary stockade prison, where our next scene occurs. Colonel John Grigsby is in command of the regiment which is stationed at the prison, and receiving an order from the brigade commander he enters and calls the number Allen is known by. He then reads to him the fateful order, "Execute at sunrise." As Allen stands up to hear his sentence, John sees his prisoner for the first time. With a cry of horror he recognizes his own brother. John Grigsby now stands face to face with one of the strangest of all war possibilities. He as the commanding officer must punish with death the spy captured within his own lines, and that spy is his own brother. The stricken man offers his hand to Allen. "A man does not shake hands with his executioner," is Allen's reply to his offer.

The Soldier's Dream.—During the night, which Allen feels to be his last on earth, a vision comes to him. He sees the girl wife he left behind in old Kentucky. Allen, shaken by the vision of his wife and boy, relates the dream to John and pleads for his liberty that he may go to them.

A Brother's Sacrifice.—Suddenly a plan forms itself in John's mind. "I can't and won't let him die like a dog." He acts at once, and unbuckling his sabre and revolver belt, strips off his uniform coat and quickly puts them on Allen, gives him the password, and then with quiet intensity says: "My horse is outside. Ride straight ahead until you reach the river, then keep the Shell road to Warrensburg. It's only five miles. Jackson is encamped there. Stop, give me that revolver; I may need it. I'll give you five minutes' start, anyway." The brothers clasp hands, and Allen, disguised, darts out of the door. John listens until the clatter of the horse's feet dies out, then deliberately shoots himself in the shoulder. The report of the revolver shot brings the guard, who, seeing his commander wounded and the prisoner gone, rushes to the officers' quarters for help. When they arrive John feigns unconsciousness and thus gains a few precious moments for Allen. Finally he tells the anxious officers that, being unable to sleep, he called to get the address of the condemned man's

friends so that he might write them of his fate. That he was met by a stern refusal, and that as he turned to leave the man sprang upon him, and in the struggle he was shot and lost consciousness. The camp is aroused, but Allen, mounted on Colonel Grigsby' big bay, leaves all pursuit behind and makes good his escape.

Three Months Later—The Fight at Buckton's Bridge.—During the action Colonel John Grigsby leads a charge against the infantry massed at the enemy's end of the bridge. A young Confederate officer, with his regiment' colors in his left hand, leaps out in front of his kneeling men to steady them against the Federal attack. Colonel Grigsby gives the order, "Draw sabres! Charge!" The grey line breaks and gives way in spite of the young officer's pleading. The boys in blue with a yell of triumph dash for the captured end of the bridge, firing as they come. Colonel John sees the brave Confederate flag bearer stagger. He orders his men to cease firing and goes himself to the officer's assistance. As he lowers the wounded man to the ground he is horrified to find that he is looking into the face of his own brother. "It's the fortune of war, John. Good-bye; take care of Laura and my boy." And young Allen Grigsby dies in his brother's arms.

Two Years Later.—Allen Grigsby's Widow Recognizes Her Husband's Brother.—Her heart is bitter towards him at first, but his worn face and the sorrow in his voice softens her anger. "Laura, the war is ended. Can't we be friends? It was his wish, for he died in my arms. Fell fighting for the cause he thought was right." She gives him her hand. The breach is healed. He gives the widow her husband's last message, and with bowed and reverent head the sorrow-stricken woman murmurs, "Father in Heaven, Thy will be done."

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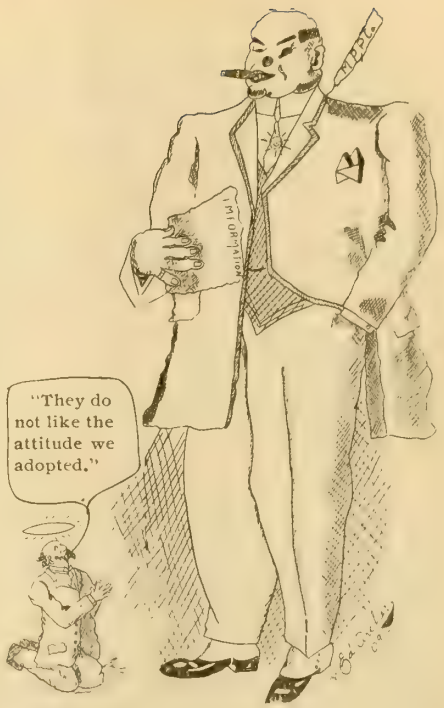
A COWBOY'S SWEETHEART. -The opening scene shows Dick bidding his sweetheart Jane good-bye in front of her log cabin home. She playfully scolds him and waves good-bye as he leaves. Black Folsom and his hard-looking gang of cowboys ride on the scene and he attempts to flirt with Jane. She modestly withdraws into the cabin, while the cowboys ride on to the village tavern, where we see them enjoying themselves, and after leaving the saloon they go back to the log cabin, where Black Folsom goes in and finds Jane just putting on her hat, about to leave. He attempts to kiss her, which she resents by slapping him in the face, and he, in his rage, grabs her and rushes outside, where one of his mates binds her arms and lifts her up onto Folsom's horse, and they ride away. Dick returns, finds the cabin deserted, indications of a struggle, and horses' hoof marks outside, and follows on his horse. We then see the cowboys riding through the woods with Jane, and in this scene Folsom, in his half-drunken condition, lets Jane slip from his arms to the ground while galloping at full speed. He returns and picks her up without dismounting, and then proceeds. We then see Dick coming over the same ground in pursuit, and the next scene shows Folsom and his gang in camp, with Jane bound and lying on the ground. The cowboys are asleep, with the exception of a sentry, who is making up the camp fire, when Dick crawling on his hands and knees, appears on the scene and, knocking the sentry down, releases Jane, who runs to the horses and, mounting one, rides away. Dick is about to do the same when the sentry, recovering from the blow, gives the alarm, and Folsom and his gang rush to him before he can draw his gun. They capture him and some of the boys hold him while Folsom is about to shoot him, when a diabolical plan enters his head and he decides to have him put in quicksand, which is near at hand. The next scene shows the quicksand, with the cowboys approaching with Dick in the midst, and going as near the quicksand as they dare, they push him forward, and in spite of his struggles he lands in the place where they desire him to be and is seen slowly sinking as Folsom's gang go off the scene. Jane has been watching the operations of the gang, and as soon as it is safe, she approaches on her hands and knees and attempts to help Dick, who is in the greatest agony, but he values the life of his sweetheart more highly than he does his own and he begs of her not to come near him. She discovers a lariat which one of the Folsom gang had left, and making a noose she draws it about his body and attempts to haul him out, but it is too much for her strength, and discovering the limb of a tree hanging over the quicksand, she draws it over the limb and makes it fast to the tree and then rushes away for help. We then see her galloping back to the settlement in search of help, and then see her riding with friends of Dick to his rescue. They arrive at the quicksand, and while two of them haul him up with the rope, Jane and another one throw a rope about his back and drag him from over the quicksand. They lower him to hard ground, and the picture closes with Jane and Dick in loving embrace, receiving the congratulations of the other cowboys.



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March 22—"And a Little Child Shall Lead Them"...340 ft.
March 25—A Burglar's Mistake (Dramatic).....959 ft.
March 29—The Medicine Bottle.....472 ft.
March 29—Jones and His New Neighbors.....454 ft.
April 1—A Drunkard's Reformation.....983 ft.
April 5—The Road to the Heart (Dramatic).....618 ft.
April 5—Trying to Get Arrested (Comedy).....344 ft.
April 8—A Rude Hostess (Comedy).....439 ft.
April 8—Schneider's Anti-Noise Crusade (Comedy)..556 ft.

EDISON MANUFACTURING COMPANY.

March 9—The Colored Stenographer (Comedy).....635 ft.
March 9—Mary Jane's Lovers (Comedy).....265 ft.
March 12—The Star of Bethlehem (Scenic).....950 ft.
March 12—A Canadian Winter Carnival (Scenic)....1000 ft.
March 16—A Midnight Supper (Comedy).....535 ft.
March 16—Love Is Blind (Comedy).....420 ft.
March 23—Strolling Players (Dramatic).....900 ft.
March 26—A Cry from the Wilderness (Dramatic)..900 ft.
March 30—Hard to Beat (Comedy).....445 ft.
March 30—Oh! Rats! (Comedy).....485 ft.
April 2—On the Western Frontier (Dramatic)....900 ft.
April 6—Father's First Half Holiday.....700 ft.
April 6—Unappreciated Genius.....200 ft.
April 9—A Cup of Tea and She.....900 ft.
April 6—Father's First Half-Holiday (Comedy)....700 ft.
April 6—Unappreciated Genius (Dramatic).....200 ft.
April 9—A Cup of Tea and She (Dramatic).....900 ft.

ESSANAY FILM MFG. COMPANY.

Feb. 3—The Musician's Love Story (Dramatic)....1000 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 24—The Tell-tale Blotter (Dramatic).....
Mar. 3—Shanghaied (Dramatic).....1000 ft.
March 17—The Road Agents (Serio-Dramatic).....1000 ft.
March 24—An Energetic Street Cleaner (Comedy)....450 ft.
March 24—A Midnight Disturbance (Comedy).....525 ft.
March 31—For Love's Sake.....1000 ft.
April 14—The Rubes and the Bunco Men (Comedy)..430 ft.
April 14—The Chaperone (Comedy).....550 ft.

GAUMONT.
George Kleine.

March 16—Innocent, But Found Guilty (Dramatic)..750 ft.
March 16—The Musician's Dream (Farce-Comedy)...255 ft.
March 20—The Secretary's Revenge (Dramatic).....786 ft.
March 20—The Survivor's Story (Comedy).....195 ft.
March 23—Pocket Policeman (Comedy).....674 ft.
March 23—Japanese Magic (Magical).....326 ft.
March 27—Across the Border (Drama).....905 ft.
March 30—The Policewoman (Comedy).....562 ft.
March 30—The Politician (Comedy).....361 ft.
April 3—Uncle's Palm Tree (Comedy).....406 ft.
April 3—Benares (Educational).....456 ft.
April 6—Prodigal Daughter (Drama).....688 ft.
April 6—The Riviera (Scenic).....297 ft.
April 10—The Tramp at the Masquerade (Comedy)..589 ft.
April 10—He Advertised for His Dog (Comedy).....354 ft.

GREAT NORTHERN FILM COMPANY.

Feb. 17—The Caliph's Adventures.....564 ft.
Feb. 19—James and Catherine (Comedy).....450 ft.
Feb. 19—The Barber's Christening (Comedy).....540 ft.
Feb. 26—Sherlock Holmes II. (Dramatic).....680 ft.
March 3—The Blind Foundling (Dramatic).....570 ft.
March 3—The False Superintendent (Comedy).....540 ft.
March 3—Sherlock Holmes III. (Dramatic).....890 ft.
March 8—The Chimney Sweep's Birthday Dream (Comedy).....544 ft.
March 8—Round the Lake of Constanz (Scenic)....344 ft.
March 8—The Capricious Monument (Comedy).....361 ft.
March 14—For Love of a Fisher Girl.....575 ft.
March 14—The Artist's Model's Sweetheart.....400 ft.
March 14—From the North Cape.....430 ft.
March 31—The Magic Purse.....575 ft.
March 31—The Non-Stop Motor Bicycle.....225 ft.
March 31—In Ancient Egypt.....295 ft.
Mar. 31—William Tell (Dramatic).....515 ft.
April 5—Nat Pinkerton I. (Dramatic).....

KALEM COMPANY.

Feb. 12—The High Diver (Dramatic).....895 ft.
Feb. 19—Sporting Days in the South; or, The Making of a Champion (Dramatic).....940 ft.
Feb. 26—The New Minister.....865 ft.
Mar. 5—The Old Soldier's Story (Dramatic).....
March 12—The Seminole's Vengeance (Historic).....920 ft.
March 19—The Cracker's Bride (Dramatic).....
March 26—The Mysterious Double (Dramatic).....800 ft.
April 2—The Fish Pirates (Dramatic).....
April 9—Yellowstone National Park (Scenic).....800 ft.

LUBIN.

March 11—The Little Rag Doll (Dramatic).....460 ft.
March 15—A Cowboy Argument (Dramatic).....600 ft.
March 15—Talked to Death (Comedy).....215 ft.
March 18—Reforming a Husband (Comedy).....530 ft.
March 18—Uncle Reuben's Courtship (Comedy).....350 ft.
March 22—The Day of the Dog (Dramatic).....740 ft.
March 22—Our Ice Supply (Comedy).....200 ft.
March 25—A Just Reward (Dramatic).....745 ft.
March 25—Mad Dog (Comedy).....222 ft.
Mar. 29—Help! Police! (Comedy).....450 ft.
Mar. 29—The Photograph Habit (Comedy).....340 ft.
April 1—The Guarding Angel (Serio-Dramatic)....750 ft.

PATHE FRERES.

March 17—The Ringleader (Dramatic).....594 ft.
March 17—Jealous Hubby (Comedy).....341 ft.
March 19—Tommy's Own Invention (Comedy).....442 ft.
March 19—Summer Home for the School Children of Paris (Scenic).....462 ft.
March 20—The Return of Ulysses (Dramatic).....925 ft.
March 22—Elixir of Dreams (Dramatic).....836 ft.
March 24—Chivalrous Beggar (Dramatic).....341 ft.
March 24—We Must Have a Butler (Comedy).....276 ft.
March 24—New Cut Roads Up Mt. Blanc (Scenic)...344 ft.
March 26—The Maid and the Millionaire (Dramatic).597 ft.
March 26—Jolly Sports (Comedy).....394 ft.
March 27—Life on a French Training Ship (Edu.)...508 ft.
March 27—Warden's Nightmare (Comedy).....390 ft.
Mar. 29—What Three Tots Saw in the Land of Nod (Scenic).....606 ft.
Mar. 29—The Child of the Regiment (Dramatic)....311 ft.
Mar. 31—Whale Fishing (Educational).....512 ft.
Mar. 31—His Last Illusion Gone (Dramatic).....407 ft.
April 2—Larry, the Limit for Deviltry (Comedy)...253 ft.
April 2—Old Aunt Hanna's Cat (Comedy).....276 ft.
April 2—Beware of Evil Companions (Dramatic)...407 ft.
April 3—Every Lass a Queen (Comedy).....466 ft.
April 3—The Martins Leave Home for a Week (C.).420 ft.
April 5—Vercingetorix—Gaul's Hero (Dramatic)....639 ft.
April 5—The Schoolboy's Revenge (Comedy).....335 ft.
April 7—The Kiss of Judas (Dramatic).....676 ft.
April 9—Contemptible Theft (Comedy).....518 ft.
April 9—Moscow Clad in Snow (Scenic).....459 ft.
April 10—Theodore Yearns to Be a Tough (Dramatic).472 ft.
April 10—Ponto Runs Away with the Milk Cart (C.).253 ft.
April 10—Clarence and His Cigarette (Comedy).....266 ft.

SELIG POLYSCOPE COMPANY.

Jan. 28—The Prairie Town Romance (Dramatic)....1000 ft.
Feb. 4—Stirring Days in Old Virginia (Historical).1000 ft.
Feb. 18—King of the Ring (Dramatic).....1000 ft.
Feb. 18—On the Warpath.....1000 ft.
Feb. 25—The Skipper's Daughters (Dramatic).....1000 ft.
Mar. 2—With Taft in Panama (Scenic).....1000 ft.
March 4—The Mad Miner (Dramatic).....870 ft.
March 4—Outing Pastimes in Colorado (Scenic).....125 ft.
March 18—Boots and Saddles (Dramatic).....1000 ft.
March 25—Four Wise Men (Comedy).....650 ft.
March 25—Infant Terrible (Comedy).....350 ft.
April 1—The Settlement Workers.....1000 ft.
April 8—Brother Against Brother (Dramatic).....985 ft.

URBAN-ECLIPSE.
George Kleine.

March 10—Rivalry (Dramatic).....367 ft.
March 10—South American Indians (Scenic).....288 ft.
March 17—Master Goes Shopping (Comedy).....331 ft.
March 17—Cremation on the River Ganges (Scenic)..176 ft.
March 17—The Celebrated Mountain Climbers (C.)..393 ft.
March 24—I Have Lost Toby (Comedy).....403 ft.
March 24—Mr. Pallet Goes Out Landscaping (C.)....463 ft.
March 31—Benevolent Employer (Comedy).....561 ft.
March 31—Arabian Horsemen (Topical).....307 ft.
April 7—On the Brink of the Precipice (Dramatic)..562 ft.
April 7—Inviting His Boss for Dinner (Comedy)....394 ft.

VITAGRAPH COMPANY.

March 6—A Day in Washington (Scenic).....350 ft.
March 9—Adventures of a Drummer Boy (Dramatic).620 ft.
March 9—Parted, But United Again (Dramatic)...310 ft.
March 13—Kenilworth (Dramatic).....985 ft.
March 16—A Home at Last (Dramatic).....700 ft.
March 16—A Cure for Rheumatism (Comedy).....275 ft.
March 20—A Friend in the Enemy's Camp (D.).....520 ft.
March 20—A Brave Irish Lass (Dramatic).....435 ft.
March 23—Cohen at Coney Island.....660 ft.
March 23—Cohen's Dream of Coney Island.....295 ft.
March 27—King Lear (Shakespeare).....960 ft.
Mar. 30—Children of the Plains (Dramatic).....555 ft.
Mar. 30—The Wooden Indian (Comedy).....400 ft.
April 3—The Shepherd's Daughter (Dramatic).....675 ft.
April 3—An Auto Maniac (Comedy).....295 ft.

INTERNATIONAL PROJECTING AND PRODUCING CO.

March 22—Son and Mother-in-Law.....564 ft.
March 22—Pity.....677 ft.
March 22—Runaway Dog.....335 ft.
March 22—Stormy Winds.....302 ft.
March 22—Goose Chase.....370 ft.
March 22—Soldier and Witch.....436 ft.
March 22—Magic Horn.....387 ft.
March 22—Fairy Sword.....775 ft.
March 22—United By Misfortune.....658 ft.
March 22—Norseman.....851 ft.
March 22—Borrowed Suit.....564 ft.

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April 1—The Sceptical Cowboy.....650 ft.
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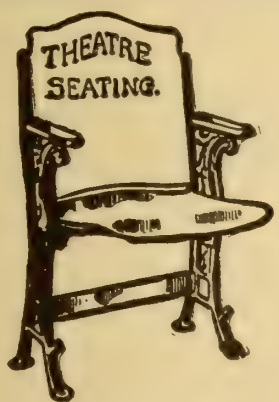

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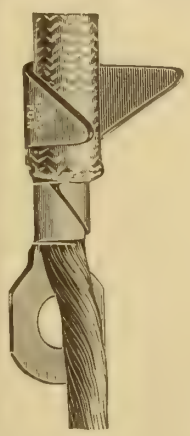

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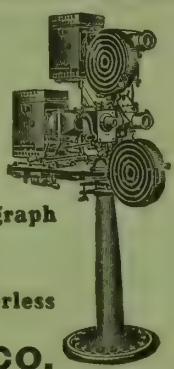

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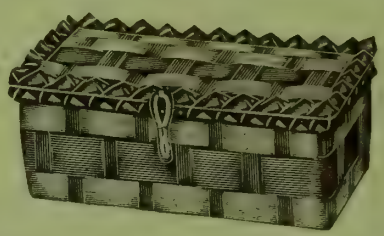

No. 15. Wicker Basket with hinged cover, 2x3x5 in., made of woven wicker work in fancy colors. This is an exceptionally attractive item and never fails to please. $3.00 per 100.

This is the one that caused a riot.

Full size Jap china cup and saucer. Each customer who tried this article had a tremendous success, giving away the saucer the first week and the cup the next week. Size of cup 3¾ in., size of saucer 5½ in. The only complaint we have had was from a customer who insisted that we furnish a policeman with each case of cups and saucers as he had a riot when he gave these away. If you want to **wake them up** order this item and advertise it a week in advance. Comes packed 24 dozen cups and saucers in case (576 pieces) 6¼c. each or $36.00 per case.

TRY SOUVENIRS
IT WAKES THEM UP

Just post a notice in front of your theatre that you will give away souvenirs on that dull day, and watch the crowd.

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No. 6. China Vase, decorated in red landscape design, 3¼ in. high. An article of this quality appeals to everybody, and is bound to bring results. $2.75 per 100.

No. 8. Vase, 2¾ in. high, green edge and Jappy figures on fine white china. Very neat and attractive, and so far has always proved a winner for the money. $2.50 per 100.

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No. 18. Imitation Coral Necklace, made of pressed rice. A decided novelty. Each chain is 40 inches long and is specially adapted for little girls. 247 beads to chain. Special, $1.00 per gross.

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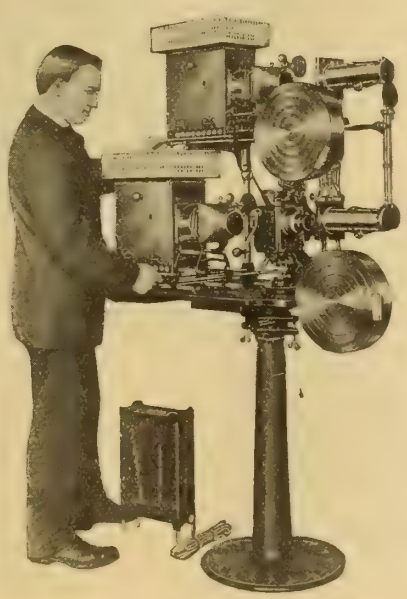

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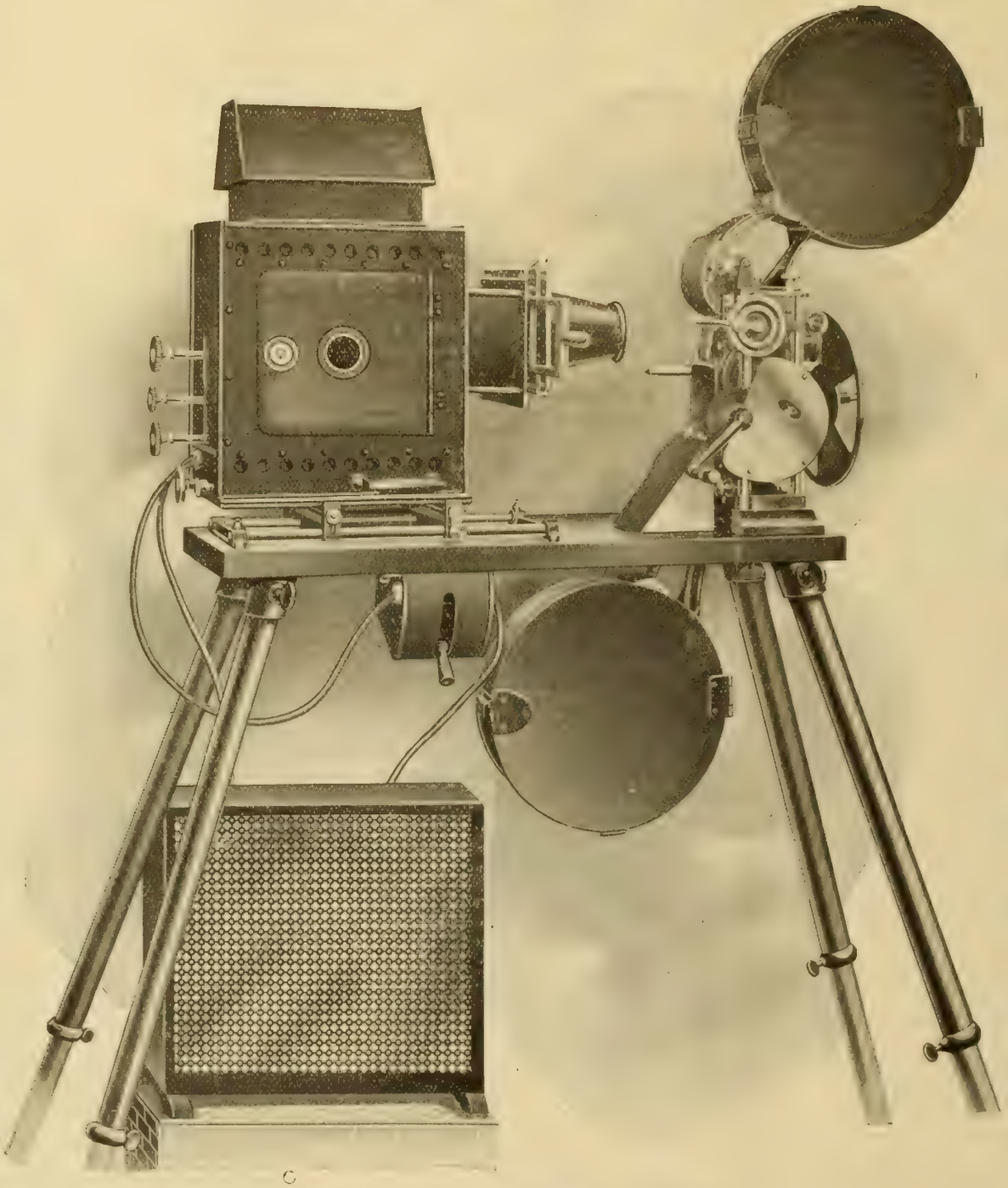

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Kalem Films

Issue of April 17, 1909

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BIOGRAPH

TRADE MARK TRADE MARK

FILMS

RELEASED APRIL 12, 1909.

THE WINNING COAT

Although it may be said in truth that the coat does not make the man, still it went a great way towards righting the wrongs of the hero of this pretty romance of the Sixteenth Century period. A young courtier is arrested for duelling, but paroled. He breaks his parole to see his sweetheart, a lady of the Court. He is caught, stripped of his regalia and banished from Court. Despondent, he goes to the tavern and whiles away the time gambling. He cleans out his adversary, even to winning his coat. In the pocket of this coat he finds a letter plotting the abduction of the Queen. With this information he succeeds in thwarting the design and not only wins the King's pardon and esteem but the hand of his sweetheart as well. **Length, 767 feet.**

A SOUND SLEEPER

This is a very funny short comedy, showing a lazy tramp, who for somniferous qualities could beat Rip Van Winkle to a frazzle. After many adventures he falls to sleep in an ash barrel, is covered with ashes and taken to the ash dump, where he is deposited—still asleep. Having completed his devotions at the shrine of Morpheus, he gets up, brushes his coat off with a pocket whisk and saunters off. **Length, 214 feet.**

RELEASED APRIL 15, 1909.

CONFIDENCE

A beautiful story of true love, showing the confidence a husband placed in his wife. An orphan girl of a Western rancho, flattered by the attentions of a well-dressed habitue of the place, fancied she loved him. He was a cold-hearted gambler and the girl soon realizes his true character, as well as that of most of the people of the place, and decides to break away and seek a higher and nobler life. With this intent she goes East and gets employment as nurse in a hospital. Her kind, sweet disposition endears her to all those under her care, as well as impressing the head surgeon. He, in time, falls deeply in love with her and makes her his wife. Her life is one of sunshine until the gambler comes East and accidentally learns her whereabouts. Here is a chance for him, too good to lose, so armed with her innocent love letters he extorts money from her. When she has none to give him, he hands the letters to her husband, who casts them unread into the fire and has the brute thrown from the house. **Length, 973 feet.**

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GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"CHARLIE FORCED TO FIND A JOB"

Comedy. Approx. Length, 539 feet.

RELEASE, TUESDAY, APRIL 13, 1909.

"Father is rich and mother don't care" is adequately demonstrated in this series of views. Accustomed to having all expenses paid and "painting the town" to his heart's delight, Charlie is "stung" when, after an unusual carousal, the parental remonstrances to his rapid pace are so marked and effective that he finds himself on the outside of his heretofore "Garden of Eden."

Various efforts are made to secure funds to maintain a living, but Charlie is unsuccessful and goes from bad to worse. However, he manages to make his several attempts at times when his parents are present, much to their humiliation and disgust.

What was intended for a punishment for Charlie has a reactionary effect upon his family and they sue for peace. All possible concessions are made and every inducement offered if he will only return.

Good quality and perfect dramatization.

"IN THE LIME LIGHT"

Comedy. Approx. Length, 589 feet.

RELEASE, TUESDAY, APRIL 13, 1909.

This subject is a novelty of highest order and will not fail to produce wholesome amusement. A street fakir is seen to extoll the virtues of an improved mechanism for which he claims unlimited qualities.

He induces a maiden to look into the apparatus with a view of seeing her future husband. A young hopeful wishes to see his prospective wife. Another desiring to prove his pedigree calls for views of his ancestors. A fourth person has a yearning to see what his children will be like, and finally an inquisitive man is imbued with the desire to see his mother-in-law.

All are satisfied so far as the mere satisfaction of their curiosity is concerned, but far from being pleased with the realization of their ideals. The caricatures of the crayon artist order are grotesque and highly amusing.

"UNDER SUSPICION"

Drama. Approx. Length, 589 feet.

RELEASE, WEDNESDAY, APRIL 14, 1909.

This story illustrates in a very effective manner the anguish undergone by a person of jealous disposition. The devoted wife and child are planning for a celebration on the event of papa's birthday. Father is requested to go on an errand while the two lay their plans; later he surprises the daughter writing a letter; a gold-handled cane, intended as a gift, carelessly left on the lawn by the servant, who hurries away at the sound of his master's approaching footsteps, and unexpectedly coming upon his wife picking a bouquet, cause jealousy to arise in the man's heart. Never dreaming that what he deems evidence of infelicity is really evidence of love and devotion, when the morning of his birthday dawns his demeanor is sullen. The surprise awaiting him in the demonstrations of affection is overwhelming and he shamefacedly accepts the offerings and vows never again to permit distrust to dominate his actions.

"POLICEMAN IN ACTION"

Comedy. Approx. Length, 367 feet.

RELEASE, WEDNESDAY, APRIL 14, 1909.

A rip-roaring comedy is rendered in the specific action brought about by a policeman, who, in answer to an advertisement, secures a pair of electric boots.

Unfortunately the appliances are put in connection with a trolley wire and generate an enormous power and the officer loses control of himself.

The funny incidents are too numerous to permit description in the short space available, but we can without hesitancy state that it is unquestionably one of the best comedy subjects ever produced.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"A PLOT FOILED"

Drama. Approx. Length, 354 feet.

RELEASE, SATURDAY, APRIL 17, 1909.

A little shepherd lad engaged at his work in the pasture overhears a plot to rob his master. He is detected by the conspirators, but feigning sleep is not molested. After the men have left to carry out their diabolical plot he hurries back to the house and through the window he sees the men at work. He quickly secures a shotgun from the storeroom and firing through the window he hits one of the men in the foot and causes them to seek safety in flight.

He liberates his employer and sounds the alarm, whereupon the police arrive and pursue the fleeing culprits, who are soon apprehended.

The lad wins the well-merited praise of his master and the latter also appreciates that in the boy he has a very desirable employee.

"A BACHELOR'S PERSISTENCE"

Comedy. Approx. Length, 555 feet.

RELEASE, SATURDAY, APRIL 17, 1909.

That "persistency conquers" is very aptly demonstrated in this series of views. A confirmed bachelor, possessed of all the attributes and characteristics of a charter member of his class, falls a victim to the unerring darts of Dan Cupid and with the same persistence with which he previously sought to evade the meshes of matrimonial entanglements he now strives to enter the realm of connubial bliss.

He serenades the object of his affection, offers gifts of every description, and seeks by every possible means to ingratiate himself with the young lady. All efforts are unavailing; he is ordered from the premises, expulsed and subjected to all manner of humiliation, but instead of his ardor being dampened he is spurred on all the more to accomplish his purpose.

Finally fate smiles kindly upon him and he is given the opportunity to prove himself the hero in a thrilling rescue scene. For this he is received with open arms and both live happy ever after.

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THE MOVING PICTURE WORLD
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Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

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Vol. 4 APRIL 10 **No. 15**

Editorial.

Are English Films Barred in America?

There is a letter published in a London contemporary stating that in recent demonstrations of Independent film in the United States no English films were shown, nor was any opportunity given to order them. It is suggested that the English manufacturers are not getting their share of American trade, which is being given over to the French and Italian makers. The complainant states that every firm who has tried to sell English films in America had to give up the sale because they are not properly advertised.

This information comes from an American source, which we are unable to locate, but we think is well grounded. Having regard to the fact that England has a larger number of first class manufacturers of films than any other country, and what is more to the point, produces work not inferior to that made elsewhere, it is surprising that there is such a paucity of English subjects shown.

In recent demonstrations in this city of Independent importations, we were struck by the comparative lack of English subjects. We happen to know that there is room for more, but probably the right means are not adopted for securing them. The real reason, however, why English films are not better known here is that though some agencies exist, very little effort is made to push the pictures and, moreover, those people who handle the films either will not or do not advertise them. If they were given the proper chance in this country, properly described, properly advertised, there would be, we are convinced, a strong demand for them, entirely on their protographic and dramatic merits. One firm we have in mind which long held an English agency appears to have gone out of the business for reasons not unconnected with recent occurrences.

The International Projecting and Producing Company handle the products of eight English firms, but so far do not seem to be advertising them as freely, clearly and descriptively as they might. We know the work and therefore we are in a position to point out what is lacking in the exploitation of the films. It is rather a pity that English subjects are not better known, because they are, in the majority of cases, more likely to be to the taste of the average American audience and much of the work of continental Europe. A visit to the exhibition of Lyman H. Howe most clearly brings this home to everybody on the side, therefore, "trust" versus Independent controversy apart, we think it worth while to suggest to the moving picture trade in America that there is ample scope for the introduction of good English films. Certainly they are not bad. There is no reason why they should be bad. But if they are properly exploited, advertised and explained, they are just as likely to be as popular and profitable as English plays, players, books and many other productions of the British Isles.

Untitled junk and plenty of it in moving picture houses has recently come under our notice much to our disgust, and that of the public, who, like ourselves, always pay for our entertainment. We do not like it nor do our fellow appreciators of moving pictures. Only last week we had occasion to single out for reference a theater which is being run on these lines, and if we come across others, we shall not hesitate to brand the effete, rainy, defective film subjects which are foisted upon a long suffering public by unscrupulous exhibitors. The battle for quality amongst the manufacturers should find its counterpart amongst the exhibitors. If they fail in give the public the latest and best, then, on their part, the public will fail, and the moving picture will go to the dogs. A fate from which we will do our best to save it.

The announcement made by the Motion Picture Patents Company that they have been instrumental in securing a reasonable rate of accident insurance, or even to get the insurance people to accept the risks, should show the exhibitor and exchange man that this company is not idle in their behalf. This is only one of many moves that are being made by them to place the moving picture business on a better footing. It should be also noted that an officer of the company has spent considerable time at Albany to block the passage of certain proposed legislation which would seriously cripple the moving picture interests if allowed to become law. He addressed the committees in both houses of representatives and his work has resulted in clearing away many false impressions in the minds of the legislators and in the dissemination of many favorable press comments instead of the harmful attacks which they have heretofore published. This is one of the uses to which the exhibitor's license fee is being wisely applied.

¶ CAN you afford to miss a copy of the MOVING PICTURE WORLD? $2 per year—52 numbers

The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER V.

The Lens.

In the purely photographic part of moving picture work the instrument which is of first importance is the lens. Lens and camera are sometimes lumped together under the generic term of "camera," but this is a wrong way of looking at the matter. The lens is virtually the eye of the system used for taking the negative; the camera we may regard as the outer receptacle; whilst the film answers to the retina of the human eye. Between the eye and lens, camera and film, there is a perfect parallel which can be further explained. Roughly the outper part of the eye consists of a lens, the hollow part answers to a camera, and the back of it answers to the sensitive surface. These three essentials have their counter parts, or analogues, in the moving picture lens and camera, as the reader can now see for himself. Similarly, if the crystalline lens of the human eye is defective in any way, so will the image which is received on the retina, and then transmitted by the optic nerve to the brain, be also defective. In other words, we shall have what is commonly known as bad sight. We must wear properly corrected glasses to remedy it.

Now, by the very process of reasoning here suggested, the reader who is interested in the making of moving pictures will realize that too much importance cannot be attached to the qualities of the lens, which is used either for taking the picture or projecting it on the screen. If it is deficient in the necessary optical qualities, then either the negative will be optically bad, or the picture on the screen will be bad.

If I developed all the optical considerations which are involved in this branch of my subject to the length I would like, I should take up too many pages of this publication. The optics of photography have long been a favorite study of mine, and it is one of the rarest pleasures in the world for me to write of them, or to do work in connection with it. For these reasons, therefore, I am obliged to condense this section of the subject into a very small space, and to ask the reader to believe what I say as the outcome of many years' experience in the work. Meanwhile, for those anxious to go into the superficial theories of optics, as applied to moving picture making and projecting, I would recommend them to procure of Messrs. Tennant & Ward, East Twenty-fifth street, New York City, publishers of photographic books, some of their latest handbooks on the subject. They will well repay study by the serious worker.

I know some of the difficulties which the makers of moving pictures experience at the lens end of the subject. On my arrival in New York City one of the first men I met was a well-known moving picture expert, who consulted me on this subject. He wanted to know why a certain noted firm was producing such well defined pictures which show beautifully sharp, crisp, clear images under very great magnification on the screen. I had no difficulty in proving to him that, to quote the well-known advertisement, "it is all in the lens." The work that he admired was produced by a properly calculated and corrected optical instrument, whereas the lens that he himself was using was an inferior instrument made by what mathematical opticians contemptuously characterize as "rule of thumb."

He was using what is known as a cheap French lens instead of well made instruments by such renowned houses as Ross, Goerz, Voightlander, Dallmeyer, Taylor, Taylor & Hobson, Bausch & Lomb or Gundlach-Manhattan. The production of a perfect lens for moving picture or photographic work is a matter of the highest scientific skill. Remember that its function is to transmit to the film a microscopically sharp image which shall stand amplification or enlargement to many hundreds of diameters. Supposing, for example, that our miniature picture was projected onto a twenty-foot screen; then we have a lineature magnification or enlargement of about 240 times, which must not show appreciable loss of detail or sharpness. Considering that in ordinary photographic work magnification of from ten to twenty times is considered somewhat out of the common, and that ordinary lantern slide projection only runs to one-quarter the size of moving picture projection, it will be understood how important it is that moving picture negatives should be made under the best optical conditions.

I earnestly advise that the moving picture maker should carefully avoid cheap lenses for this work, or others which have not the name of a reputable optician upon them (I have given those names in a previous paragraph), because these cheap lenses, though pretty to look at and producing fairly good results, yet fail in the main essential of critical definition or, as it has been called, "razor edge sharpness." The lens should give a perfectly flat field from the original subject. The original is mostly the stage, having comparatively little depth, unless the work is done out of doors, when infinity, that is, the most distant part of the picture, is situated a long way off. For all optical purposes most moving picture subjects can be treated as lying virtually in one plane of definition, and so a lens which is corrected for flatness of field is best used. There are some persons, however, who may not wholly agree with this teaching; nevertheless, it is the safest to follow. Consequently a lens of an anastigmatic form, as it is known, which gives sharp definition all over the field of the image, should be used. Some opticians make a specialty of calculating lenses especially for the work. Where money is no object, and it should not be in this matter of the lens, it is best to take advantage of this fact. The fallacy to be got rid of is, that any lens, provided it be of the necessary equivalent focus of from two to three inches, will answer for the purpose. It may visually produce what to the eye is a sharp picture, but when this comes to be critically examined on the screen the degradation of outline is obvious. There should be no obvious loss of structure in the enlarged picture on the screen. Moreover, it is well within the power of the moving picture operator to dispense with a very large aperture. His average rapidity of exposure is about a twentieth part of a second, which is no great speed in these days of highly sensitive films, well lighted studios and great power of artificial illumination, consequently he can use the smallest aperture in the lens which always has the effect of sharpening up the definition. A little hint may here be given as to the care of the lens. It must be scrupulously clean both on the outer and inner surfaces; no dust or other foreign particles being allowed to rest on them. Moisture should never be allowed to condense on it. Moisture and dust interfere with definition and degrade the quality of the image. Virtually the moving picture lens is a microscope and anybody familiar with microscopic work knows the extreme care with which the objective is always handled.

One of the most delicate operations of the work is that of focusing the image before exposing for the negative. The point to aim at is to get the perfection of sharp definition. There are three forms of focusing screens, ground glass, matted celluloid and plain glass. If the ground glass be coarse in structure, then it will be difficult to see the fine lines upon it without a magnifying glass. Some moving picture workers used matted celluloid, which gives a fine surface for the purpose, others, again, use plain optically plane glass. This, of course, does not give a very bright image, but with care it allows of the finer details to be seen. The thing to ensure is that on the focal plane, which is that position occupied by a strip of celluloid at the moment of exposure, there should be projected an absolutely sharp image of the subject in front of the camera. The point focused on is also of importance. Generally speaking, it should not be too far from the camera nor too near it. If a point somewhere in the middle be selected, then the necessary movements of the characters can take place without any fear of unsharpness and no part of the picture will be out of focus. This, however, is a matter of slight difficulty. If the camera be of fixed focus and the dimensions of the stage are known the lens may be made a constant factor in the work. In focusing the use of a magnifying eye piece will be found of assistance. Some moving picture photographers go the length of accurately measuring the focusing powers of the lens so that they can tell within 1,000th part of an inch whether it is in or out. The properties of a lens again vary in defining powers over planes situated at infinitesimally small distances from each other. This is an over refinement in practice which can be adopted and leads to excellent results. One manufacturer's films that are on the market show the great attention paid to them in this respect, therefore it will be seen that there is no waste of time or energy to use a lens on the moving picture camera as an instrument for accurately recording down to the smallest measurable dimensions all the detail in the subject that is placed before it to be photographed. The reader will, therefore, see from this brief glance that the necessary optical properties which a lens for moving picture work must possess is the extreme importance of obtaining an instrument which has been specially designed and constructed for the work. Just as there are special lenses for studio portraiture, out of door views, long distance subjects, enlarging, etc., and also each lens is the outcome of enormous scientific calculation and constructive skill, so also there are lenses especially made and used for moving picture negative making and projection. The advice given, therefore, to procure a lens so made cannot be too strongly insisted upon. Moreover, before it is put into actual work it should be carefully tested for its defining power, its covering properties, its evenness of illumination and its freedom from other defects the presence of which would impair the qualities of the picture.

The Wm. H. Swanson Company, Chicago, are open to buy any number of old Edison projecting machines (two-pin movement). Lowest price should be mentioned in first letter.

The C. J. Gorman's Amusement Company, of 120 Boylston street, Boston, Mass., with offices in the Knickerbocker Theater Building, New York, are prepared to install show houses and rent films and song slides. Mr. Gorman's long experience in the amusement field is a guarantee of his ability to give satisfaction in this line, and also in the furnishing of vaudeville talent, vocalists and piano players.

Plain Talks to Theatre Managers and Operators.

[A series of articles by F. H. Richardson, Chicago, designed to be a complete compendium for the motion picture theater owner, manager and operator. This series will deal with everything connected with the motion picture business and will impart, in plain, understandable terms, information concering any and everything the motion picture theater man may wish to know. There will be instructions for figuring seating, lighting, selecting locations, installing new plants, decorative schemes, instructions for adjusting machines, hitching up to different lighting systems, descriptions of various resistance devices and how to couple them up, etc.

NOTE.—Manufacturers of small devices, such as patent dissolvers, etc., are invited to send samples to Mr. Richardson, 116 Chicago avenue, Chicago, for inspection and trial. Cuts should be sent also. An illustrated description will be given to all devices sent in. Articles sent for inspection will be returned if so requested.]

CHAPTER I.

It is imperative that the motion picture operator should thoroughly understand the electric current and the rules which govern its action under any given circumstance likely to be met with in the line of his work. It is not enough that he know that a few certain things will produce certain results. He should know WHY these results are obtained; in other words, he should understand the force he is handling, and understand it thoroughly if he expects to obtain the best possible results. Moreover, while the one who has not an elementary knowledge of electricity may learn to handle the current with very good results under one certain set of conditions, he is likely to be practically helpless under other and different conditions, particularly should he be called to "go on the road," thus being obliged to "hitch up" on different systems of wiring, different lighting systems, and meet with a wide range of voltage. Also the man who, while able to get fair, or even good, results under conditions with which he is familiar, does not thoroughly understand the force with which he is working is not in position to improve results already obtained through the medium of intelligent experiment. He must perforce depend almost wholly on what someone else tells him without being able to form an opinion as to whether what he has heard is likely to be correct or incorrect.

Good light is of prime importance in picture projection, and the one who is able to produce and maintain a clear, silvery-white spot has mastered three-fourths of the difficulties between him and the goal of good operating.

THE CURRENT—DIRECT AND ALTERNATING.

The difference between direct and alternating current is simple, once it is understood.

Direct current flows constantly in one direction, so that one carbon of the lamp is always positive and the other negative. For reasons which will be fully explained later, the positive carbon must always be above and the negative below when using direct current.

Alternating current, on the other hand, flows first in one direction and then in the other, this being caused by the peculiar construction of the generator (dynamo). The current flows one way for a time varying from 1-25 to 1-275 of a second. It then is reversed, flowing in the opposite direction for the same period of time. These two periods of flow are termed a "cycle." To make this term more clear: suppose you walk across a room, then turn and walk back again. When you got back where you started from you would have completed what would correspond to a "cycle" in alternating current. Therefore when you hear "60 cycle" current spoken of it means that the current reverses its direction 120 times per second. If it be 132 cycle the reversals are at the rate of 264 per second, etc. In a two-pole dynamo the current flows in one direction during the time the armature makes one-half of a revolution and in the opposite during the other half, so that one complete turn of the armature completes one "cycle." Modern dynamos, however, have more than two poles (some of them a great many more), thus reducing the necessary armature speed required to produce a given current frequency. ("Frequency" means the number of cycles per second.) All dynamos, direct or alternating, are constructed to produce a certain voltage, and the machine designed to produce, for instance, 110 volts could not and

would not produce 220 volts or any other pressure than that named.

With alternating current each carbon of the lamp is alternately positive and negative. This has a very decided effect on projection light, as will be explained later on. Many operators claim that as good results cannot be obtained from alternating as with direct current, but this is not true, though it is somewhat more difficult and requires more current (amperes) to produce results equal to those possible with direct current.

Alternating current is preferred by power, and many lighting companies, mainly for the reason that it can be generated at high tension (voltage) transmitted to the place where it is to be used and there transformed (reduced to lower voltage) by means of a very simple arrangement, known as a transformer, the latter requiring very little care or attention. Also this current is just as readily transformed from a low to a high voltage.

This cannot be so readily done with direct current. For several reasons high tension direct current is neither so desirable or commercially practical as is alternating.

[NOTE.—Those who wish to learn more about this matter may do so by consulting works on electricity at their public library.]

Now the saving lies right here: high tension (high voltage) current capable of performing an immense amount of work can be transmitted over a very much smaller wire than can the same amount of electrical energy at low voltage. It is QUANTITY (amperes) of current flowing, not pressure, which determines the size of wire necessary. One (1) ampere at 2,000 volts becomes about ten (10) amperes after it has been transformed down to 110 volts pressure. By consulting the wire table (given later on) you will find that, while a very small wire will carry three amperes, it takes a much larger one to carry 30 amperes. Now suppose the current must be conducted one mile from the power station. If the tension is 2,000 volts the current may be brought right up to the transformer (usually located on the pole nearest to where the current is to be used) on a small wire, whereas if it were generated at 110 volts it must be carried all that distance at that voltage, thus requiring about ten times the amperage. Don't you see the immense saving in wiring cost?

All this has no direct bearing on operating or projection, but is explained for the reason that the writer has heard operators compelled to handle alternating current exclaim with considerable heat, "What do they generate the stuff for anyhow?" Then, too, the operator should have at least some understanding of these matters, and, as a matter-of-fact, the more general knowledge he has of electrical practice the better for him and his employer.

One question frequently asked the writer which seems to puzzle a great many operators who seek to understand alternating current is: "How is it that if the current reverses its direction so often there is flow sufficient to maintain an arc?"

This is very simple when one stops to consider the enormous speed of the electric current. This speed has been variously stated, some authorities placing it as high as that of light. With this in mind it will readily be seen that, infinitesimal as is the time required for an alternation the current will pass hundreds, if not thousands, of times entirely around a circuit many miles in length during that period. Electric speed is entirely beyond the power of the human mind to grasp and comprehend.

Careful experiment has proven that a low frequency current is most economical for power purposes, 25 to 30 cycle being best. On the other hand, the high frequency current is best for light. Current with as low frequency as above named will not do for light at all, as the illumination furnished by it is flickery and unsteady. It has been found that 60 cycle current answers fairly well for both purposes and that is the standard being adopted by practically all new commercial plants designed to furnish both light and power. Even the old plants originally furnishing very high or very low frequency current are changing their generators to 60 cycle machines, so that is the alternating current you will now most frequently meet with.

Direct current needs no detailed explanation. Being generated in the dynamo it flows out on one (the positive) wire, performs its work and returns to the dynamo via the other (negative) wire. You are not likely to have to cut into any high tension direct current systems and will almost invariably find direct current to be at a pressure of 110 volts, except where the three-wire system is used. From this sysetm (as will be explained further on) you can get either 110 or 220 volts, according to the way you "hitch up" to it.

ON THE SCREEN.

By Lux Graphicus.

"Moral, Educational and Cleanly Amusing." Oh, do cut out the morality and education from your programme, gentlemen of the Patents Company. Positive morality and education are gotten in the churches and schools, which are the proper places for them. They have nothing to do with the moving picture theater. When I go to a baker's it is for bread, to a butcher's for meat, to a tailor's for cloth ,and so forth. I don't go for morality or education. Similarly, when I go to a moving picture theater it is for amusement. So it is with everybody else who is of sane mind and sound body.. If you want to make the moving picture theater a losing proposition why, then, turn it into a moral and educational shop; if you want to make it pay, stick to clean amusement.

* * *

Putting morality on one side, I know something about attempting to foist education off upon the patrons of a moving picture house. The experiment was tried. It might have been an educational and scientific success; it was not a financial one. I was instrumental in getting the exquisite micro-cinematographic work of a scientific friend shown nightly at a great popular place of amusement. Well, some of the audience appreciated it; others tolerated it, few understood it; some yawned over it; most were bored. The experiment was not continued as the box office told an unflattering tale: it didn't pay. It is axiomatic that if you preach to or lecture an audience in a place of amusement, your attendances will grow smaller by degrees and beautifully less.

* * *

But don't misunderstand me. There is magnificent scope for the moving picture as a moral and educational agency—but in the proper places. And these are the church, the school room, the lecture theater, the college class, the university. Before me as I write is a little book, entitled "The Cinematograph in Science, Education and Matters of State." It is by Charles Urban, F.Z.S., of London, and it is a most valuable treatise on the scientific applications of the moving picture. On the assumption that the Patents Company are really sincere in desiring to inculcate a love for the educational possibilities of the moving picture I will lend them my copy. Like to borrow it, Mr. Macdonald?

* * *

Mind, I'm not arguing for the graphic representation of the immoral or the intellectually futile. Nobody, I hope, will accuse me of that. But I emphatically object to the dull, the preachy, the stodgy. What do I like to see? What do I think most people like to see? What do I KNOW they like to see? Such subjects as these: The Biograph "Jones" series, the Pathe trick films, the Kalem Company's series, Selig's "In Old Arizona," the Vitagraph's Inauguration of President Taft, some of the Pathe comedies, the Messina earthquakes, and so on. Here we have farce, comedy, drama, topical, topography-humor, pathos, description, travel allied to good photography. All these are cleanly amusing, and there is an illimitable field of and for such subjects.

* * *

Again, the reader may say, "Well, Mister Lux Graphicus, continue your thusness and tell us what your ideal moving picture show is like. Where can we see these things all together?" I reply. Go to Lyman Howe's show whenever you can and as often as you can. He gives you cleanly amusing pictures of the highest class with wonderfully realistic effects, humor, beauty and something interestingly educational because it illustrates strange places, men and things. When Howe gets down to the dramatic and the comedy subjects he will show you the **ne plus ultra** of the work, I am certain. It needs such a master mind as Howe to bring before the public the enormous histrionic possibilities of the moving picture.

* * *

Let Howe make the experiment and then somebody will go and do what I've long been waiting for him to do, viz, build a first class Broadway theater specially for moving picture dramatic representations. What are Klaw & Erlanger, the Schuberts, and Keith & Proctor about that they do not go at the idea? I notice that on Central Park West a "New" Theater, which is, I think, to be devoted to the exploitation of ultra modern plays, is approaching completion. On such a programme it is probably foredoomed to financial failure. Won't somebody open it as a moving picture house showing the best work with luxurious surround-

ings and with orchestral accompaniments? If that, or something like it, were done, then we should be reaching the apotheosis of the moving picture, for "sassiety" would be doing its share in lifting into popular favor and it would become so respectabilized that the censorship would no longer be required, and the manufacturers would be fighting for the services of the best writers, producers and photographers in America. Which they are not now. No, they are not. "Moral, Educational and Cleanly Amusing." Amen!

OBSERVATIONS BY OUR MAN ABOUT TOWN.

During the past week there have been no jumps from the Patent Company fold. Towards the close of March many ugly rumors were afloat. It was stated that by the second week of April the film renters holding licenses under the company would not have enough customers on their lists to make up a rent-paying revenue. This has not developed. Inquiry among the Patents Company renters warrants the statement that the situation with them is about as it stood a week ago, and if there has been any change it was of a slighly favorable character. The true situation is that conditions in the ranks of these renters are gradually assuming normal shape and the much-talked-of revolution among the exhibitors against the payment of the license fee exacted by the Patents Company has been practically abandoned. I understand that this has been accomplished by two methods on the part of the licensed renters. Either the renter pays the fee to the Patents Company and adds two dollars per week to the rental price for films, or the renter pays the fee unconditionally to hold the customer. The latter policy is a losing game for the renters. For instance: An exchange of this city took on a customer at the beginning of the month and paid the full fee for him. The customer became dissatisfied with the service and went to another renter at the expiration of the first week. The customer having a license good for at least three weeks more was entitled to service from any licensed exchange he might apply to. The last I heard of the matter, film renter number one was wrangling with number two to get a rebate on the fee paid, and number two was holding up the argument that all the interest he had in the matter was to make sure before serving the customer that he had a license, regardless of who paid for it. I have not seen the exhibitor in the case, but a friend of his remarked: "Vell, vot of it? Yas, they took a chance and furnished the license. They couldn't give him the service he wanted, so they lost the chance."

I have been asked several times during the past few days as to which faction had made the most gains during that period—the licensed renters, or the independents. I really do not think there has been a distinctive gain on either side. Inquiries among the manufacturers working under the Patents Company agreement show that the expected slump to the independents on account of the second levy of a license fee to cover the period to May 1 did not take place and nearly all renters who took the precaution to file fourteen-day notices of withdrawal of their orders have cancelled the notices. This is an indication that these renters are holding their customers and the expected exodus to the independents did not take place. One thing is certain, however, the manufacturers forming the Patents Company are not putting out as many films now as they did this time last year. An explanation given of this is that the immense production of the past year overstocked the renters and they are making the best use of the subjects on hand at the best prices obtainable, purchasing new subjects only to supply first run customers who are willing to pay the price. I guess this is pretty near right, too.

The present is a poor time upon which to base calculations as to the advantage of either faction. The holy season is here and the Passion Play and like biblical subjects are now in great demand. Some say that this accounts for the quietness that prevails. The exhibitors know that the manufacturers identified with the combination have an ample supply of such subjects and they want the use of them. After the holy season passes over and any subject will go again, it is said, the exhibitors will show a more independent spirit. I don't quite concur in this view. I candidly believe that the exhibitors are inclined to let matters drift on the present tide until other affairs assume a more favorable and definite shape. They are more concerned with the Sunday proposition than any other. All eyes are turned upon the Legislature and also upon Justice Gaynor, of the Supreme Court of Brooklyn. The latter has before him the constitutionality of Mayor McClellan ruling that the moving picture exhibitions cannot be given on Sundays. If Justice Gaynor decides that the Mayor is right and the Legislature fails to legalize Sunday exhibitions, I look for a slump in the film rental business. Many predict that in such an event the moving picture business will be killed. This seems a little far-fetched. For a time there will be a big drop in the weekly receipts, but the business now done on Sundays will no doubt be gradually distributed and the week's end showing will eventually be about the same. But I still adhere to what I said last week to the effect that the Sunday question is not going to sting the exhibitors as badly as many of them anticipate. I attach more importance to local conditions and prospects than to the doings in Albany.

A correspondent asks me if I maintain that peace prevails in the Patents field and all is harmony and contentment among the licensed manufacturers and renters. I will be honest with him and say that I do not. From reliable information received from various sources it is very evident that dissatisfaction prevails. Many complaints are made of unreasonableness, mistakes and a failure to be in touch with real conditions, but there have been no desertions so far this month. At least I have heard of none. Swanson and the Twentieth Century Optiscope Company were the last to fold their tents and go to the other side. All the rest appear to be sticking it out with determination. Their fidelity is due in a great measure to assurances given by the Patents Company that if allowed time to systematize its operations it will eventually adjust all affairs to the entire satisfaction of all concerned. There is no denying that the Patents people have made some blunders to the detriment of the film renters. Instances have been brought to my notice where films have been replevined from exhibitors who had paid their license fees. Of course all must admit that such cases were not deliberate, but due purely to a failure to properly note and keep track of those who had paid their fees. Nevertheless it has caused better feeling in many quarters and explanations have had but little effect. Instances of the kind I mention have been the chief causes of discontent.

I notice that the film manufacturers of England, including those who refused to join, or who deserted from the ranks of the combination that was formed several weeks ago, have issued a plea in behalf of true art and the discouragement of undesirable enterprises. Film manufacturers are springing up in all quarters and their products, it is claimed, are injuring the regulars through inferior quality and general workmanship. The same cry will be raised in this country before long. OLIVER.

THE LECTURES.

The week's lectures have been quite as good as usual, with one that stands out as beyond the ordinary. A young man is telling the story of a bicycle trip through southern California, at the Keith & Proctor theater on Fourteenth street, and it is good. He tells his story in a homely way that pleases the audience, and his information is of the kind that pleases because of the little touches that interest the average person.

The lectures can be made a more important part of the programs than they are now. It would seem as though the selection of subjects dealing with life nearer home would be even more interesting than what is being offered. The fact that there is a wealth of material close at hand unused seems to point to an unusually fertile field for the man who first introduces this scheme.

THE CENSORS GAZE ON 25,000 FEET OF FILM.

On Tuesday the Board of Censorship met in the offices of Pathe Freres and, with the exception of one hour for luncheon, sat all day in a darkened room and inspected over 25,000 feet of film. From an interview with Mr. Goldenberg, the New York sales manager for Pathe Freres, we learn that not one of the subjects shown was rejected and but a few minor changes were suggested and sections cut out which the firm readily agreed with. The Pathe firm is therefore in possession of a month's advance supply of censored subjects.

A NEW THEATER FOR CHICKASHA, OKLA.

Ed. Hatten and H. R. Hovey have leased lots on Chickasha avenue and will erect a new Summer theater there. The building will be 40 x 140; the stage 25 x 30, and will have four dressing rooms size 6 x 8; seating capacity, 700. Prices 10 and 20 cents. Three shows daily, matinee and two night shows, consisting of four vaudevile acts and two reels of pictures and the illustrated song. The lobby will be fitted up in the latest style and the house will be one of the best in the State, as no effort or expense will be spared to make this theater first-class in every particular. Opening April 15, 1909.

W. H. SWANSON ON THE SITUATION.

A Moving Picture World representative made several calls in the past ten days for the purpose of securing an interview with Mr. Swanson, but each time found him unquestionably the busiest man in Chicago, but was finally successful in gaining a little of his valuable time.

The first question asked Mr. Swanson was, "What is new in the situation?"

"My dear sir, the situation is all new. Especially the experience of actually having to refuse customers in the film renting business. It seems almost beyond belief," he replied. "No better ideas as to the feelings of the generality of exhibitors could be obtained under any circumstances or in any place to better advantage than by looking around our busy office. It seems like the old days two years ago, at which time it was not an uncommon thing to actually refuse to take on a customer at a great deal higher price for a lesser number of reels than we are furnishing to-day. At the present moment I feel greatly indebted to the Trust for the prosperity being enjoyed in my various offices. This same fact is no doubt prevailing in all Independent offices catering to a high standard of business. In the past two weeks a great number of film exchange men affiliated with the Trust have visited me and none of them seemed at all enthusiastic over their position and the volume of business being done. In fact, representatives of the largest film exchanges in the country, some of whom have honored me with a visit, have stated that they have lost great sums of money. I have every reason to believe this to be a fact, for the simple reason that in the vast majority of cases exchanges handling Trust film are not competing or fighting with the Independents, as that is entirely out of the question for the reasons which I will explain later. Their competition is among themselves. They are cutting and slashing each other with prices in a frantic desire to accumulate a great number of accounts rather than making any concentrated effort to secure a lucrative business. This mad scramble on their part for business, which the great majority of them secure only on the price cutting basis, as so very few of them realize the importance of impressing exhibitors with quality rather than quantity and have absolutely lost sight of the fact that they should rather impress an exhibitor with the fact that it is better for him to pay an increased price for his service and in that way encourage the film exchange to better his service, which is the only possible way in which it can be done, and unless an exchange man receives an adequate remuneration from his customers it is obviously impossible for him to buy film. Added to the demoralizing effect of cutting prices, one against the other, it is a positive fact that at least 80 per cent. of the $2.00 a week royalty hold-up paid to the Trust is being paid by the exchange men and not by the exhibitors. How long they will be able to carry this handicap is beyond conjecture.

"What a different phase the matter has with the Independents. A few weeks ago, while connected with the Trust, $35.00 a week for a daily change of film right out of the can was considered a fairly good price in Chicago. I am most happy to say that the price being paid for Independent service of the same grade would make that price appear like commercial ruin. That is why I stated above that the Trust exchanges are not in competition with the Independents. The Independent service being practically an exclusive one, wide-awake exhibitors have not been slow to take advantage of it and it has been thoroughly demonstrated to me that price is no object. Getting down to figures —I will take the office of a Trust film exchange. We will say that the exchange man has a weekly business of $2,000. In order to handle that amount of business it will be necessary to buy at least twelve reels of film a week; also to maintain a large establishment and a considerable force of help. The cost of operating an office and handling that volume of business, including rent, light, salaries, insurance, advertising, solicitors, postage and express charges, etc., would be not less that five hundred dollars per week. This added to the twelve hundred dollars paid for film, totals seventeen hundred dollars, leaving a balance of three hundred dollars. It will require not less than one hundred customers at an average of twenty dollars each to make up two thousand dollars. One hundred customers at the two dollar a week royalty means two hundred dollars a week more added to the seventeen hundred paid out, which makes nineteen hundred dollars. This leaves the magnificent amount of one hundred dollars from which the owner of the exchange must find his own salary, interest on his investment, bad debts, legal fees for making collections, unpaid damage on film and various other matters too numerous to mention. His finish is described in 'The writing on the wall.'

"This is bringing us to a danger point which I have just come to a realization of. That is, in the course of a short time there will be quite a number of exchanges who through the requirements of the Trust of their buying twenty-five hundred dollars' worth of film per month, added to the warm weather season just coming on will undoubtedly knock off a considerable amount of their business and compel them to withdraw from the Trust. The material loss of business on the part of the manufacturers affiliated with the Trust will bring about the necessity of combining their interests and entering the film renting field on their own hook. This, in turn, will drive many more of the exchanges to operate with the Independents and will have the effect of creating a vast amount of competition among the Independents, all of which will have a most demoralizing effect on the business in general and instead of bettering conditions as the Trust has prognosticated would be the effect of their combination for the control of prices it will act as a boomerang instead. Without question of doubt there will always be two factions in the moving picture field, and the sooner both sides realize this fact and settle down to sane business-like methods of securing business and eliminate the desire for a volume of business at the expense of a profitable one, the happier the result will be for all concerned.

"The last two issues of your paper have been read by me with much pleasure. I am now referring to the articles which you published stating that the battle is now one of quality and where you have come out flat-footed and stated that the American manufacturer is not the equal of his European competitor. This statement on your part substantiates the statement I have been making for the past several weeks—in fact, since the first release day of Independent film. Personally, I do not consider any Trust film exchange a competitor. The quality of the film furnished by the Trust in no way compares with that being supplied by the Independents, and I can readily see where the Trust requires a prohibitive tariff on film for the reason that the European performer does not receive nearly the salary, although they are more accomplished, that the American performer receives in the making of moving pictures, and in order to equalize the difference it is well for the American production that the tariff exists. The European productions all indicate high-class artists in their branch of the business. There is no lack of detail in their productions, especially when they confine themselves to pictures of countries with whose customs they are familiar. It is not likely that you will find a European picture describing a battle scene which was supposed to have taken place in Europe in which a woman might be found searching the field for a wounded relative, wearing high heeled shoes, a long boa, a monstrous muff and productions of this year's fashions, especially as the scene was laid in the early Summer. Neither would you find in a European production anything quite so ridiculous as was displayed in a recent Edison picture showing an Eskimo killing a white man in the far north and being arrested by a Broadway policeman and the actors busily shifting about in a climate of forty below zero without protection on their hands. There are many points of difference to be remarked on, but it would take more of your valuable space than you would be willing to allow to make comparisons.

"I am glad to say that the feeling which the average exhibitor has had for the past few weeks that the Independents could not hold up with a satisfactory supply for any length of time is very rapidly disappearing. Without doubt, the Independents can secure more and better film than that furnished by the Trust, and the statements of a subsidized pamphlet representing the interests of a couple of Trust manufacturers in a recent issue that there was a great quantity of Independent film was brought to Chicago a short time ago and that the greater quantitiy of it was not passed by the police censors here, in endeavoring to show that it was the representative release, was a misstatement of facts and to say the least was without regard for truth or veracity. The facts that did exist were that three certain film exchanges in Chicago have combined their interests and have a representative in Europe picking up cheap second hand film, and it was this shipment that this 'rag' referred to. It strikes me that the sooner the trade journals recognize the fact that there will always be two factions in the moving picture business and that the absolute truth is much more advantageous than misrepresentations, the better the result will be for all concerned.

"I also read with much amusement the comments published in this same so-called 'journal,' regarding my status with the Trust. It, indeed, was ridiculous, in making statements that I was such a flagrant violator, etc., of their rules. I must, indeed, have been a flagrant violator of agreements when you stop to consider that by living up to their schedule as established only a year ago and neglecting my business in the furtherance of the interests of the Film Service Association, my film rentals dropped from thirteen thousand dollars per week to less than fourteen hundred dollars per week and that my film purchases dropped from thirty-five thousand dollars per month to twenty-four hun-

dred dollars per month. This was brought about by living up to the rules and regulations and accepting restrictions instead of resorting to the underhand methods of many of the film exchanges being operated by those of the same race as the young intellectual giant who is acting the parrot in the conduction of his so-called 'trade paper,' and who would probably make a greater success peddling shoe strings and collar buttons. He very much reminds me of the saying that a dog that will bite the hand that has fed him must indeed be an ungrateful cur. I have been informed by several visitors from the East that the Patents Company is considered around the city of New York as pretty much of a joke. The Western fellows have not yet had their sense of humor aroused to that point, caused probably by the fact that they are so far from the 'home plate.' I fail to comprehend why they have not yet awakened to a realization that the 'hot air' promises extended to both exchanges and exhibitors have not in a single instance been carried out. Where has the improvement been to the exhibitor—to the exchange man—or to the public? I fail to find one single threat carried out! One single promise fulfilled! Had the Trust any desire to eliminate the unreliable or undesirable film exchanges the wonderfully capable General Manager of the Octopus had all the necessary information at first hand as to who was and who was not interested in the uplift of the business and has sworn affidavits enough to fill a suit case. What undesirable theaters have been closed? What exchanges have had their film taken from them? What exchange had paid what they owed them when they cut them off? Why do they not get busy? Is it the fear of getting into court and are they afraid to test the recent Supreme Court decision that it is not necessary to pay indebtedness to a Trust? The surprising feature of the whole transaction is the guilelessness of the average exhibitor in taking for granted that he was to receive all these benefits, without question, and some of them are still so foolish as to pay the two dollars royalty for the privilege of operating their own machines.

"In conclusion, I will say that I have just to-day learned that the president of this M. P. P. Co. is to be in Chicago Wednesday. It is reported that he is coming on to convince the two local manufacturers that unless they are desirous of personally standing the legal expense of further opposing the operation of the Melies factory here they intend to license it. Probably while here he will also decide that he wants to start a little trouble, and I most sincerely hope he will not find his time so valuable that he cannot devote a portion of it to enforcing some of their so-called 'legal rights,' as there are some few of us here who are more than willing, ready and anxious to find out how far he will go. However, we have few hopes of the Trust desiring to air their grievances before a panel of American jurors."

WM. H. SWANSON.

Green Bay, Wis.—A new moving picture theater has been opened in the Desnoyer building at 211 North Washington street. It is known as the Lyric.

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Chicago, Ill.—The Stock Theater Managers' Association has been incorporated, with a capital stock of $1,000, for the purpose of operating theaters. The incorporators are Edward Thankhauser, J. V. Howell and Charles S. Martin.

* * *

The Association of Moving Picture Shows is the title of an organization that is being promoted in Rochester, N. Y., to look after the interests of exhibitors in that city and surrounding territory. The following temporary officers were elected: President, George Simpson; vice-president, Harry Wick; secretary and treasurer, R. M. Mock. A fund of $200 was subscribed to meet current expenses.

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The Majestic Theater, of Belvidere, Ill., is run on progressive lines. A seven-inch double-column ad. in the local daily paper sets forth an attractive program of two reels, two songs and a five-piece orchestra. The same newspaper takes up a half column to describe the attractions and comment on the decorations of the theater, which were executed by high-class artists and architects, and it is said to compare favorably with any show house in the State of Illinois. The advertising in the local paper is a point worthy of imitation by other moving picture houses, and also the style of program of the Majestic, which, by the way, is on the high road to success.

NEW PATHE MACHINE.

Pathe Freres, 41 West Twenty-fifth street, New York, have just issued a handsome catalogue describing their new projecting machine, which they will be pleased to mail to any exhibitor desirous of procuring a high-class outfit.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

Last Sunday, as usual, I went to church in the morning and said my prayers, and then in the afternoon, without doing the smallest violence to my conscience, I went to a moving picture theater, to wit, the one situated at 168 West Twenty-third street, New York City. As chance would have it, the pretty little hall was almost filled with children. They sat next to me and around me, some had their parents or older friends with them, and here and there throughout the hall were other "children of a larger growth," like myself, who had turned in for a few minutes' inspection of a Sunday afternoon entertainment, which has recently been so severely denounced in the pulpits of the United States.

Where was the unseemliness, immorality, depravity, disorderliness that has been so much complained of in these shows? Not at West Twenty-third street last Sunday afternoon. Everything was as well conducted as Canon Chase's church could have been. If Sunday picture shows are carried on in a manner no worse than this, for Heaven's sake, Mr. Mayor and Mr. Alderman, let them alone. They do no harm. They do much good; they provide people with healthy amusement which need not interfere with their religious duties. They did not with mine; so why should they with anybody else's?

The subject shown at West Twenty-third street included the "Fake Doctor," of Pathe; "The Inn Keeper's Remorse," of the same firm; "The Voice of the Violin," by the Biograph Company; "Uncongenial Partners," by Vitagraph, and pictures of life in the French navy, by Pathe. Here we had humor, drama, comedy, and, in the case of "Uncongenial Partners," the pleasure of the human voice. At this little theater they call it as elsewhere, the Humaniscope. Living persons behind the screen talk in unison with the actions of the pictures on the screen. "Uncongenial Partners" is the story of a man and a woman, each tired of the other, advertising for "good time" companions. Of course they each answer the other's advertisement, and it all ends by husband and wife being happily re-united. Gentlemen of the Vitagraph Company, I wrote a story on this theme more years ago than I care to count. Give us something new, or pay a good price for fresh matter, please. But this act went splendidly. So did the Biograph picture, "The Voice of the Violin"; a new subject to me. It is, briefly, the story of a teacher of the violin falling in love with a pretty girl, whose father objects to the marriage. Then the disappointed violinist is inveigled into anarchical circles and draws the fatal lot which binds him to assist in the explosion of the bomb under the house in which the girl and father live. Though pinioned by an accomplice, the violin teacher manages to prevent the explosion doing injury, and in reward for his bravery is finally given the hand of the pretty girl. She IS a pretty girl, too. I fell very much in love with her last Sunday afternoon. Whenever there is a Biograph picture to be shown wherein this charming girl figures, I am there with my money to gaze upon her in silent, if unrequited, admiration. But about the picture: I would like to compliment the producers on its fine dramatic quality, and the clearness with which the cogent and well-knit story is told. The acting, too, is splendid, and from the purely comedy or dramatic standpoint I do not think anything better could be desired by this or any other audience. Certainly this film and the Humaniscope were the best appreciated items in an entertainment with which absolutely no fault could be found. And all for a nickel, gents!

I was much impressed by the extreme care taken by the ushers to keep order in the hall and their solicitude for the children present. A man was leaving the hall with a child, two others remaining behind. The man, however, was told by the usher that the two children he proposed to leave behind must go out with him. I presume this is in accordance with official regulations. Then I like the system in vogue here in giving anyone, who, like myself on this occasion, strikes the show midway, a ticket, entitling him to go through the entire performance. Again, I like the courtesy of the attendant who readily found me a seat when I was standing. They do not do this everywhere. These are some of the many excellent features about this little theater which deserve to be mentioned. If all the Nickelodeons were as well conducted on Sundays as this one appears to be, then Canon Chase and his friends would find their occupation gone.

BROTHERS, WHERE ARE WE DRIFTING TO?

From a Disgusted Exhibitor.

Some three months ago the Film Service Association disbanded and a new fight, a more bitter fight, started between the manufacturers. We, the poor exhibitors, who are doing everything to please the public and to promote the industry, were not considered, but left at the mercy of the sharks. We waited to see which way the cat would jump. The Trust came to us with alluring promises, that if we would agree to pay a license of $2 per week the licensed manufacturers would give us the very best pictures and the Trust would guarantee us protection. On another hand, the Independents told us to wait, to not sign away our rights, that they would offer us a far better service, give us better pictures, etc.

Both camps made great promises and both camps have kept NONE.

The Independents are very slow in bringing **out new** pictures. It seems to me that they sold the skin of the bear before killing the beast. In other words, they believed that it would be an easy thing to go to Europe to look for new manufacturers. But did they find film suitable to the American market? According to their circulars, they have found some 27 foreign manufacturers, but they cannot amount to much, as we do not see much good work from them. The Independents promised us that they would start at once some American factories with the best talent and would be able to supply us with the very best productions.

Although these promises were alluring, we could not ignore the orders of the Trust, as by refusing to pay the $2 license our places would have been closed.

Same as many other exhibitors, I paid the $2 license to save my place while waiting to see the developments.

Brothers, where are we drifting to?

What have we received for our $2 license? Have we received better pictures? No. The films issued this year are not above the average of last year. Some are not only inferior in quality but show great carelessness on the part of the manufacturer. The licensed manufacturers seem to say that, now they have us in their power they can give us any old thing. What protection have we received? None. We have for competitors a lot of unscrupulous and greedy exhibitors, who do not care for moving pictures, their only ambition being to fill their houses to-day, to grab all the nickels in sight. They do not care for the future, they say that to-morrow will take care of itself. Many of them were formerly pedlers, hucksters, etc.; they have no principles, and if the moving pictures are ruined they will return to their vocation of selling shoe strings or vegetables. With this greed of nickels, they stop at nothing, they fill their programmes with low vaudeville acts, give away souvenirs, etc.—anything to draw the crowd.

Are the manufacturers, who have so many millions invested in the industry, ready to go on the road also as pedlers if the moving picture business is ruined? It should be the duty of the M. P. P. Co., after collecting so many thousands of dollars in $2 licenses, to look after this question, to fight the vaudeville, and if not for the sake of the exhibitors, at least for the sake of the manufacturers. With our $2 the Trust has been able to fit up luxurious offices for an army of clerks. What will all these clerks do if the moving pictures are ruined by vaudeville?

We are surely entitled to some protection, but as we have found that the Trust is very indifferent for the welfare of the exhibitors, we ask them to at least consider the manufacturers, the numerous employees of the factories, etc. We do not care for all these long circulars from the Trust. In common parlance, they are "hot air." What we want is protection for our money.

Are the Independents doing better? No. They are very slow; they have few good films to show us. Out of four factories to be started by the Independents, we hear that the one in Chicago is not completed. The one out West is completed and is equipped with everything "foreign." The American talent has not been recognized, and, according to promises, they are going to send us some wonderful films. Let us hope so, but if the Western productions are as much "hot air" as the Eastern productions, then we cannot expect much. The two Eastern factories have already placed some films on the market—films that show haste and inexperience, but give promise of better things.

The Independents promised us some better manufacturers than the Pathe Freres, Gaumont, Urban Eclipse, now with the Trust, and they started American factories to beat the Edison, Selig, Biograph, etc., and they have so far failed in their promises.

Both the Trust and the Independents have failed in their promises.

Brothers, where are we drifting to?

Must we stick to the Trust, keep paying them the license, and see our money wasted on offices, clerks, circulars and postage for nothing?

Must we turn to the Independents and lose our patronage by showing poor pictures?

If the Trust would give us enough good pictures we could resist the vaudeville, as we can find enough persons desirous of seeing high class pictures to keep us alive, but we cannot keep our places going when the Trust shows us a stone church in an Esquimaux village, a false representation of the telephone service, the work of the guillotine, etc.

When we found that we could not expect anything for our license fees, we waited patiently to see what the Independents would do. We waited in vain, the supply was slow and outside of a very few good films, we did not consider the service good enough to make a change. We again waited, hoping that the new factories of the Independents would save the situation. We do not want to discourage them too much, but we do not see anything in these new productions.

We had an idea that if the Independents had been able to get some real good foreign films and had been able to produce something good themselves, that they would have stimulated the licensed manufacturers. But with the showing of the Independents, the Trust folks are laughing in their sleeves. They know they hold us by the nose and all that we can do is to accept their terms, pay them the license fees, and take any old thing they are willing to give us in the line of films.

Brothers, where are we drifting to?

AN EXHIBITOR.

FROM A CHICAGO EXHIBITOR.

The following extract from a long letter from a Chicago exhibitor shows that the Licensed manufacturers have some supporters in that center of Independent action.

It seems to the writer that the past few months have worked wonders for the motion picture business as a whole. While it is to be admitted that there is a very large, life-sized possibility that the complete maturation of the Motion Picture Patents Company would place them in a position to be the absolute dictator of all branches of the business and work much injustice and hardship on individuals or individual concerns, still, on the other hand, the observant, unbiased, unprejudiced onlooker is bound to conclude that there are flagrant abuses which have grown up with the business which can be only obliterated by some force powerful enough to control absolutely the motion picture business as a whole.

It is an unquestionable fact that the public is being outraged daily by the exposition of "rainstorms" which should have been retired months, if not years, ago. It is an unquestionable fact that there are thousands of small, ill-ventilated, dirty "dumps," called by courtesy motion picture theaters, which ought, for the good of the business as a whole, to be eliminated. It is an unquestionable fact that there is a superabundance of unfair competition. By "unfair" I mean this: A showman puts up a really good five cent house in a good locality. He knows his business and invests his experiences and his money and, of course, does well. Someone who knows nothing at all about the show business notes that he is making money; promptly assuming that he can, of course, do the same, he therefore promptly proceeds to install another house, fully believing that all he has to do is equip a room, get a machine, hire a cheap man to twist the crank, and, Presto! he will have just as good a show as anyone else. He probably hires a manager for a couple of weeks, by which time our novice knows all there is to know about the show business, of course, and the "manager" is fired; another full-fledged showman has been born, evolved or created.

Naturally, his show is not up to the mark, if it is not utterly rotten. But he hurts the good show, all the same, and gives the business, as a whole, a black eye. Moreover, he may discover the fact that if the other fellow is running a good, clean show and getting the better class of people, he can fill **his** house by pandering to the vicious, by running racy pictures and vaudeville and by catering to the desire of Young America to witness robberies and murders galore.

Without going further into this matter (you all know the critter I am talking about, I guess), if the Motion Picture Patents Company can successfully eliminate this class of

competition it will have by that one act done much to justify its own existence. If it can also eliminate, or even reduce, the use of "junk" film and put a lot of one-horse "film exchanges" out of business, it will have accomplished wonders.

As to the dangers arising from bringing into existence so powerful a force, they are very real, I fear. Still, the business as a whole cannot possibly be injured without at the same time injuring the business of the manufacturers who themselves form the Motion Picture Patents Company. It does not stand to reason that film makers are going deliberately to work to injure themselves, does it? I think not; so we may assume that, barring mistakes, whatever is done by the Moving Picture Patents Company will only be done, after careful consideration, for the good of the business as a whole.

The writer, therefore, is unable to work up for himself a respectable scare over the formation of this company and is compelled to conclude that it will be, in the end, for the best interests of the **legitimate** exhibitor and for the business as a whole.

A SHOWMAN.

A WORD TO THE MANAGERS.

By an Cperator.

There are few managers of moving picture theaters who give much thought to the operator, although on him depends the success of their business.

"The man in the box," he is generally called, and because he is confined in this box it may be that his health is being endangered. The operator should have more consideration. If the piano player should happen to leave in the middle of the show you can do without him for the time being; as long as "the man in the box" is with you the show will go on just the same. If the trap drummer or the singer should leave you suddenly, "the man in the box" can still enable you to pile up the nickels in the box office.

The other theater attaches generally get an hour for meals, but "the man in the box" is too valuable to be dispensed with for so long a time. In asking for more consideration for the operator, I do not necessarily mean that he should get more pay than he may be getting in some cases, but two operators should be employed in theaters where the run is practically 12 hours a day. I could name several theaters that are noted for the high quality of their shows that employ two operators. Smaller places may not be able to afford this, but they could employ a second licensed operator as usher, who would be on hand to take up a regular shift or relieve the strain on the regular operator.

This is one of the matters that should be taken up in the regulations that the Motion Picture Patents Company are enforcing in their licensed theaters.

W. M. S

THE VITAGRAPH NAPOLEON.

The Napoleonic legend will probably last for all time. There is an undying fascination about the character of the "Little Corsican," who, by sheer force of will, got his heel on the neck of Europe 100 years ago. He was by turns a great military commander, statesman, ruler, legislator, and withal, a thoroughly immoral man. Indeed, his reputation in the latter regard, however much historians may whitewash it, will always be ineffaceably black.

Such a character as this is bound to excite the imagination of students of history. It has formed the theme of innumerable plays, for the story of the man is so intensely human and dramatic that even a moving picture playwright can make use of it, and it is indeed a poor actor who cannot get something out of the character of Napoleon across the footlights. It was, therefore, inevitable that the story of Napoleon should be made the subject of a silent play, and the Vitagraph Company in tackling it have shown both enterprise and wisdom. Moreover, they have displayed much praiseworthy acumen in looking up authorities on the spot and getting accuracy of costumes and other theatrical data necessary for the correct mounting of the piece. The first half of the play, for it is in two sections, has been shown during this week, and we have observed that it has been received with great favor wherever it has been exhibited in New York City.

The story deals with Napoleon's relations with the Creole woman, Josephine Beauharnais, whom he makes his empress and divorces on the ground of her inability to bear him a son. A pathetic story in all conscience! It is told in a series of beautiful stage pictures, well mounted, well dressed, well rehearsed and exceedingly well acted. Indeed, in this latter respect, we have hardly seen better acting in a moving picture play. The memory lingers hauntingly over two scenes, that in which Napoleon, from the steps of his throne, tells the empress why he must deprive her of her crown, and next where the divorce is officially pronounced. Here the actor and actress who impersonate Napoleon and his wife seemed to feel the parts they were playing and to convey their emotions to the audience, who watched the drama with breathless interest. Josephine's anguish when she is to sign the divorce papers, and Napoleon's gloomy determination to follow the star of his destiny were magnificently suggested. Indeed the acting in this scene, especially the final touch where the woman takes off her crown and places it at the feet of the emperor, were good enough to make the fortune of any Napoleonic stage play. Other affecting scenes exceedingly well rendered were the parting of Josephine and Napoleon, and Josephine's lonely and reminiscent life at Malmaison. The story is so clearly and well told; everybody of the smallest pretension to education is so familiar with the trouble of Napoleon and Josephine, that we predict great popularity for this fine piece of moving picture work, which is also a splendid bit of photography from the Vitagraph studio. This is the first of the Vitagraph art productions; if those that are to follow it are up to it in quality, then the renaissance of the American moving picture is assured.

MOVING PICTURES IN BRITISH COLUMBIA.

The following is an extract from a letter sent to us from a valued correspondent and old friend, Arthur V. Kenah, A. C. A., a well-known photographic scientist and chartered accountant, of Victoria, B. C.:

"Out here the people seem to be very fond of moving pictures, and there are a considerable number of ten-cent houses devoted to that form of amusement, and they all seem to be pretty well patronized. The latest one is the Majestic, which had the nasty experience of a fire on the night of its opening, March 19, but fortunately everyone got out inside of three minutes, but sufficient damage was done to the apparatus to put it out of commission for three or four days. I have not been there myself, but it looks to be a nice place and is situated right in the middle of the principal thoroughfare, viz., Hastings street. There is also one of those Cameraphone places here, and I can speak from experience as to the excellence of this show, which greatly surprised me. In Victoria there are two moving picture shows, the Empress, on Government street, and the Victoria Theater, which goes in for this line of business in the Winter when it is not engaged with a regular dramatic performance. I have been to the theater when there wasn't a seat to be had anywhere in the house, so you will see that it is a popular amusement in that city."

TRANSFORMER FOR MOVING PICTURE ARC LAMPS.

The problem of supplying low voltage alternating current to moving picture arc lamps from commercial supply circuits has several solutions. These involve either the use of a rheostat or a choke coil in series with the arc, a compensator or auto transformer connected across the line with low voltage taps or a transformer with a low voltage secondary.

It is a vell known fact that there is a very large waste of energy in a series rheostat, depending, of course, upon the voltage of the supply circuit. Many lighting companies require the use of 220 volts for moving picture work in order to avoid heavily loading one side of a three-wire system. This increases the losses considerably in circuits where a resistance or a reactive device is used for reducing the voltage.

The use of a rheostat also involves a greater fire risk due to excessive heating; it also increases the discomfort and danger to the operator.

Another disadvantage is the effect produced on the voltage regulation of the lighting circuit when the lamp is switched on or off.

Reducing voltage by the use of a choke coil or an autotransformer is undesirable on account of the introduction of reactance into the circuit, resulting in a large current at a low power factor being taken from the system, thereby seriously affecting the voltage of the lighting circuit. This scheme is also open to the objection that the operator may receive unpleasant shocks when the circuit is suddenly opened or closed.

In order to meet the demand for a device that would be free from all these objectionable features, the General Electric Company has recently placed on the market a special

transformer for moving picture work. This transformer, known as the "Economy-Arc," has a low voltage secondary winding with three taps giving 30, 40 or 50 amperes in the arc circuit. This method of regulating the current is a valuable feature of the "Economy-Arc" and adapts it to a number of varying conditions such as result from different densities of films and different distances between lamp and screen. The fact that with this device there is no direct electrical connection between the lamp and the supply circuit is also important.

The transformer is so designed that with the secondary on short circuit the primary current will not rise to an excessively high value. The temperature rise being low the "Economy-Arc" is very cool-running and its introduction to the circuit increases the reactance but little. Low operating temperature means much to the lamp operator who has very little room for his apparatus and must necessarily be in close proximity to the regulating device.

The dimensions of the entire device, which includes the transformer and regulating switch and connections, are as follows: Height over switch handle, 16 inches; floor space, 13 x 16¼ inches. The weight is approximately 85 pounds.

The construction is very substantial and embodies all of the distinctive features of transformers as manufactured by the General Electric Company.

THE McKINNEY CAMERA AND PROJECTOR.

According to a statement issued by J. W. McKinney, vice-president of the International Projecting and Producing Company, his non-infringing camera will shortly be ready for the market. Mr. McKinney says:

"We have been working day and night since our first announcement was made. Our machinery is now installed and the jigs are perfected, all of which has required a tremendous amount of energy and time. The building of a successful moving picture machine requires the finest workmanship of anything mechanical except a watch, and you have my word for it that our machine will be much finer than many watches. Jigs which measure to the one-thousandth part of an inch are but an incident. I have added new features to this machine which have required the changing of many of the patterns. The special machinery required could not be made in a minute, particularly since we will have nothing but the best, in fact, genuine masterpieces of the machinist's art. Our factory machinery will be electrically driven and each machine is to have a saparate motor, thus eliminating any shafting and over-head belting, making less dirt and making each man master of his machine. Our factory will soon be in running order and the public will be invited to inspect it."

THE SONGS.

Some good songs have been offered during the week, all fairly well sung, but it must be admitted that in not all instances have the illustrations been as good as they should have been. Some unnamed slides are being used and they cannot be commended. The slides from the makers who use their names are beyond criticism, but the daubs which have been used in illustrating some of the songs were without the name of the manufacturer and were unworthy of use.

It would seem as though managers are earnestly endeavoring to improve the quality of this portion of their programmes, but it is difficult to obtain good songs. The writers are not turning them out. However, where a good song is offered it is thoroughly appreciated. This much has been demonstrated and is or should be an encouragement to managers to persevere in their attempts to offer songs worth hearing and their slides worth seeing.

Special applause was given to slides shown this week from the studios of Scott & Van Altena, and A. L. Simpson.

WILL G. BARKER IN ENGLAND.

Results of His Visit to America.

On his return to London, Will G. Barker gave a contemporary an interview in which he summarized the results of his recent labors in America. Mr. Barker said:

"Unless some power was brought to bear, the Trust would have cut out from business about half of the exchange organizations (that is, the hiring companies) and would have gradually reduced the number of exhibitors. No exchange was to be allowed to rent films until it had received a license. Gradually these licenses would be withdrawn and the showman would be compelled to sell out at any price. Neither films nor machines would be obtained, and so a monopoly would be created which would allow the Trust to charge any prices they liked and thus make enormous profits. Four or five exchanges had already been told that they would not get further supplies. Of course this would ultimately kill the business; the exchange man would be compelled to purchase so many dollars' worth of films from each maker, for which he would have to place a standing order, which could only be cantelled by 14 days' notice. Practically he would be ordering that which might never come into existence. Such a system would kill every incentive for the maker to produce the best. The great masters of the trade are the public, and when once the public tire of living pictures so soon must the industry perish. If nine manufacturers of the Trust controlled the trade, nearly every showman would be showing the same subjects, and ruin would eventually stare them in the face. It was to combat such an evil as this and to get the American market open to our productions that I took up the cudgels with the Independents to fight for their rights. From the time I landed I tried hard to secure the Jenkins half of the Armat-Jenkins patent, which, as you know, is the basic patent of all projectors, namely, the loop and shutter. This was brought to a successful issue, and the Independents now possess a full license under the Armat-Jenkins patent, which is held by the Columbia Phonograph Company, who granted the Edison Manufacturing Company a shop license some years ago to enable that company to remain in the business. My visit has also another result, inasmuch as we have obtained the finest orders for this country and the Continent that have been despatched during the past two years. When I landed, the number of Independent exhibitors could be counted on the fingers of one hand. It would now take the fingers of both hands, aye, and the toes of 100 men, to give the total between Chicago and New York. We knew we were gaining ground although it was so difficult to organize because of the distances and the means the Trust took to terrify the smaller men. The ground still requires careful nursing, but establishing an Independent organization where there are twenty or more showmen will be a big factor in bringing about results. The Independents are not cutting prices; their subjects are a trifle higher in cost than those of the Trust. They do not ask the exchange man to buy a copy of everything, but only to buy what he cares for. He can please himself as to whether he signs the agreement, there is no restriction placed upon him, and he is free to charge what he likes for admission to the shows, but he is not allowed to resell the films. He has the advantage of choosing the subjects from 29 makers as compared with about nine different makers of the Trust, so that you see they have a great deal to gain by lining up on the right side."

Paragould, Ark.—Jim Workman will open a new moving picture theater on South Pruet street. H. Douglas is also making arrangements to open a new vaudeville and moving picture theater here.

Baltimore, Md.—Messrs. Edward T. Bates and Harry Morstein have awarded the contract for the erection of a new moving picture theater, to be located at 666 West Lexington street, to John Wright.

The C. J. Gormans Amusement Company, a well-known amusement concern, have opened an Independent film exchange in connection with their theatrical business and are in no way connected with any other film concern, but have opened a large suite of Offices in rooms adjacent to their amusement offices, and they have secured the best moving picture house in New England to supply their films. Chas. J. Gorman, the well-known theatrical manager of Summer parks, is the manager of the film department, and it is claimed the houses that have used their services since their opening have almost doubled their business. Their offices are at 120 Boylston street, Boston, Mass., Walker Building.

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

Exhibitors will no doubt be glad to learn that as a result of the Motion Picture Patents Company's effort in Albany a bill offered by Mr. Caughlan, which aimed to make the use of celluloid film a misdemeanor, is unlikely to become a law.

The following letter was received by the Patents Company on April 8:

"Albany, April 7, 1909.

"Chester Beecroft, Esq.,
"80 Fifth Avenue, New York, N. Y.:

"My Dear Sir—Your letter of the 5th in opposition to Assembly Bill No. 1600 by Mr. Caughlan is at hand and contents duly noted. I hardly believe that there will be an opportunity of having a hearing on this bill this year, as the work of the Codes Committee ceases on Wednesday of this week, the Committee on Rules then takes charge.

"I hardly think the bill will be reported from the Rules Committee. Very sincerely yours,

"(Signed) CHARLES F. MURPHY."

Mr. Beecroft, of the M. P. P. Co., spent several days last week working on this matter and in opposition to the various bills against Sunday opening. He spoke before the Codes Committee in both Houses and made clear many facts regarding motion pictures, their uses and possibilities, that went far to correct a very false impression which for some time existed in the minds of both legislators and the press.

The passage of the Voss bill was also urged and will probably be put through.

TO THE OWNERS OR PROPRIETORS OF MOTION PICTURE THEATERS:

By special arrangement made with one of the largest casualty companies in this city, we hereby offer you **general liability insurance which will cover damages** for which you may be liable by reason of bodily injuries or death sustained in any way whatsoever, including panic or fire, by any person or persons, including your employees, in your theater or on the sidewalk immediately adjacent thereto. **The liability under this policy,** for an action resulting in injuries to or in the death of **one person, is limited to $5,000,** and the total liability **for any one accident,** resulting in injuries to or in the death of several persons, **is limited to $10,000.** This insurance continues for one year and protects you in any number of accidents.

This proposition is made believing that every proprietor or owner of a motion picture theater would desire to protect himself with such insurance, and the low rate is made possible only by reason of the fact that a large number can be brought into this combination. In order to carry through this proposition on this basis it is necessary that each exhibitor desiring this insurance **send in his application immediately.**

The premium for this insurance will be $30 a year for a theater with a maximum seating capacity of 500 or less, and an additional 10 cents per seat per year for all over 500 seats, payable in cash on delivery of certificate.

This insurance is issued only to licensees and upon the cancellation of license by the Patents Company the premium paid will be returned pro rata less 25 per cent.

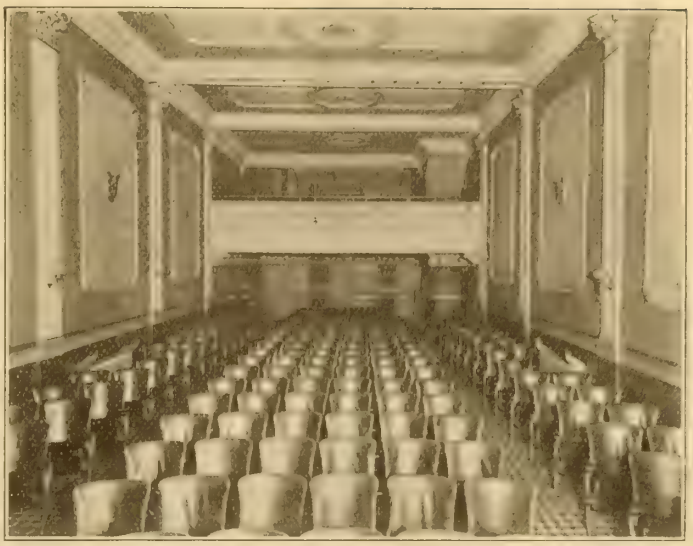
The value of such accident insurance is so well known to every business man that we need not emphasize the importance of your taking advantage of this proposition at once and sending in your application.

This offer is made through Mingle & Wood, 165 Broadway, who will issue the certificate upon receiving your application.

MOTION PICTURE PATENTS COMPANY.

"The Kiss of Judas," Pathe's Biblical subject for Holy Week, is reported to be meeting with remarkable success. Of this subject more copies have been sold than any of their films d'art, with the exception of "The Return of Ullyses." As it is a subject that will stand repeating, it is expected that re-orders will yet place this film in the lead.

Leechburg, Pa.—The Little Grand Theater opened its doors on February 20, is increasing its capacity, making it the most complete and up-to-date in this part of the State. Ted Evans is the operator, and he puts on a good show. The proprietor, W. B. Ryan, is a hustler, and if his showhouse is not always in the lead it is not his fault.



THE KNICKERBOCKER THEATER AT ROCHESTER, N. Y.

In this week's issue we present two views of the interior of the Knickerbocker Theater, at Rochester, N. Y. This theater is operated by the Knickerbocker Amusement Company. Officers: George C. Gerling, president; Wm. H. Craig, vice-president; Wm. V. Gerling, secretary and treasurer; Fred C. Gerling, manager.

The theater was opened in September, 1907, and presents high class moving pictures and illustrated songs.

In construction it ranks as one of the prettiest picture theaters in America. The lobby is done in Italian marble, plate glass mirrors with Mosaic floor. The main floor of the theater is double aisled, the seats being standard opera chairs and number 250. The auditorium is decorated in cream and gold. The machine booth is in a large fireproof room, equipped with the latest Power's machine, and every facility for safety and efficiency.

The Nickelodeon opens at 9 A. M. and closes at 11 P. M.; the performance is continuous. The theater has twenty employers and is conducted on just as high a plane as the best theaters in the counutry.

Girard, Kan.—W. E. Mattox has purchased the Airdome Theater from W. D. Bogan, and has taken possession.

The Chicago Film Exchange, by special arrangement with John Krone, of Chicago, has secured the exclusive booking rights for the United States and Canada of the "Summers-Britt Fight Pictures," which were taken before the National Sporting Club in London, England, on February 22, 1909. The pictures are said to be remarkably clear and show up the live action all through the bout. They have drawn crowded houses wherever shown.

NEVER

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RELEASED, APRIL 15th

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He had a great old time, the bachelor did, but, oh! such a terrible dream.

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Tommy had trouble with his shoes. Father gives him a slip-powder and now Tommy starts trouble with the slip-powder.

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Comments on Film Subjects.

FILMS OF THE WEEK.

The week has been made notable by the offering of the Vitagraph of "Napoleon and Josephine." The film is far above the average in conception and execution. Historically it is accurate and the acting is without blemish. The Pathes offered "The Kiss of Judas," which is technically an unusually good film. Biograph's "Drunkard's Reformation" was the dramatic feature of the early part of the week and wherever it was shown it received favorable comment.

"A Tale of the West."—The Essanay people have made some excellent films depicting life and scenes in the West. The latest from their studio has many elements of attractiveness, yet it fails to convince. While the action of the characters is undoubtedly substantially as it would be in real life, still the story is not convincing. The principal defect in this film is that the runs are much too long. It seems almost as though the band is riding over half a State both before and after they capture the thief. This weakens it and causes the audience to become weary. The setting is unusually good. The scenery pictorially is unsurpassed by anything the Essanay people have done, but the weakness pointed out detracts from the film and causes one to wish it were over.

"On the Brink of the Precipice."—In this film from the Eclipse house a story of love and jealousy is told which undoubtedly has some interest for those who are fond of that type of narrative. Two young men are suitors for the hand of the same girl. One is a dashing cavalry officer, who is not favored by the parents, but is favored by the girl. The other is a civilian, who is favored by the parents, but not by the girl. They all go mountain climbing and the girl asks the officer to procure for her a flower. In reaching over the cliff he falls. Then comes the effort of drawing him back. The guides go down by ropes and attach one to him, and very laboriously pull him up. When they have almost accomplished it, the rejected and jealous suitor attempts to cut the rope, but is detected by the girl and denounced. He is promptly kicked out of the picture. While the photography of this film is admirable, it fails to convince because it is apparent that the officer did not fall far. In fact, the fall occurs out of sight of the audience and is known only by the fright of the girl. Photographically the film is excellent, but it is not convincing.

"Inviting the Boss."—A story from the Eclipse studio which shows the disturbance caused in a humble dwelling because the man's employer had been invited to dinner. After the domestic had been conciliated and more or less of the bric-a-brac had been broken in a vain attempt to tidy up, in which the man of the house participated with disastrous results, a telegram arrived announcing that the boss couldn't keep the engagement. While this film is clearly intended as a caricature, it is, nevertheless, an illustration of the feeling which animates many who expect those above them in this world's goods to visit them.

"The Kiss of Judas."—Unquestionably the betrayal and arrest of Jesus is one of the most difficult subjects in all history to reproduce on the stage, and when the Pathes announced that they proposed to reproduce it in a motion picture there was great curiosity to see how they would handle the subject and how successful they would be. The film has been a part of the programs of the past week and so far as the art of the subject is concerned nothing is left to be desired. The art is perfect, but perhaps the fact that the art is perfect detracts in some degree from the pathos of the tragedy. The first scene is where Jesus is washing his disciples' feet. The picture of Jesus is excellent, but it fails to convince, to grip the heart with that power which is essential to make a picture truly appeal to those who see it. The next scene shows the Last Supper, during which Jesus announces that some one of those sitting at the table will betray him. The anxious look upon the faces of the twelve is excellently reproduced. The next scene is the bargain with the rabbis for the thirty pieces of silver and the arrangement of the sign by which Judas was to make known which was Jesus. Then comes the arrest, and finally the remorse and death of Judas. These scenes have been reproduced with as close fidelity to fact as is possible now, and the only one which seems to be the least out of place is the death of Judas and the exhibition of the suspended body. Perhaps it is necessary to complete the picture, but it would seem better to let that be suggested rather than actually seen. The staging

is admirable and the action of the characters is beyond question a work of art, but there is not the pathos which should attach to this most emotional of all dramas. The characters fail to arouse the feeling that here is a tragedy which changed the whole of human history. The artist is so much in evidence that the meaning of the drama is obscured, and unless one is sufficiently trained to look under the surface he will fail to realize the real power of this drama. The admiration which will be aroused for the art of the actor will, in a degree, overshadow what the actor is interpreting. Messrs. Lambert and Sully, from the Comedie Francais, acted the principal parts, and the finished work of these artists is powerfully shown throughout the drama. Photographically the film is perfect and it runs so steadily that one scarcely sees a quiver during the time the scenes are on the screen.

"Incidents in the Life of Napoleon and Josephine."—To successfully depict even a portion of the dramatic scenes and incidents in the life of such a man as Napoleon, is a task of great magnitude. To succeed as admirably as the Vitagraph has done in its late effort is to be commended. Sometimes manufacturers have made the mistake of following too closely the written records of such characters. Undoubtedly it is better to suggest rather than follow slavishly. Generally a character is known by some salient development, and the character of Napoleon is one of these. But beyond the fact that the character is admirably suggested, the scenario is a marvel of historic accuracy. The manager of the company went to France for the express purpose of obtaining accurate information for this purpose. That he did so is shown by the picture itself. Both the characters of Napoleon and Josephine are presented with fidelity and power. The film opens with a scene in a garden in the West Indies, where the young Josephine is told by a fortune-teller that she will be queen. The next scene is where Napoleon and Josephine meet for the first time. The historical accuracy of the uniforms and costumes in this is interesting. The setting is beyond description. The divorce itself, the final parting, and, last of all, the memories of Napoleon at Malmaison, are all good. Of all the ambitious attempts of this house none has succeeded so admirably as this. It is a pity that the daily changes give it only a short run. It should have more.

"Unappreciated Genius."—This so-called comedy doesn't seem to have any point at all. It does not get a laugh, scarcely a smile. A comic ought, at least, to be clear enough so the audience can understand what it means. Without some comprehension of the subject it is impossible to appreciate the story.

"Father's First Half-Holiday."—An Edison comedy which travesties the half-holiday of the average clerk. It may be funny, but the situations are so overdrawn that the average audience does not see much sport in it. No one in real life ever makes such a consummate fool of himself.

"The Riviera."—The Gaumonts have produced a record film which gives a good idea of this famous resort. The toning reproduces very nicely the color of the rocks and brings out the values of the foliage and buildings.

"The Prodigal Daughter."—The Gaumonts have produced a film which has many pictorial qualities, but is lacking in plot and moral. The matter of a daughter leaving home and her father going insane, to be brought back to his reason by the return of the daughter, may, perhaps, be interesting to the French, but its ending is unnatural and does not appeal to American audiences. Technically the film cannot be questioned, but this is all that can be said in its favor.

"The Schoolboy's Revenge."—A schoolboy is chastised by all his relatives for his dullness in his studies. He immediately proceeds to repay them for their discipline in a way that is amply conpensatory. He procures a quantity of glue and carefully paints every chair. When they sit down they adhere very firmly to the seats, and the spectacle of a dozen or so people parading through the street with chairs sticking to them is comical and the laughter is hearty. It is a Pathe and more successful than some of Pathe's comics.

"Parisian Life in Miniature."—A Pathe in which children are shown dressed in the clothes of their elders and imitate them in their various social functions, such as calling, going to restaurants, duelling and other features of French life. The absurdity of it makes the film interesting, and it is well received.

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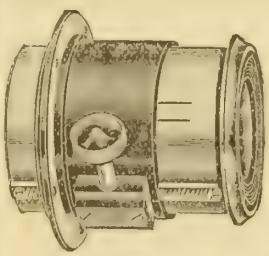

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NOTES OF THE TRADE.

Ocean Springs, Miss.—The Picture Palace, of this place, has been closed.

Linton, Ind.—The Star Theater, on West Vincennes street, was damaged by fire.

Grand Rapids, Minn.—W. W. Lawler, of Duluth, will open a new nickel theater here.

Chicago, Ill.—M. Dechan will erect a moving picture theater at 589 Sixty-third street.

Mendota, Ill.—Schmidt & Schwarz are erecting a moving picture theater on Illinois street.

Prophetstown, Ill.—W. J. and Paul Schryver will open a new moving picture theater here.

Waukesha, Wis.—D. E. Brown will open a new moving picture theater at 513 Main street.

Reading, Pa.—Andrew M. Baker will erect a moving picture theater on South State street.

Mt. Clemens, Mich.—The Gem Theater, at 42 North Gratiot avenue, was badly damaged by fire.

Plainfield, N. J.—W. B. Huff, of New York, is planning to establish a moving picture theater here.

South Bend, Ind.—Henry Kraker will erect an addition to his Electric Theater at North Main street.

Chicago, Ill.—The Eagle Moving Picture Theater at 434 Milwaukee avenue was damaged by fire.

Jonesboro, Ark.—Jesse Sinclair and Messrs. Bleich & Mack will jointly erect a large Summer theater.

Independence, Mo.—S. H. Landy, of Kansas City, Kan., is planning to open a moving picture theater here.

Booneville, Ark.—Frank Weiser, of Dardanelle, Ark., is planning to establish a moving picture theater here.

Palatka, Fla.—Mr. Helms has opened a new moving picture theater in the Canova building on Lemon street.

Carrollton, Ill.—E. E. Grindol, of Staunton, has purchased J. M. Black's electric theater and has taken possession.

Emporia, Kan.—G. S. Condrey, of Kansas City, will open a new moving picture theater here at 14 West Sixth avenue.

Avoca, Pa.—A party from Scranton have leased the Opera House and opened it as a moving picture and vaudeville show.

Salem, Ohio.—A new theater ("The Family") will be opened in the Speidel block by the Family Theater Company.

Leavenworth, Kan.—Chas. D. Yeggmann, of Hutchinson, Kan., is planning to establish a moving picture theater here.

San Francisco, Cal.—The moving picture theater at 1146 Market street, owned by Martin Kurtzig, was damaged by fire.

Pawnee, Ill.—J. C. Manney and J. P. Harlan, of Taylorville, are arranging to open a new moving picture theater here.

Reading, Mich.—Harry Patterson has sold the Electric Theater to Mr. Hartzel, of Defiance, Ohio, who took possession.

Baltimore, Md.—George R. Turner has taken out a permit for the erection of a new moving picture theater at 2431 York road.

Jacksonville, Fla.—Architect J. H. W. Hawkins has completed the plans for the new theater to be erected here by A. B. Hoyt.

Maryville, Mo.—Charles Connor has purchased the Elite Theater from Messrs. Mason & Thompson and has taken possession.

Leon, Ia.—L. P. Van Warden and C. L. Vannostrand, owners of the local opera house, are planning to make extensive improvements.

Streator, Ill.—John Berescheit, of Aurora, has leased the Plum Opera House here and will convert it into a moving picture theater.

Philadelphia, Pa.—M. J. Collins has purchased the property at 2134 Germantown avenue and will erect a moving picture auditorium thereon.

Willmar, Minn.—J. C. Forsberg has leased the Willmar Opera House and will convert it into a vaudeville and moving picture house.

Pekin, Ill.—Architect John Zimmer has completed the plans for the new Amphitheater to be erected here by the Pekin Amusement Company.

Vinton, Ia.—Jay Mitchell has opened a new picture theater in the Spence building.

Saint Clair, Pa.—Contractor W. W. Thorn will erect a theatorium on Second street.

Marshalltown, Ia.—Lew Hollingshead has sold the Bijou Theater to the Eadle-Ward Piano Company.

Hanover, Pa.—Ralph G. Felty and Calvin Plowman will establish a new moving picture theater here.

Medford, Wis.—Dr. B. Tanner has leased the Paquet Opera House and will convert it into a moving picture theater.

Oroville, Cal.—Manager Frank Atkins, of the Marysville Theater, is talking of building a modern playhouse at Oroville.

Lead, S. D.—Plans are being considered and discussed for remodeling the Miners' Union Theater building. T. J. Grier can give information.

Alexandria, Ind.—Sipe Brothers, of Gas City, have leased the building on Washington street and will open a moving picture theater there.

Paterson, N. J.—Messrs. Metz & Gold hae purchased the property at 293-295 Main street and will erect a modern vaudeville theater thereon.

Montevideo, Minn.—Messrs. Mike Sheehan, Carl Starbeck and Anton Anderson are making arrangements to open a moving picture theater here.

Lindsborg, Kan.—Ed. Weddle and Sidney Hemmon have formed a partnership and will open a new moving picture theater in the Hagstrom building.

Columbus, Ohio.—The Odeon Moving Picture Theater at High and Goodale streets was closed for failing to provide sufficient protection against fire.

Little Rock, Ark.—A new moving picture theater, the Princess, opened on Markham street between Main and Louisiana, under the management of Duke Murta.

Philadelphia, Pa.—T. Reese Howard has purchased the lot at the corner of 59th and Market streets, as a site for a new $50,000 vaudeville and moving picture theater.

Ilion, N. Y.—Before many weeks Ilion will have a new moving picture theater, with a seating capacity of 600. Mr. Crim is the proprietor of the new enterprise.

Lake Linden, Mich.—The Palace Theater opened its doors for the first time to a crowded house. Prof. N. Larson has charge of the house and it will onlv be opened nightly.

Edwardsville, Ill.—Gillespie Brothers have decided to close their Electric Theater in the Jefferson building and erect an airdome on the acant lot opposite the St. James Hotel.

Marquette, Mich.—John Neary and Booth Goodman, of Ishpeming, have purchased the Grand Moving Picture Theater, located in the Kennedy block, and have taken possession.

St. Louis, Mo.—The Biddle Amusement Company has been incorporated with a capital stock of $2,500. The incorporators are: Jacob Krouse. Harry Sadek and Joseph Krouse.

Minneapolis, Minn.—The Orpheum Theater, a new moving picture house, opened on Washington street under the management of Dixon & Talbott, who also conduct the Park Theater.

Chicago, Ill.—The J. & N. Amusement Company has been incorporated with a capital stock of $5,000. The incorporators are Julius Johnson, Felix A. Norden and George A. Foster.

Brazil, Ind.—M. Doyle and Joseph Diel were in Chicago last week purchasing their machines and equipments for their new moving picture theater which they opened in the Doyle Building.

Toledo, Ohio.—The Princess Rink Moving Picture and Vaudeville Theater, operated by Messrs. Abe Shapiro, Louis Less, Alex. and Hyman F. Bernstein, has been placed in the hands of a receiver.

Chicago, Ill.—The Western Theater Film Service Company has been incorporated with a capital stock of $8,000. The incorporators are Alva C. Roebuck, Fred C. Aiken and Samuel C. Hutchins.

Pontiac, Mich.—The interior of the old Star Theater is being completely remodeled and another electric theater will be started there in the near future. Since the Star discontinued operations the building has been empty.

Baltimore, Mo.—There seems to be no consummation to the building of moving picture theaters in Baltimore. The latest applicant for a permit is George R. Turner, who wants to erect one at 2431 York road, at an estimated cost of $2,400.

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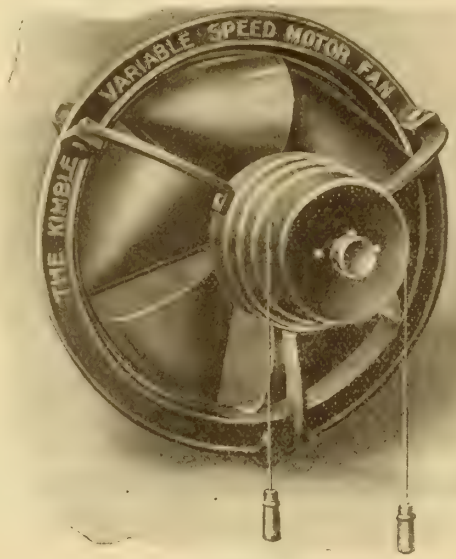

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Bert Eichelberger, 4317 So. Main street, DuBois, Pa. Operator; can repair machines and manage show.

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Bernard Corbett, 67 Walnut avenue, Norwood, Mass. Experienced operator; Mass. licensed; strictly temperate; will go anywhere; capable of managing house.

A. Bell, 203 Miami street, Urbana, Ohio. Expert operator and manager.

R. W. Vaughan, care of Lubin Theater, Richmond, Va. Experienced operator and electrician; sober and reliable.

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CORRESPONDENCE.

AN EXHIBITOR ON THE FILM SUPPLY.

Chicago, Ill., April 2, 1909.

Editor The Moving Picture World:

Dear Sir—As an exhibitor and owner of four 5-cent theaters I would like to say a few words regarding the picture business.

It is a grand and interesting amusement and all the factories in the Association are surely making wonderful improvements.

The Biograph, Selig, Kalem, Pathe and Vitagraph companies get out good, clear, lively photography and have high class and high salaried artists. The days for amateur actors and actresses in making moving pictures is past. High salaried artists are employed by some of these and the factory profits by having the best of talent.

I am a very strong Patents Company booster, but I will say that if some of its licensees don't wake up the Independent will beat them out.

The way the ———'s film jumps is awful. The Gaumont and Eclipse have added greatly to the Motion Picture Patents Company and are greatly welcomed by the exhibitors. There is no excuse for such pictures as some licensed makers turn out. They are poor in photography, actors and in many other ways. And again, the announcements are very dim and bad, and all letter writing cannot be read over 25 feet from the curtain.

Now is the time to get up and deliver the goods and show the exhibitors what we Americans can do. I will say, in my judgment, the European factories have the American factories beat in many respects, especially in making titles, letters and reading matter larger and plainer.

Copy after the Biograph, they deliver the goods and all exhibitors are fighting for them, while they avoid other makes of films—no need to mention names.

Believe me, I am most sincere, and I feel confident 90 per cent. of the exhibitors will join me and support this letter.

Yours in good faith,

AN EXHIBITOR.

A CRY FOR PROTECTION.

Columbus, Miss., March 31, 1909.

Editor The Moving Picture World:

Gentlemen—Having received, perused and salubriously digested your number of March 27, 1909, we must vote it the most poignant and spicy editorially avowed missile hurled at the depleting tendencies of the M. P. P. Co. that has, to our limited vision, appeared on the moving picture screen.

The apropos nascent effect thereof causes our prompt decision to renew our subscription and thereby encourage the worthy onslaught by promptly inclosing herewith the necessary sixteen bits, to be placed to our subscription credit, thence applied to the wide-open neutral publicity of the campaign now on between these warring factions for a fitful survival.

Our grievance, not differing widely, we judge, from our fraternal brothers, starts with the slipping from our fingers that piece of lucre which has failed in every vistage to revive and benefit our prospects, which was so inveigling and seductively portrayed to us. So we confess our disappointment in the ameliorating effects of the memento we obtained from said M. P. P. Co., viz, our privileged diploma.

Blithely inscribed thereon appeared a seal and inscription granting us the privilege of feasting their provender, should our vital endurance continue until July 1, when we are expected to again come across. Notwithstanding, twice since said recipience we have found it necessary to haul down our potent sceptre and ward off encroachments of what we had grasped, as we supposed, paternal guardianship of our well-earned stipend.

Near the closing days of January last, we ventured a satirical rhapsody to the M. P. World regarding the prophetic advent of said M. P. P. Co., wherein we foreshadowed what has been and still is grafting and fattening on the forced duplicity of the exhibitors.

But to our beloved contemporary our missive appeared in apropos. However, our observations since lead us to believe that same was fully opportune. But be the reminiscent predictions as they may, we can now behold the omens, as depicted in the **World**, that there must be a countervailing move made across the muddy chasm by the Patents Company or a surrender to emasculation must follow.

The **Moving Picture World** surely is deserving of un-

limited credit, and should receive the combined support and patronage of the American exhibitors for verified immunity from trust influence.

The fever of apathy of the Patents Company, we are sure, is as conspicuous to the **World's** reading patrons, as to ourselves, and unless merit promptly intervenes and is heralded by the **M. P. World,** there will be, in our opinion, recalcitrants galore passing up their little Patent charm.

We have a budget of concepts and hypotheses we can administer should the virulence continue, if desired.

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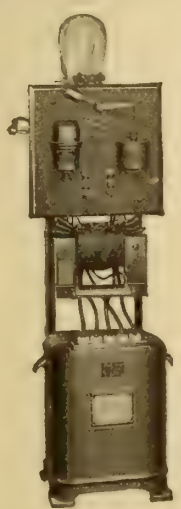

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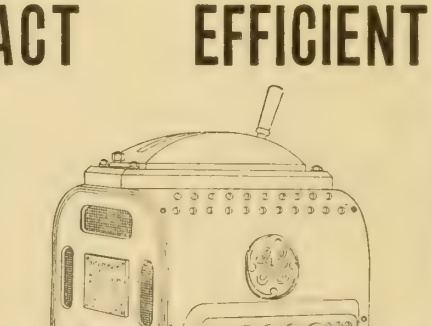

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Comedy
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CONFIDENCE.—A beautiful romance of a girl from the Golden West. Confidence is the flower grown from the seed of true friendship, watered by the tears of adversity, and often assailed by the blight of calumny. For as Shakespeare says, "be thou as chaste as ice, as pure as snow, thou shalt not escape calumny." So it was with little Nellie Burton, the orphan girl of the rancho, who budding into womanhood, realizes her position and appreciates the low brutal character of the habitues of the place, even discerning the true nature of her fancied sweetheart, Jim Colt, who was to say the least an unconscionable villain. Tiring of her present environments she decides to leave the place and seek a nobler and higher life. To this end she makes her way eastward and applies for a position as nurse at a New York hospital, and we next find her engaged in that work of mercy "ministering to the sick." Her mild manners and pure nature impress the head surgeon, a man of eminence in his profession, to such an extent that he finds himself deeply in love with this poor self-sacrificing girl. He proposes marriage, which she at first mildly declines, but he at length dissuades her, and they are married. However, there must come a cloud, and this is in the shape of her girlhood sweetheart, Colt, who has migrated East, and living on his wits. He runs across Nellie in the company with her husband as she enters her own home. The low conniving nature at once asserts itself and he plans a scheme of blackmail, using as capital her pure innocent love letters. Waiting a favorable opportunity Jim Colt "visits" her and with a threat of showing these letters to her husband he extorts money from her. This gone he comes for more, and as she has no ready cash he takes her jewels. The money raised on these goes the same way, so he calls to make another demand. This the poor helpless girl finds unable to meet, and during their argument the surgeon enters. Colt then hands the missives over to the husband who, taking the packet throws them into the fire and has Colt forcibly ejected from the place, with the positive injunction never to return. Length, 973 feet.

THE WINNING COAT.—It is said that the coat does not make the man, but it must be admitted that it goes a long way toward working out his destiny. So it was that the aforementioned article of wearing apparel brought about justice on the one hand and future happiness on the other for the young courtier upon whose shoulders it hung. This gallant youth, handsome, ambitious and brave, mild in manner, but quick to resent an insult, engages in a duel with another of the court, and is surprised by the King, who has issued a strong edict against duelling. For the offense he is arrested but paroled. Now, the young fellow is deeply enamored of one of the ladies of the court, to meet whom he breaks his parole. He is caught, stripped of his regalia and banished from court. There is among the courtiers a party of conspirators who have plotted to abduct the Queen and hold her hostage for ransom. At the tavern, the leader is given a letter setting forth their plans, which he cautiously reads and thrusts into his coat pocket, and sits down to while away the time gambling. Our hero enters and being despondent wishes to forget his woe by entering the game, but he has only his hat and plume to wager, still this is accepted. The fates are with him: he wins again and again until he has the party cleaned—the conspirator even of his sword and coat. Putting on the coat, he feels the letter in the pocket, and reading it learns "climb to the balcony hall at midnight. We seize the Queen then." He decides at once to save the Queen and hurries to the balcony hall through the window and has barely time to hide in a large clock when three conspirators enter. At this moment the Queen appears on the way to her apartments, and the conspirators creep out to perpetrate their foul design, when our hero leaps to the fore, and taking them so by surprise he manages to hold them at bay until assistance comes. For this deed he is not only released from his parole, but is given the hand of his sweetheart and dubbed Knight. So much for the Winning Coat. Length, 767 feet.

A SOUND SLEEPER.—Somniferous Sam, a knight of the road, otherwise tramp, possessed auto-soporiferous qualities that beat Rip Van Winkle to a frazzle. When he fell asleep, which was often, an earthquake or cyclone couldn't arouse him. Our introduction to the gentleman occurs when we see him seized with this lethargic torpescence approaching and lying down upon the soft side of a hemlock plank. Shortly after a fight between a mob of roughs, who sprawl and tumble all over him, but he simply snores forth that beautiful nocturne, "Please go 'way and let me sleep." He finally gets up and makes his way to a large barrel labeled "ashes." In he crawls and sleeps, and is soon buried in ashes contributed by the house wives of the neighborhood—still he sleeps. A cart backs up and carries the barrel to the dump, where he and ashes are deposited—still he sleeps. Having completed his devotions at the shrine of Morpheus he gets up, brushes his clothes with a pocket whisk, and saunters off. Length, 214 feet.

EDISON MFG. CO.

IN THE DAYS OF WITCHCRAFT.—Synopsis of scenes: Nancy and Jack, her sweetheart, start merrily enough for the May dance on the village green, where they encounter Lord Craven, a dissolute roue, who lays a wager with his roystering companions that he will succeed in getting a kiss from Nancy.

During the May-pole dance Craven attempts to win his wager but meets with a hearty repulse and retires discomfited to the White Horse Tavern vowing vengeance, to the amusement of his companions.

Jack, learning of Craven's misconduct, seeks him out and a desperate fight ensues in which Jack is rendered unconscious by a blow from Craven's heavy walking stick. When Jack recovers his mind is blank, he is idiotic.

Craven denounces Nancy as a witch, claiming that she has bewitched Jack. A warrant is issued and Nancy is arrested, tried and sentenced to be burned at the stake, unless she uses her alleged art of witchcraft to restore Jack's reason. She fails to do so. Jack recovers his reason, learns of his sweetheart s great danger and reaches the public square just as the torch is about to be applied. Nancy is saved to the delight of the villagers.

Craven, hidden in the crowd, is seen and recognized by Jack who drags him forth. The truth comes out. The Governor orders the arrest of Craven, who is taken away, while Jack and Nancy return home to give thanks for their providential delivery. Length, 1,000 feet.

THE INTERRUPTED JOY RIDE.—Mr. Simkins decides to buy an automobile. After inspecting several, decides on a large car. While driving home in the machine, his chauffeur is arrested on account of overspeeding. The question presents itself as to who will drive the car the balance of the journey, and Mr. Simkins is prevailed upon by his friends to run the car. He consents and they start on the "Joy Ride."

Having no knowledge of the handling of the automobile, Mr. Simkins has his own troubles. His first encounter is with an old farmer pushing a wheelbarrow, and the farmer barely escapes with his life. He enlists the services of a police officer who attempts to follow the fast disappearing car. A tramp lying in a nook by the roadside barely escapes. Two lovers in a hammock are upset into the car in its mad drive.

Mr. Simkins' troubles are not ended, for a picnic party having lunch in the woods are scattered. A nurse pushing a baby in a carriage is the next target and the carriage upsets. She chases the automobile, and, as it stops, climbs aboard, but they manage to shake her off.

The chase of the joy riders is brought to a sudden stop by another automobile and thus Mr. Simkins ends his trip by being arrested and placed in jail. Length, 500 feet.

THE OTHER FELLOW; Or, A Fight for Love.—Cupid's work was ever of a troublesome nature. Two chums, Tom and Andy, become rivals for the hand of the fair Clara. She finds she loves both fellows and consequently is unable to determine which to accept.

The rivals are not content to leave the all-important question to the fair maid for her decision, but every time they meet, argue the matter and end in a fight. The first encounter results in torn clothing and injured faces with honors about even.

At their next meeting, a few days later, the battle is renewed, but this time with sabres. Such weapons, however, are only for those skilled in the use of them and the boys end up in a second fist fight. Another encounter follows the next day with revolvers, but they are poor targets for each other and wind up with the usual method of "fists."

Meanwhile the fair Clara is wooed and won by an impetuous Frenchman. They are quietly married to avoid unpleasant scenes with the fighting "rivals."

The boys, however, hear of the Frenchman's successful suit and hasten to learn how true it may be. They meet the happy wedded couple about to start on their honeymoon and are introduced to the non-fighting "winner" to their utter disgust, each blaming the other for the loss of the girl. Length, 475 feet.

ESSANAY FILM MFG. CO.

THE RUBES AND THE BUNCO MEN.—The opening scene of this comedy shows the arrival of a typical Rube and his daughter from the rural districts. Leaving the depot of a well known railroad in a large metropolis, they are spotted by two bunco men on the outlook for victims, and cautiously trailed. The sharpers, laying their plans en route, take a short cut and secure material for their game.

They happen upon a magnificent team of horses attached to a carriage standing alone in front of a residence, and after placing a sign upon carriage "For Sale $25.00," they await the coming of their victims. The Rubes, much taken with the splendid turnout, immediately purchase the outfit and drive off in state. The sharpers again head off the Rubes and place a large sign in a conspicuous place upon a swell mansion. The sign reads "This property in exchange for a team and carriage and so much cash to boot." One of the sharpers disguises himself, makes the exchange, secures the cash, and they both drive off in the vehicle. The Rube and his daughter are thrown out of the house by a footman and hurry away in search of the team.

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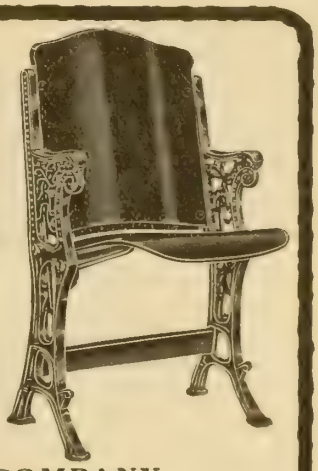

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the sharpers drive the team back to its original stand and hurriedly disappear just as the owner and his coachman come out of the house. As the owner is about to step into the carriage, the Rube and his daughter rush upon the scene demanding the return of the rig. After a considerable struggle, the Rubes are ejected and the team drives away. A sudden revelation comes to the victims that they have been buncoed. Length, 500 feet.

THE CHAPERONE.—O. Howe Gruffe, a business man, is a widower with a beautiful daughter. A young college chap, Charley Duncan, has fallen desperately in love with the daughter and she with him. O. Howe Gruffe finding them making love in his house, throws Charley out, and unmoved by the tears of his daughter, informs her sternly that she must never see Charley again without a chaperone. The daughter 'phones Charley and tells him he must secure a chaperone, then everything will be all right.

Charley, at his quarters in the college grounds, is in the blackest depths of despair, when his room mate pounces into the room and Charley conceives the idea of dressing his friend up in woman's clothes and passing him off as "The Chaperone." Charley's friend consents to help him out of his dilemma, and laughs with glee at participating in such a good joke.

After much difficulty the friend is dressed and they proceed to the home of Charley's heart's desire. Arriving there, Charley's presence angers O. Howe Gruffe, but upon being presented, leaves the young people to themselves, as he falls desperately in love with "The Chaperone."

The Chaperone evades all the old man's advances and causes great consternation to Charley when the young lady's dress arrives, and she insists on the Chaperone helping her put it on. Charley has to confide in her who the Chaperone really is, and she flees to her room hastily.

The Chaperone makes merry with O. Howe Gruffe, and Charley tells the Chaperone to get Gruffe's written consent to his daughter's marriage to Charley. The Chaperone agrees and when O. Howe Gruffe begs for a kiss, the Chaperone tells him that for his written consent to his daughter's marriage to Charley he can take it.

O. Howe Gruffe gives it and claims his reward. As he embraces the Chaperone the wig falls off disclosing his identity. O. Howe Gruffe in anger demands the return of the agreement, but the Chaperone gives it to Charlie, who takes his sweetheart in his arms, and the friend doffs his female garments, laughing at O. Howe Gruffe's rage. Length, 550 feet.

KALEM COMPANY.

THE ORANGE GROWER'S DAUGHTER.—This film shows a trip to Florida, to the famous orange groves. We show you trees laden with luscious fruit and you will see what a paradise on earth this beautiful country is. And while we are giving you a glimpse of this interesting section of the Sunny South we shall tell you a story of love and adventure. Stella, the beautiful daughter of a wealthy orange grower, has promised her hand to a fine young fellow, Jim Carroll, the son of a neighbor. But Stella has aroused the passions of a Cuban, her father's overseer, and this man, taking advantage of the father's absence, attempts to carry Stella away to Cuba by force. He nearly accomplishes his desperate purpose, but is frustrated by Jim, who rescues the girl after a fight against almost overwhelming odds. All of the scenes were taken by the Kalem Company's Stock Company, on the St. John's River, Florida.

GAUMONT.

George Kleine.

CHARLIE FORCED TO FIND A JOB.—"Father is rich and mother don't care" is adequately demonstrated in this series of views. Accustomed to having all expenses paid and "painting the town" to his heart's delight, Charlie is "stung" when, after an unusual carousal, the parental remonstrances to his rapid pace are so marked and effective that he finds himself on the outside of his heretofore "Garden of Eden."

Various efforts are made to secure funds to maintain a living, but Charlie is unsuccessful and goes from bad to worse. However, he manages to make his several attempts at times when his parents are present, much to their humiliation and disgust.

What was intended for a punishment for Charlie has a reactionary effect upon his family and they sue for peace. All possible concessions are made and every inducement offered if he will only return. Length, 539 feet.

IN THE LIME LIGHT.—A street fakir is seen to extoll the virtues of an improved mechanism for which he claims unlimited qualities.

He induces a maiden to look into the apparatus with a view of seeing her future husband. A young hopeful wishes to see his prospective wife. Another desiring to prove his pedigree, calls for views of his ancestors. A fourth person has a yearning to see what his children will be like and finally an inquisitive man is imbued with the desire to see his mother-in-law.

All are satisfied so far as the mere satisfaction of their curiosity is concerned, but far from being pleased with the realization of their ideals. Length, 589 feet.

UNDER SUSPICION.—This story illustrates the anguish undergone by a person of jealous disposition. The devoted wife and child are planning for a celebration on the event of papa's birthday. Father is requested to go on an errand while the two lay their plans; later he surprises the daughter writing a letter; a gold handled cane, intended as a gift, carelessly left on the lawn by the servant, who hurries away at the sound of his master's approaching footsteps, and unexpectedly coming upon his wife picking a bouquet, cause jealousy to arise in the man's heart, never dreaming that what he deems evidence of infelicity is really evidence of love and devotion. When the morning of his birthday dawns his demeanor is sullen. The surprise awaiting him in the demonstrations of affection is overwhelming and he shamefacedly accepts the offerings and vows never again to permit distrust to dominate his actions. Length, 589 feet.

POLICEMAN IN ACTION.—A rip-roaring comedy is rendered in the specific action brought about by a policeman, who, in answer to an advertisement, secures a pair of electric boots.

Unfortunately the appliances are put in connection with a trolley wire and generate an enormous power and the officer loses control of himself. Length, 367 feet.

URBAN-ECLIPSE.

(George Kleine.)

A PLOT FOILED.—A little shepherd lad engaged at his work in the pasture overhears a plot to rob his master. He is detected by the conspirators, but feigning sleep is not molested. After the men have left to carry out their diabolical plot he hurries back to the house and through the window he sees the men at work. He quickly secures a shotgun from the storeroom and firing through the window he hits one of the men in the foot and causes them to seek safety in flight.

He liberates his employer and sounds the alarm, whereupon the police arrive and pursue the fleeing culprits, who are soon apprehended.

The lad wins the well merited praise of his master and the latter also appreciates than in the boy he has a very desirable employee. Length, 354 feet.

A BACHELOR'S PERSISTENCE.—A confirmed bachelor, possessed of all the attributes and characteristics of a charter member of his class, falls a victim to the unerring darts of Dan Cupid and with the same persistence with which he previously sought to evade the meshes of matrimonial entanglements he now strives to enter the realm of connubial bliss.

He serenades the object of his affection, offers gifts of every description, and seeks by every possible means to ingratiate himself with the young lady. All efforts are unavailing, he is ordered from the premises, expulsed and subjected to all manner of humiliation, but instead of his ardor being dampened he is spurred on all the more to accomplish his purpose.

Finally fate smiles kindly upon him and he is given the opportunity to prove himself the hero in a thrilling rescue scene. For this he is received with open arms and both live happy ever after. Length, 555 feet.

LUBIN MFG. CO.

THE CURSE OF GOLD.—The Miser.—While mother and daughter receive the tailor to order some clothes, the miser enters. He throws the tailor out of the room and scolds the women for being so extravagant. He then sends them out of the room and sits down to count his money. Hearing steps he takes the money, which he loves more than anything else on earth. He carries it down to a secret vault in the cellar which is securely protected by a heavy iron door.

Coercing the Poor.—The miser enters the room of a poor family. The husband lies on the death bed. The wife with four children has not enough to feed the little mouths. The miser enters with two gendarmes. He wants his money or his money's worth. There being no money in the house he takes the furniture and what else he finds in the room.

The Greed for Money.—While walking down the street a poor beggar woman asks the miser for alms. He pushes her aside. Unfortunately she falls, whereby her pennies roll over the sidewalk. Greedy for money the miser picks up a few pennies and walks away.

"Have You No Conscience?"—The miser is visiting one of his titled indebtors. He presents a note for payment, but the nobleman cannot meet his note. He tells the miser that he will be forced to kill himself if he insists on payment. "Do it, do it," says the miser. The nobleman lifts a pistol to his forehead. Just then the young wife enters and shows the miser the door. Threatening, he leaves.

God's Punishment.—The miser returned home. He goes to the cellar to store away his gold. He enters the secret vault. Accidentally the door closes and as there is no possibility of opening the door from the inside, the miser is buried alive. Upon his knees he offers gold to God. Still the door is closed. He offers more and more. He is mad with fear. Suddenly the visions of those whom he coerced pass through the cave in endless procession. Senseless he drops to the floor. Length, 740 feet.

MY FRIEND, MR. DUMMY.—Philip has a good time at his club. While going home he passes a clothing store. He runs into a dummy, excuses himself and immediately sees great fun ahead for him. He invites the dummy to a glass of beer. Enraged through the refusal of the dummy to drink, he starts a fight. A policeman interferes but fares very badly. The dummy is run over by an automobile and Philip is paid hush money. The servant girl cleaning the windows drops the bucket from the third story. It hits the dummy.

The lady of the house, thinking somebody was killed, faints. Many more incidents and accidents happen. At last the proprietor of the clothing store discovers the loss of his dummy. A chase ensues. At last the dummy is discovered, but in a badly battered condition. The storekeeper's sorrow, however, is turned into joy when he finds in the pocket of the dummy's suit the hush money which had been paid to Phil. Length, 250 feet.

AFTER THE BACHELOR'S BALL.—A bachelor after the ball is somewhat troubled with headache. He lies upon the lounge and suddenly sees the statue of Venus, which is standing in his room, getting alive. When he wants to embrace her, she vanishes. He is so mad about this that he discharges the butler who has just entered. As he is not able to attend to the house himself he advertises for a housekeeper to call on him the next morning at 10 A. M.

At 10 A. M. The residence of the bachelor is besieged by women all anxious to serve as housekeeper. They break into the house, they follow him from room to room until at last they are held at bay by a fat Irish woman who drives them out and presents herself to the bachelor as his new housekeeper. The bachelor is glad to have found such a treasure, but when the Irish woman makes goo-goo eyes at him he runs away.

Next Afternoon at 2 P. M.—About fifty women have come to answer the advertisement. Every gentleman that passes is accosted by the women who are anxious to meet the bachelor. When he at last appears he is driven to flight by the love-crazed women and some exceedingly fine chases take place. At last he is caught.

Wasn't that a Terrible Dream?—One of the women is just dragging him away when he wakes up. "Oh, such a headache!" Length, 685 feet..

SLIP POWDER.—The inventor's young son has trouble with his shoes; they won't slip. The father gives him a slip powder which works like a charm. The young rascal is delighted with the results. He takes a box full of slip powder and goes out to have some fun. He strews powder upon the street. The grocer slips with a basket full of potatoes. The milkman slips with a can of milk. A fat nigger woman slips with a pail of water. The ladies of the Seminary on a walk slip in a heap. The boy has lots of fun with his slip powder, but wait until he gets home to father. Length, 275 feet.

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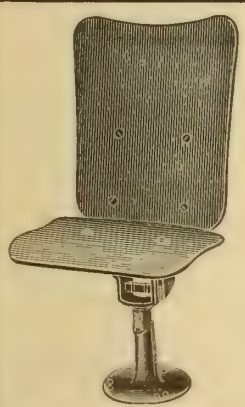

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PATHE FRERES.

OLIVER CROMWELL.—This richly colored picture delineates some important events in the life of Oliver Cromwell subsequent to his conquering the throne of England. The first scene is in the Palace of White Hall, where news has just arrived that the "Roundheads" are hourly gaining strength and the fall of Charles is imminent. Queen Henrietta is getting ready to flee, but Charles is determined to remain steadfast and stand by the Cavaliers.

The next picture shows us Cromwell's camp, where the latter's daughter, Elizabeth, is begging her father to give up the struggle against the King, but Cromwell remains inflexible and orders his daughter out of the camp. Elizabeth dresses in the costume of a Cavalier and presents herself to the King, to whom she offers her services; she is accepted and rides forth to battle to fight for her King.

The Cavaliers have just lost the battle of Neseby, and a party of the latter, who are endeavoring to aid the King in his flight are put to death by the enemy. The unknown Cavalier (Elizabeth), seeing that the King is in great danger, begs him to change costumes, which the monarch does and the latter makes his escape, while the young Cavalier in the robes of the King faces the enemy. Cromwell soon arrives and thinking that he has captured the King, orders him to dismount, and great is his horror when he recognizes his own daughter. One of the soldiers draws from the King's pocket the papers which will bring Charles' head to the block.

After this occurrence the Scotch offer their hospitality to King Charles, and he goes to Newcastle. Cromwell, however, bribes the Scotch and the latter betray the King and give him up to his enemies. Charles is then condemned to death, and on January 30, 1649, he is executed in front of the Palace of White Hall. Length, 804 feet.

THE GENERAL'S FIANCEE.—An old general who has enjoyed the freedom of bachelorhood for many years, finally decides to marry a very attractive woman who has been fortunate enough to win his love. After escorting his lady love to her dwelling, he returns to his own home, where, after writing a note to his brother, hands it to his groom with instructions to deliver it at once. The brother and his family, upon receiving the missive, hurry to the home of the old general, who receives them very cordially, and after a short conversation, he informs his relatives that he is about to take a wife. The family, fearing that they will lose their right to claim his vast fortune, are thunderstruck, and remonstrate with the old man, but to no avail, for his word is final. After the distracted relatives leave, the general gives orders to his servant to bring him his shoes, which the latter does. The young nephew steals into the room unseen and during the old fellow's absence the precocious youth stuffs the toes of the shoes with paper. When the general gets the shoes on and starts out to pay his fiancee a call, he is tortured nearly to distraction, so is compelled to remove them before he reaches his destination. Finally, arriving at the home of his lady love, he comes in very gallantly, and as the charming Miss greets her lover, the latter's nephew gets in some of his fine work again, this time by fastening a string to the wig of the adored one, and right in the midst of the courtesies the boy pulls the string, which drags off the wig, leaving the horrified woman entirely bald headed. The old general on seeing her in such an unattractive guise, makes his escape and starts for home. On the road he meets the mischievous youth, whom he tells of his great disappointment, and promises the boy to remain a bachelor and leave the latter all his money. Length, 430 feet.

THE TEAMSTER'S DAUGHTER.—An old teamster leaves his pretty daughter at their cottage and rides away to market on a burro. Shortly after his departure the girl's fiance comes upon the scene and the happy couple go for a stroll through the beautiful wildwood, where the maiden blushingly listens to the youth's declarations of love. Finally, the pair return to the cottage, where, after taking his leave, the young man strolls off to the village cafe. While at the latter place, he meets his sweetheart's father and the two enjoy some refreshments together. During their conversation the old man produces a large roll of bills. At the sight of the money the youth is seized with a desire to possess it, and shortly after the old man's departure, he starts out in pursuit. Overtaking the old fellow in a lonely part of the wood, the youth conceals himself behind a rock and fires, mortally wounding the old man, who falls in a heap on the ground. The culprit then rifles his victim's pockets and makes way with his money. In his excitement, however, he forgets his gun, which remains lying on the round beside the wounded man.

The old burro makes its way to the house, and when the girl sees the empty saddle, she realizes at once that something has befallen her father, so starts out to search for him. She goes but a short distance when she comes upon the old man lying on the ground mortally wounded. He is just able to gasp a few words to his child and then passes away in her arms. The girl picks up the gun, and recognizing it at once as the property of her fiance, starts out to avenge the death of her father. Coming upon the murderer, who stands counting the money back of a barn, she levels the gun without a word of warning and fires, killing him instantly. Length, 328 feet.

VAMPIRES OF THE COAST.—A band of outlaws on the sea coast make their miserable and dishonest living by luring ships from their course to be dashed to pieces on the rockbound coast. They tie a lantern on the horns of a cow and lead her along the beach, and the ship, seeing its gleam, heads for the light, and as a consequence is soon on the rocks, where it is dashed to pieces. The pirates gather up the rich merchandise as it floats to shore, and make the surviving crew and passengers prisoners, taking them to a cave, where the casks and boxes are broken open and the spoils distributed among the gang. One of the wreckers saves the life of one of the passengers, the beautiful daughter of a wealthy family, who has lost consciousness after battling with the waves, and he tries to make the unfortunate girl as comfortable as possible in her squalid surroundings. The rest of the robbers imbibe too freely of the contents of some of the casks and before long it has its effect and they all fall asleep. The young fellow, seizing this opportunity, takes the girl and leads her out of the place, and after many adventures he manages to take her to her home, which is a beautiful manor. Her friends, who are worried lest she is lost in the storm, are overjoyed at having her safely returned, and as a mark of appreciation they invite the youth to stay and accept their hospitality. He gladly consents, for he is deeply in love with the maiden, and it is not long before she lets him know that the feeling is mutual. His visit to her home is one of joy and happiness, and eventually the happy young couple are married. Length, 590 feet.

THE RINGLEADER.—Among a lot of hard-working men in a lumber yard is one indolent fellow, who is caught loafing by the president of the concern, who discharges the lazy fellow on the spot. The latter waits at the gate for his fellow-workmen, whom he infuses with an arbitrary feeling, and putting himself up as their ringleader, persuades them to strike out of sympathy for his untimely discharge, also to receive more pay and shorter hours. The group hold an indignation meeting and all sign an agreement to quit work except the foreman of the yard and his son, who are not in sympathy with the cause, having a large family of little ones depending upon their wages. The next day, when the latter are at work, the mob of ruffians surround their home and wreck the place with stones, driving the terrified family nearly to distraction by their nefarious conduct. Under the guidance of their ringleader the strikers then go to the office of the president and present their terms, but only meet with a cold rebuff from the stern old man, who orders them all off of his premises. Bent upon having revenge, the angry mob rush into the yard and attack the foreman and his son, and when the fracas is ended the youth is lying dead on the ground, while the cowardly mob makes a hasty departure. The heart-broken father carries the lifeless form of his son home to the afflicted family, and they are a pitiful little group in the dire distress which their adherence to honor and righteousness has brought upon them. The last picture shows the little family of mourners returning from the funeral of the innocent victim, and the same mob of cowards are there with heads bent low, for they have had time to ponder over the rash act and feel the pangs of remorse. The old president addresses the men, and in his speech points out to them their folly in following the precepts of their cowardly leader. His words have the desired effect upon the conscience-stricken men and each one gives his word of honor to return to work, after which they turn on their leader and mete out to him his just punishment. Length, 594 feet.

THE RETURN OF ULYSSES.—Ulysses is a legendary Greek hero, who, when the expedition against Troy was resolved upon, enlisted and devoted himself to the cause, which eventually proved a failure. When Troy has fallen and Ulysses sets sail for home, his ships are driven to different lands, where his adventures are numerous, keeping him away from his native land for ten years. As time rolls on without his return he is looked upon as dead by everyone except his wife, Queen Penelope, who firmly believes that her husband still lives and will some day return to her. The people of Ithaca are very anxious to have their Queen marry again, but this she stoutly refuses to do, insisting that her little son Telemachus alone shall be their King. Many suitors present themselves at the palace as aspirants for the beautiful Penelope's hand, but they get very little encouragement, as she remains steadfast in her belief that Ulysses will eventually come back. Finally, driven to desperation by the repeated entreaties of the high priest, Penelope consents to marry one of her many admirers, but makes it clearly understood that the wedding shall not take place until she has completed a piece of tapestry on which she has been working during her lonely hours of waiting for her husband's return. In order to protract the time, she rips out at night the work that she has accomplished during the day. One night, after putting her little son to bed, Penelope falls asleep beside his cot, and in a dream sees Ulysses enter the room and bend over Telemachus, kissing the child fondly on the brow, after which he turns a pleading look in her direction and disappears. Upon awakening, Penelope, taking the dream as a good omen, meaning that Ulysses still lives and is striving to come to her, goes over to the tapestry and rips out the work done that day. As she pulls out the threads one by one she is unconscious of the fact that she is being watched by her maid Myrrah, who stands aghast as she realizes what her mistress's action means. The indiscreet Myrrah loses no time in betraying Penelope's secrets, and the suitors, upon hearing how their Queen has been deceiving them, rush into the palace just in time to see Penelope destroying a large portion of the tapestry. After remonstrating with the frightened woman, they rush from the palace, destroying everything in their path. The next scene shows Ulysses returning to his native land, and as he enters the palace he comes upon the prostrate form of an old servant who has felt the wrath of the infuriated mob. Upon hearing the old man's story of the existing state of affairs, Ulysses, with his habitual quickness of decision, changes garments with the old servant and enters his home in this disguise. He is met by his wife's many suitors, who are living riotously on his estates, and who treat the tottering old stranger with scant courtesy; his own little son being the only one who offers him a glass of wine to quench his burning thirst. Penelope then appears and informs those assembled that she has decided to wed the one among them who can bend the bow of Ulysses. The most persistent suitor steps up and endeavors to wield the gigantic weapon, but without success. Finally Ulysses himself comes forward and to the amazement of all present bends the bow with ease and sends the arrow straight to the heart of his wife's tormentor. The friends of the wounded man rush for Ulysses, but the latter, throwing off his disguise, seizes his sword and succeeds in slaying the wretches who were planning to wrest his kingdom from him. The happy Penelope, scarcely able to believe that at last her hopes have been realized, throws her arms about her hero's neck and weeps tears of joy for his safe return. Length, 925 feet.

CONVICT'S REVENGE.—A "chain gang" are seen on the highway near the prison, where they are working under the watchful eye of a guard, who stands near well armed and ready to fire in case any one of the prisoners tries to escape. One unruly fellow, who gives the guard plenty of trouble, manages to evade the latter's careful scrutiny and steals away. When the prisoners are counted at the gate it is discovered that one is missing, and immediately the posse set out to apprehend him. The fugitive has a good headway, but it is not long before his pursuers are close upon him. He manages to throw them off of his track by concealing himself behind some rocks on the sea coast, and when the officers come to the spot, they, thinking that the fugitive has jumped into the water, scan the surface and fire in the direction in which they believe he swam. Finally, giving him up as lost, they turn back, but after a little while the fellow comes from his hiding place and manages to make his way to the home of the warden, to whom he owes a grudge, and whose child he has decided to kidnap. It is not long, however, before the youngster is missed and again the posse set out in pursuit. They overtake him on the highway, and are about to shoot at him, but the latter for self-protection holds the child up to receive the bullet in case they fire. Keeping his would-be captors at a good distance he runs along the road, but all the while the mother of the little one is pleading with him to release her child. Finally he returns the youngster to her mother. Length, 436 feet.

SAD AWAKENING.—A fisher maiden is seen going down to the sea where she meets a dashing army officer who falls in love with her. He follows the girl to her cottage and at an opportune time drops a note in her lap which tells her to meet him that night at the crossroads. The innocent girl, feeling flattered to be the choice of such a noble-looking man, goes at the appointed time and meets the stranger. The latter takes her to his home, where he prevails upon her to remain, and to write a letter to her old parents, telling them that she is with the one whom she loves and begging their forgiveness for her untimely departure. We next see the maiden as mistress of the beautiful establishment, where she has everything that her heart desires, wearing the finest clothes and appearing extremely happy in her rich surroundings. One day after three years of her happy life has elapsed, she receives a note from her lover telling her that he is forced by his people to marry a woman of wealth and their relations must cease there and then. The heart-broken girl, who now has a little daughter, takes the child and returns to her old home, where she meets with a cruel rebuff from her parents for her indiscreet actions. Disheartened, she leaves the child in the care of neighbors, and rushes to the sea, where she is about to end it all. Her father, at last realizing the true situation, follows her, and to his horror sees the poor girl jump into the water. He leaps in and is successful in bringing her safely to shore, where, with the aid of sympathetic neighbors, they carry the unconscious woman to her old home, where she is revived, and once more joins her parents in their simple home. Length, 656 feet.

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March 8—The Roue's Heart (Dramatic).....755 ft.
March 8—The Wooden Leg (Comedy).....240 ft.
March 11—The Salvation Army Lass (Dramatic)....926 ft.
March 15—The Lure of the Gown (Comedy).....547 ft.
March 15—"I Did It, Mamma" (Pathetic).....342 ft.
March 18—The Voice of the Violin (Dramatic)....975 ft.
March 22—The Deception (Dramatic).....653 ft.
March 22—"And a Little Child Shall Lead Them"...340 ft.
March 25—A Burglar's Mistake (Dramatic).....959 ft.
March 29—The Medicine Bottle.....472 ft.
March 29—Jones and His New Neighbors.....454 ft.
April 1—A Drunkard's Reformation.....983 ft.
April 5—The Road to the Heart (Dramatic).....618 ft
April 5—Trying to Get Arrested (Comedy).....344 ft.
April 8—A Rude Hostess (Comedy).....439 ft
April 8—Schneider's Anti-Noise Crusade (Comedy)..556 ft.
April 12—The Winning Coat (Dramatic).....767 ft.
April 12—A Sound Sleeper (Comedy).....214 ft.
April 15—Confidence (Dramatic).....973 ft.

EDISON MANUFACTURING COMPANY.

March 16—A Midnight Supper (Comedy).....535 ft.
March 16—Love Is Blind (Comedy).....420 ft.
March 23—Strolling Players (Dramatic).....900 ft.
March 26—A Cry from the Wilderness (Dramatic)..900 ft.
March 30—Hard to Beat (Comedy).....445 ft.
March 30—Oh! Rats! (Comedy).....485 ft.
April 2—On the Western Frontier (Dramatic)....900 ft.
April 6—Father's First Half Holiday.....700 ft.
April 6—Unappreciated Genius.....200 ft.
April 9—A Cup of Tea and She.....900 ft.
April 6—Father's First Half-Holiday (Comedy)....700 ft
April 6—Unappreciated Genius (Dramatic).....200 ft.
April 9—A Cup of Tea and She (Dramatic).....900 ft
April 13—The Interrupted Joy Ride (Comedy).....500 ft.
April 13—The Other Fellow: Or A Fight for Love (Comedy).....475 ft.
April 16—In the Days of Witchcraft (Dramatic)....1000 ft.

ESSANAY FILM MFG. COMPANY.

Feb. 10—Educated Abroad (Comedy).....970 ft.
Feb. 24—The Tell-tale Blotter (Dramatic).....———
Mar. 3—Shanghaied (Dramatic).....1000 ft.
March 10—An Expensive Sky Piece.....500 ft.
March 10—The Crazy Barber.....500 ft.
March 17—The Road Agents (Serio-Dramatic).....1000 ft.
March 24—An Energetic Street Cleaner (Comedy)....450 ft.
March 24—A Midnight Disturbance (Comedy).....525 ft.
March 31—For Love's Sake.....1000 ft.
April 7—A Tale of the West.....1000 ft.
April 14—The Rubes and the Bunco Men (Comedy)..430 ft.
April 14—The Chaperone (Comedy).....550 ft.

GAUMONT.
George Kleine.

March 23—Pocket Policeman (Comedy).....674 ft.
March 23—Japanese Magic (Magical).....326 ft.
March 27—Across the Border (Drama).....905 ft.
March 30—The Policewoman (Comedy).....562 ft.
March 30—The Politician (Comedy).....361 ft.
April 3—Uncle's Palm Tree (Comedy).....406 ft.
April 3—Benares (Educational).....456 ft.
April 6—Prodigal Daughter (Drama).....688 ft.
April 6—The Riviera (Scenic).....297 ft.
April 10—The Tramp at the Masquerade (Comedy)..589 ft.
April 10—He Advertised for His Dog (Comedy).....354 ft.
April 13—Charlie Forced to Find a Job (Comedy)..539 ft.
April 13—In the Lime Light (Comedy).....589 ft.
April 14—Under Suspicion (Dramatic).....589 ft.
April 14—Policeman in Action (Comedy).....367 ft.

GREAT NORTHERN FILM COMPANY.

Feb. 19—James and Catherine (Comedy).....450 ft.
Feb. 19—The Barber's Christening (Comedy).....540 ft.
Feb. 26—Sherlock Holmes II. (Dramatic).....680 ft.
March 3—The Blind Foundling (Dramatic).....570 ft.
March 3—The False Superintendent (Comedy).....540 ft.
March 3—Sherlock Holmes III. (Dramatic).....890 ft.
March 8—The Chimney Sweep's Birthday Dream (Comedy).....544 ft.
March 8—Round the Lake of Constanz (Scenic)....344 ft.
March 8—The Capricious Monument (Comedy).....361 ft.
March 14—For Love of a Fisher Girl.....575 ft.
March 14—The Artist's Model's Sweetheart.....400 ft.
March 14—From the North Cape.....430 ft.
March 31—The Magic Purse.....575 ft.
March 31—The Non-Stop Motor Bicycle.....225 ft.
March 31—In Ancient Egypt.....295 ft.
Mar. 31—William Tell (Dramatic).....515 ft
April 5—Nat Pinkerton I. (Dramatic).....———
April 14—A Sailor's Life.....574 ft.
April 14—Canals of Copenhagen.....295 ft.

KALEM COMPANY.

Feb. 19—Sporting Days in the South; or, The Making of a Champion (Dramatic).....940 ft.
Feb. 26—The New Minister.....865 ft.
Mar. 5—The Old Soldier's Story (Dramatic).....———
March 12—The Seminole's Vengeance (Historic).....920 ft.
March 19—The Cracker's Bride (Dramatic).....———
March 26—The Mysterious Double (Dramatic).....800 ft.
April 2—The Fish Pirates (Dramatic).....———
April 9—Yellowstone National Park (Scenic).....800 ft
April 6—The Orange Grower's Daughter (Dramatic).———

LUBIN.

March 11—The Little Rag Doll (Dramatic).....460 ft.
March 15—A Cowboy Argument (Dramatic).....600 ft.
March 15—Talked to Death (Comedy).....215 ft.
March 18—Reforming a Husband (Comedy).....530 ft.
March 18—Uncle Reuben's Courtship (Comedy).....350 ft.
March 22—The Day of the Dog (Dramatic).....740 ft.
March 22—Our Ice Supply (Comedy).....200 ft.
March 25—A Just Reward (Dramatic).....745 ft.
March 25—Mad Dog (Comedy).....222 ft.
Mar. 29—Help! Police! (Comedy).....450 ft.
Mar. 29—The Photograph Habit (Comedy).....340 ft.
April 1—The Guarding Angel (Serio-Dramatic)....750 ft.
April 12—The Curse of Gold (Dramatic).....740 ft.
April 12—My Friend, Mr. Dummy (Comedy).....250 ft.
April 15—After the Bachelor's Ball (Comedy).....685 ft.
April 15—Slip Powder (Comedy).....275 ft.

PATHE FRERES.

March 17—Jealous Hubby (Comedy).....341 ft.
March 19—Tommy's Own Invention (Comedy).....442 ft.
March 19—Summer Home for the School Children of Paris (Scenic).....462 ft.
March 20—The Return of Ulysses (Dramatic).....925 ft.
March 22—Elixir of Dreams (Dramatic).....836 ft.
March 24—Chivalrous Beggar (Dramatic).....341 ft.
March 24—We Must Have a Butler (Comedy).....276 ft.
March 24—New Cut Roads Up Mt. Blanc (Scenic)...344 ft.
March 26—The Maid and the Millionaire (Dramatic).597 ft.
March 26—Jolly Sports (Comedy).....394 ft.
March 27—Life on a French Training Ship (Edu.)...508 ft.
March 27—Warden's Nightmare (Comedy).....390 ft.
Mar. 29—What Three Tots Saw in the Land of Nod (Scenic).....606 ft.
Mar. 29—The Child of the Regiment (Dramatic)....311 ft
Mar. 31—Whale Fishing (Educational).....512 ft.
Mar. 31—His Last Illusion Gone (Dramatic).....407 ft.
April 2—Larry, the Limit for Deviltry (Comedy)...253 ft.
April 2—Old Aunt Hanna's Cat (Comedy).....276 ft.
April 2—Beware of Evil Companions (Dramatic)...407 ft.
April 3—Every Lass a Queen (Comedy).....466 ft.
April 3—The Martins Leave Home for a Week (C.).420 ft.
April 5—Vercingetorix—Gaul's Hero (Dramatic)....639 ft.
April 5—The Schoolboy's Revenge (Comedy).....335 ft.
April 7—The Kiss of Judas (Dramatic).....676 ft.
April 9—Contemptible Theft (Comedy).....518 ft.
April 9—Moscow Clad in Snow (Scenic).....459 ft.
April 10—Theodore Yearns to Be a Tough (Dramatic).472 ft
April 10—Ponto Runs Away with the Milk Cart (C.).253 ft.
April 10—Clarence and His Cigarette (Comedy).....266 ft.
April 12—Moonstruck (Scenic).....721 ft.
April 12—Pranks of a Mischievous Kid (Comedy)..239 ft.
April 14—Oliver Cromwell (Dramatic).....804 ft.
April 16—The General's Fiancee (Dramatic).....430 ft.
April 16—The Teamster's Daughter (Dramatic).....328 ft.
April 16—We're Backing Up (Comedy).....246 ft.
April 17—Jack's Successful Bluff (Comedy).....600 ft.
April 17—A War Time Tale (Dramatic).....308 ft.

SELIG POLYSCOPE COMPANY.

Jan. 28—The Prairie Town Romance (Dramatic)....1000 ft.
Feb. 4—Stirring Days in Old Virginia (Historical).1000 ft.
Feb. 18—King of the Ring (Dramatic).....1000 ft.
Feb. [illegible]—On the Warpath.....1000 ft.
Feb. 25—The Skipper's Daughters (Dramatic).....1000 ft.
Mar. 2—With Taft in Panama (Scenic).....1000 ft.
March 4—The Mad Miner (Dramatic).....870 ft.
March 4—Outing Pastimes in Colorado (Scenic).....125 ft.
March 18—Boots and Saddles (Dramatic).....1000 ft.
March 25—Four Wise Men (Comedy).....650 ft.
March 25—Infant Terrible (Comedy).....350 ft.
April 1—The Settlement Workers.....1000 ft.
April 8—Brother Against Brother (Dramatic).....985 ft.
April 15—Love Under Spanish Skies (Dramatic)....1000 ft.

URBAN-ECLIPSE.
George Kleine.

March 10—Rivalry (Dramatic).....367 ft.
March 10—South American Indians (Scenic).....288 ft.
March 17—Master Goes Shopping (Comedy).....331 ft.
March 17—Cremation on the River Ganges (Scenic)..176 ft.
March 17—The Celebrated Mountain Climbers (C.)..393 ft.
March 24—I Have Lost Toby (Comedy).....403 ft.
March 24—Mr. Pallet Goes Out Landscaping (C.)....463 ft.
March 31—Benevolent Employer (Comedy).....561 ft.
March 31—Arabian Horsemen (Topical).....307 ft.
April 7—On the Brink of the Precipice (Dramatic)..562 ft.
April 7—Inviting His Boss for Dinner (Comedy)....394 ft.
April 17—A Plot Foiled (Dramatic).....354 ft.
April 17—A Bachelor's Persistence (Comedy).....555 ft.

VITAGRAPH COMPANY.

March 9—Adventures of a Drummer Boy (Dramatic).620 ft.
March 9—Parted, But United Again (Dramatic)...310 ft.
March 13—Kenilworth (Dramatic).....985 ft.
March 16—A Home at Last (Dramatic).....700 ft.
March 16—A Cure for Rheumatism (Comedy).....275 ft.
March 20—A Friend in the Enemy's Camp (D.).....520 ft.
March 20—A Brave Irish Lass (Dramatic).....435 ft.
March 23—Cohen at Coney Island.....660 ft.
March 23—Cohen's Dream of Coney Island.....295 ft.
March 27—King Lear (Shakespeare).....960 ft.
Mar. 30—Children of the Plains (Dramatic).....555 ft
Mar. 30—The Wooden Indian (Comedy).....400 ft.
April 3—The Shepherd's Daughter (Dramatic).....675 ft.
April 3—An Auto Maniac (Comedy).....295 ft.
April 6—The Life Drama of Napoleon Bonaparte and Empress Josephine of France (Dramatic).....875 ft.
April 10—Napoleon; The Man of Destiny (Dramatic).990 ft.
April 13—Tax on Bachelors (Comedy).....305 ft.
April 13—A Marriage of Convenience (Dramatic)....650 ft.
April 17—Student Days (Comedy).....455 ft.
April 17—Forgiven (Dramatic).....520 ft.

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SELIG POLYSCOPE CO.

LOVE UNDER SPANISH SKIES.—Don Caesar de Castro was a young vagabond nobleman, whose gambling and fighting propensities caused him to be shunned by the majority of Spanish aristocrats and loved by the reckless plebeian blooded spirits who were wont to inhabit the inns and grog shops of old Madrid.

Near the city there lived a proud old nobleman with but one daughter, Dolores, his hope and pride, whom he wished to unite in marriage to Don Sallust, a most powerful and influential potenate, whose estates were of the finest ot all Spain.

Now, Dolores despised her father's choice and rebelled at an alliance so distasteful to her, partly because she did not love the man, but mostly because her heart was given to another, and that other no less a person than the reckless Don Caesar, the hero of our story. On her way to the Cathedral she had by chance met Don Caesar. They looked into each other's eyes and it was love at first sight.

One day while driving along an ancient street of the city Dolores was thrilled by the sight of her hero, who single-handed was defending with his sword a poor flower girl who had been set upon and insulted by a crowd of young ruffians. Complimenting him on his bravery and receiving in return a rose which the grateful flower girl had pressed into his hands, Dolores drove on, leaving our hero gazing after the fast disappearing carriage, his heart throbbing with mingled regret and delight.

But the secret of their love was not long to remain hidden from the proud father of our heroine. Don Sallust saw and divined the meaning of the glances that passed between the young couple, and hastening to Don de Sanchez acquainted that irate old nobleman with his daughter's choice. Calling the senorita into his presence, Don de Sanchez angrily demands that she forswear all de Sanchez angrily demands that she forswear all thoughts of an alliance with Don Caesar and prepare to carry out his wishes in regard to her marriage with Don Sallust. But the daughter is not to be so easily driven. Penning a letter to her lover, she bids him come to her at once and save her from the fate that threatens. Don Caesar loses no time in reaching the castle, where, by means of a rope ladder secured by his inamorata, he scales the walls and clambers up the rugged sides of the tower to the window of his lady's chamber.

Leaving the two lovers alone for a moment, we return to the father and Don Sallust, who by accident learns of the presence in the castle of the hated Don Caesar. Hastening to his daughter's apartments, the lovers are surprised by the entrance of the two men and several servants of the castle. Sallust is disarmed and Don Caesar is out of the window and rapidly descending the rope ladder. Quickly recovering his sword Sallust staggers to the window to cut loose the strands of rope, thus precipitating our hero to the ground below, but Dolores with an agonizing scream seizes a huge candelabra, and with the fierceness of a tigress battling for her own brings its whole weight down upon the head of Sallust, thus putting him hors de combat and saving her lover's life.

Sallust in a daze struggles to his feet, and enraged beyond measure at his rival's escape screams out to the amazed servants the offer of an immense reward for Don Caesar's capture, dead or alive. Instantly the guards of the castle prepare to give pursuit, while De Sanchez in a fearful rage orders his daughter's imprisonment in a wing of the castle overlooking a huge moat.

But what of our hero? Springing to his horse he gallops away and does not draw rein until he reaches an old monastery, where one of the monks who loves the daring youth, conceals him in the cellar until his pursuers, who have traced him there, have made their search and departed.

"Now will I rescue my adored one from her prison walls," shouted the triumphant youth as he dashed away to carry out his desperate plan of action. Gathering a half dozen dare-devil swashbucklers about him and overpowering the surprised guard, Don Caesar quickly led his supporters through the halls of the castle. Overpowering the servants they encounter, who rush toward them and attempt to block their passage, the stormers succeeded in finding the chamber of Sallust. Battering down the door, they rush in and drag the terror-stricken nobleman from his bed, threatening to take his life unless he disclosed the whereabouts of the fair prisoner. Sallust yields to their demands and tremblingly leads the way to the door, behind which languishes the beautiful Dolores. A few blows from a heavy hammer and the door flies open. The delighted girl throws herself into the arms of her preserver and is borne away just in time to escape the guards of the now thoroughly aroused castle. A messenger is sent ahead to the monastery to prepare the monks for the arrival and marriage of the young couple. After the ceremony one of the monks is sent to inform Don de Sanchez of his daughter's marriage, and obtain, if possible, his forgiveness. At first the enraged old nobleman refuses to consider such a proposal, but later secretly admiring the pluck and bravery of his new son-in-law, relents and grants pardon to the happy couple.

A large fete is arranged in honor of his daughter's alliance and when the handsome couple arrive in a coach and four, there was no prouder noble in all the land than Don de Sanchez.

VITAGRAPH COMPANY.

THE LIFE DRAMA OF NAPOLEON BONAPARTE AND EMPRESS JOSEPHINE, OF FRANCE.—Scene 1. The Prophecy.—Josephine, while walking in the gardens on the island of Martinique, is told that "she will be more than Queen and yet outlive her dignity."

Scene 2. Napoleon Meets Josephine at Madam Talien's Saloon and Falls in Love with Her.—Josephine, with other ladies, is seated as Napoleon enters and is introduced. It is a case of love at first sight. As Napoleon makes ardent love to Josephine, the others thoughtfully withdraw.

Scene 3. Napoleon's Departure to Take Command of the Army of Italy Three Days After His Marriage to Josephine.—Napoleon bids good-bye to Josephine, mounts his horse and rides away, his staff and the troops following.

Scene 4. Napoleon Having Been Crowned Emperor of France, Longs for a Son to Perpetuate His Name and Contemplates Divorce From Josephine.—Napoleon enters the throne room, walks restlessly up and down and at last calls his valet, whom he directs to summon Josephine. She enters with her attendants. Napoleon dismisses the ladies, tells Josephine that he must have a son. She, having expected this, is resigned and turns away in a swoon.

Scene 5. The Public Proclamation of Divorce Between Napoleon and Josephine in the Grand Salon of the Tuileries.—The members of Napoleon's family and the Imperial Council of State are assembled as Josephine enters, signs the paper and leaves the room.

Scene 6. The Parting of Napoleon and Josephine After the Divorce.—In his bed chamber Napoleon is discovered in great grief, his valet endeavoring to calm him. The door opens and Josephine enters. After a pathetic farewell, she staggers from the room.

Scene 7. Josephine at Malmaison After the Divorce. Memories of Napoleon.—Josephine, seated on a chair, sees a vision of Napoleon. She crosses to the mantel, caresses a bust, sits down and plays the harp. As the vision vanishes, she stretches out her arm in despair and falls to the ground. Length, 875 feet.

NAPOLEON, The Man of Destiny.—The picture opens with Napoleon at Malmaison after the battle of Waterloo. He visits the room where Josephine died, enters slowly, walks sadly around, looks at her portrait, then sits in a chair and falls asleep. In successive visions he sees—

Marengo.—The Austrians' charge. Napoleon, with his generals, passes. The "wall of granite" is impregnable.

Napoleon, Emperor.—The Coronation scene. Court assembled in Notre Dame. The Pope blesses Napoleon. He places the crown on his own head, then crowns Josephine.

Austerlitz.—Picturing Napoleon and his staff in the center. The Austrian generals approaching and surrendering their swords in token of defeat.

Jena.—Napoleon mounted on his famous white charger in the thick of battle.

Friedland.—The charge of the Cuirasseurs. Napoleon watching the battle through a telescope.

Marriage With Marie Louise of Austria.—Ceremony being performed by an Archbishop in the Grand Gallery of Louvre. Napoleon's mother, brothers and relations in attendance.

Birth of King of Rome.—The court assembled in an ante chamber as Napoleon enters carrying the infant.

Education of the King of Rome.—Napoleon's son playing with his toys, the cardinals, bishops, generals and soldiers watching.

Moscow.—The retreat with the dead and wounded in the blinding snow. The City of Moscow burning in the distance.

Abdication.—Farewell to the Old Guard. Napoleon embraces the general and kisses the flag as the soldiers weep.

Waterloo.—The dying soldiers cheering their leader, Napoleon, on his horse, seeing defeat. Marshal Soult leads the general's horse away.

Saint Helena.—The exiled Emperor standing on a rock meditating, looking sadly out to sea. Length, 990 feet.

A HOME AT LAST.—The story opens in the bedchamber of a young couple, where their little girl lies critically ill. The old doctor sits intently watching the child's face; the parents are near at hand, as is also a trained nurse. After a few moments the physician bends forward, feels the little one's pulse, then nods for the nurse to come to him. To her he tells that the child is dead and bids her break the sad news to the parents. The father, although grief-stricken, controls his feelings, but his wife seems dazed, as though scarcely realizing her bereavement. After a lapse of six months, we find the mother crazed over the loss of her child. The doctor, who has carefully watched her actions, tells the husband that the only thing which can bring about a change is to adopt a child about the same age and size of their own little one. Following the advice, the gentleman visits an orphan asylum. With an attendant, he and his wife pass about, watching the different groups of children. The husband seems to take great interest, while the wife is totally indifferent. A little girl is finally selected, all go to the office, where the necessary papers are signed and the little child is taken to her new home. Here she is given new clothes and playthings and is supremely happy, but that the mother cannot forget her own child and acts toward the little one almost rudely. The turning point comes when the adopted girl arranges a birthday party and invites her new parents to come to her room. The man heartily appreciates this act of childish love; his wife is only mechanically polite at first, then, her reason returning, she clasps the little one fondly to her heart. Length, 700 feet.

A CURE FOR RHEUMATISM.—In the hotel parlor old Fudge is seated reading and nursing his rheumatic foot. He finally spies an article in the paper telling of a wonderful cure for his ailment, "The Bee Sting" remedy, and immediately makes up his mind to get some. Going to his room, he calls a bell-boy, gives him money and the address and bids him hurry back. The boy goes to the drug store, buys a bottle and returns quickly to the hotel. By this time Mrs. Fudge has retired. Fudge opens the bottle and the bees swarm out and begin operations on both the man and his wife. They fight them off as best they can, then try to run away. Through the halls and into the parlor they rush, the bees following and stinging everybody with whom they come in contact. Our final scene shows Fudge and his wife with swollen faces and bandaged hands, trying to eat their dinner. Length, 275 feet.

A FRIEND IN THE ENEMY'S CAMP.—A woodman and his wife are seen working about their hut, their little daughter of about 12 years helping. The mother gives the child a couple of aprons and tells her to wash them in a stream nearby. The child does as she is bidden, and, after finishing, notices flowers growing nearby. She starts picking them and wanders off further and further from home. Two Indians are seen approaching in a canoe further down the stream. They finally reach the spot where the little child stands, spring out and bear her off down the stream. They reach camp with their captive, where the little girl finds a friend in a young Indian girl about her own age. Meanwhile, at home, the child is missed and the father starts out in the direction of the stream. On the banks he finds evidence of a struggle, loads his gun and paddles down the river. At the camp, the Indians retire and the little Indian girl tells the captive in pantomime that she will help her to escape. Watching their chance, the little girls creep from the teepee and walk toward the stream. They presently spy the woodman and the child is soon restored to her parents. A noise is heard and the Indians rush upon and attack the woodman. Escape seems hopeless when the wife appears, musket in hand, and puts the Indians to flight. Length, 520 feet.

A BRAVE IRISH LASS: The Story of an Eviction in Ireland.—Pat O'Malley and his wife Bridget are celebrating their golden wedding. The neighbors call in, congratulate the old couple, each one bringing a gift to commemorate the occasion. Among the visitors is Sir Thomas Gifford, a rich land owner. The old couple bid him welcome, offer him a glass of wine, which he drinks to their health, then takes a paper from his pocket, which gives them free use of his house as long as they live. They are profuse in their thanks, and, after shaking hands again, Sir Thomas departs. A young Irish girl among the number takes the paper, reads it to O'Malley, then places it in the cupboard for safekeeping. Black Dinny, a process server, looks through the window, sees where the paper is secreted and, when the coast is clear, enters the room, gets the precious document and goes out. A young lad appears at this time, sees Dinny, and, knowing his character, is sure he is there for no good, so kicks him out. The young girl runs in as McShane, a gentlemanly-looking villain, stands in the doorway and tries to make himself agreeable. His advances are repulsed and McShane is given the same treatment as Dinny, administered by the same Irish lad. Down the lane the two victims meet, compare notes and plan vengeance. Dinny shows McShane the paper which he has stolen; the latter sends him for the bailiffs and decides to evict the old couple. On the lawn in front of the cabin, O'Mally and his wife are watching the young people dance. Everybody is having a good time until Dinny, McShane and the bailiffs appear. McShane demands rent of O'Mally or threatens to put him out. The young girl steps forward and tells that Sir Thomas has given them free rent as long as they live, goes inside for the paper, returns quickly and tells them it is missing. The bailiffs start removing things from the house, and, while this is going on, the young girl rushes to Sir Thomas' home and tells him what is happening. He starts back with her, and, as they come in sight of the house, Dinny tries to sneak away, but the young lad grabs him, finds the paper and hands it to Sir Thomas. The latter acknowledges it and orders the furniture put back in the house. The crowd grab Dinny and beat him unmercifully, pelt him with stones as he runs away. Then the dancing is resumed. Length, 435 feet.

Motion Picture Patents Company

80 FIFTH AVENUE, NEW YORK CITY

April 7, 1909.

EXHIBITORS' ROYALTIES.

TO facilitate the collection of exhibitors' royalties and for the convenience of exhibitors and rental Exchanges, this Company after consulting many prominent exhibitors and rental Exchanges, has concluded to carry into effect its original intention to make the rental Exchanges its agents to receive exhibitors' royalties.

On and after **Monday, May 3, 1909,** the royalty of each exhibitor will be payable weekly in advance to the rental Exchange from which the exhibitor receives service. The rental Exchange will forward the royalties to this Company and this Company will promptly mail receipts for royalties to the exhibitors.

MOTION PICTURE PATENTS COMPANY.

CHILDREN OF THE PLAINS: An Episode of the Pioneer Days.—An immigrant train is seen wending its way over the plains. The party consists of a mother and her two little girls, one four years, the other two or three years older; the driver and scout riding in advance and a guard of two or three plainsmen. After they have passed a certain point an Indian comes from a place of concealment mounts his horse and rides off to the Indian encampment, where he tells of the palefaces; then all mount and start in pursuit. The wagon train stops and is making camp as an Army scout bearing despatches comes up and tells that Indians are on their trail. He promises to send aid from the fort as quickly as possible and preparations for a barricade are at once begun. In a short time the Indians appear and surround the caravan. A brief fight ensues and all save the two girls are despatched. One is left for dead while the other is taken away by the warriors. Shortly after the soldiers appear, but too late. The little child is observed and after a short time revives and is taken by the commanding officer to the military post, where she becomes the pet of the regiment. Twelve years later we find the same young lady galloping over the plains. An Indian comes upon her, delivers a message, which alters her course and eventually leads to her capture. In the Indian village to which she is taken, she is selected by one of the braves for his quaw. The woman who is left to guard her observes a locket on her neck and by it recognizes in her her long lost sister. They decide to escape, cut a slit in the back of the tent and start for the military post. The escape is shortly after detected by the Indians, but too late to prevent the girls from reaching the fort. The young lady is welcomed by her soldier lover, to whom she presents her sister. Length, 555 feet.

LOST IN A FOLDING BED.—A man searching for a furnished room observes a sign on a house and rings the door bell. A woman answers, her little child tagging behind. The man is shown the room, in which there is a folding bed. The woman lowers it down, and, while her prospective boarder is haggling over the price, the child jumps on the bed and it closes up, locking her inside. No arrangement can be made. The man leaves the house, and, in coming down the steps, is accosted by another man carrying a bag. It contains a dog, which the owner wishes to rid himself of, and offers a dollar, which is readily accepted. As the man starts on his way an old woman looks after his suspiciously, runs into the furnished room house, where the mother is busy sewing. The old lady tells her story and an immediate search is made for the child. Not being able to find the child, the two women start for the police station and an officer is sent to assist them. The man with the bag is soon sighted and a chase follows, in which the officer finally catches up with the supposed kidnapper. The bag is opened and a dog falls out. The crowd, which has been attracted, laughs at the cop, who walks off in disgust. The officer and women return to the house and the policeman looks about, goes into the bedroom, lets down the folding bed and finds the lost youngster. The mother hugs her child for a moment, then turns her across her knee and administers a good spanking.

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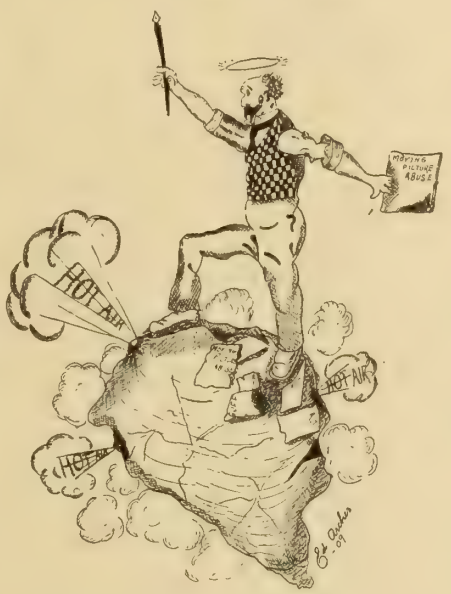

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Length about 574 feet

CANALS OF COPENHAGEN
Length about 295 feet

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The above paragraph appeared in the Moving Picture World on page 361, issue of March 27, 1909, under the caption of "Observations by Our Man About Town," and is the cause of our publishing the above offer. This paragraph was probably published with a view of ridiculing the INDEPENDENT movement and INDEPENDENT exchange. As this article has appeared, we wish to say, as America's Largest Film Exchange, either TRUST or INDEPENDENT, that the facts published are, in the main, true. There are many small wild-cat exchanges representing themselves as being Independent which are really the back door of some TRUST film exchange who are endeavoring to make their "junk" film earn them something.

In securing INDEPENDENT service, Mr. Exhibitor, you want to be sure that you are dealing with an exchange that is INDEPENDENT and buying INDEPENDENT film, and not endeavoring to palm off on you their old Trust "junk" film.

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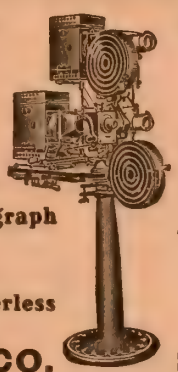

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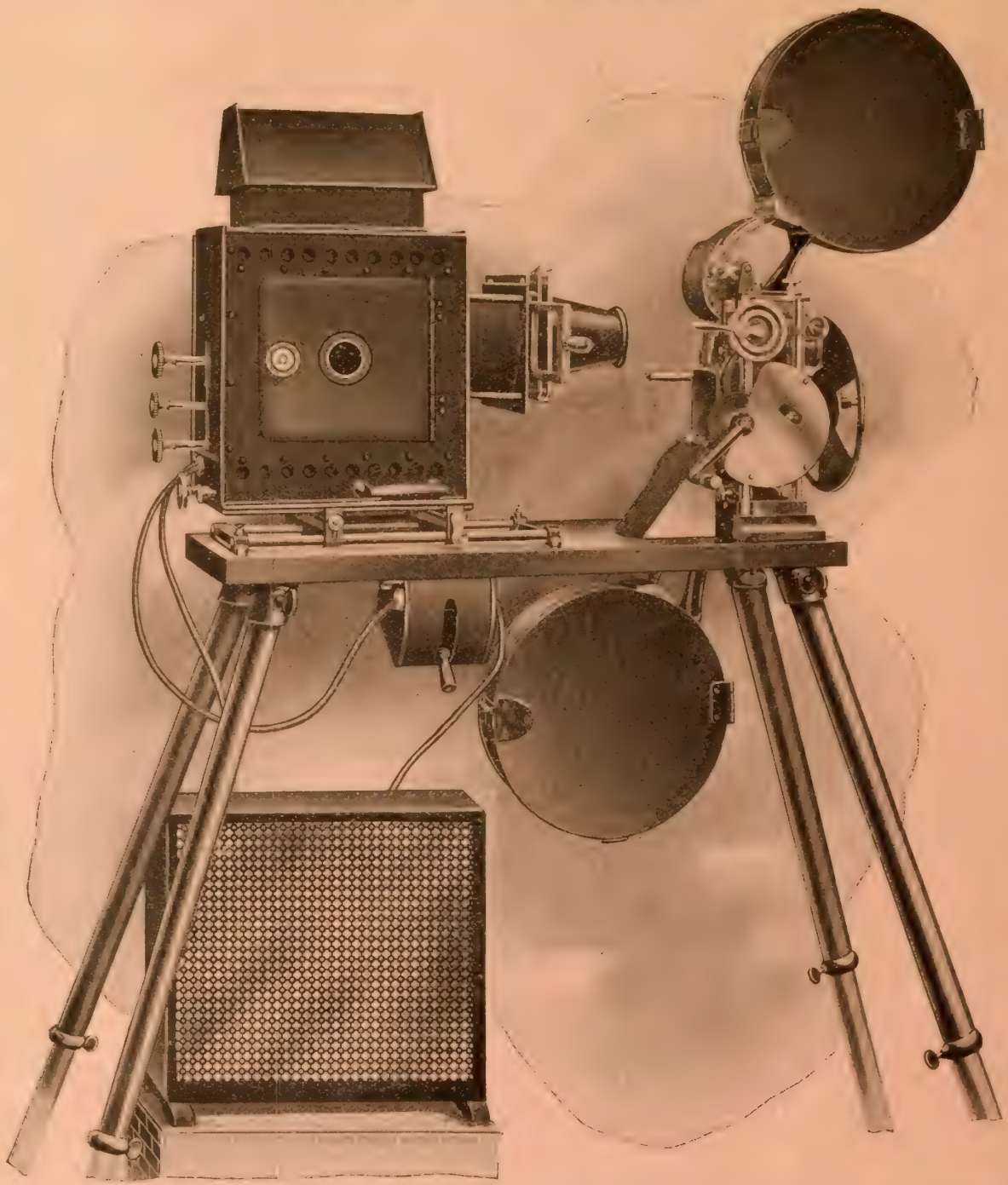

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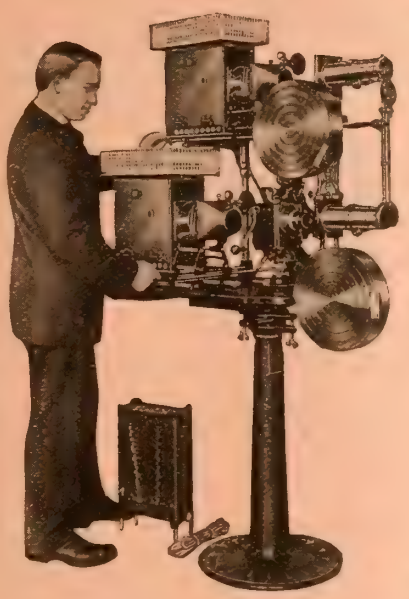

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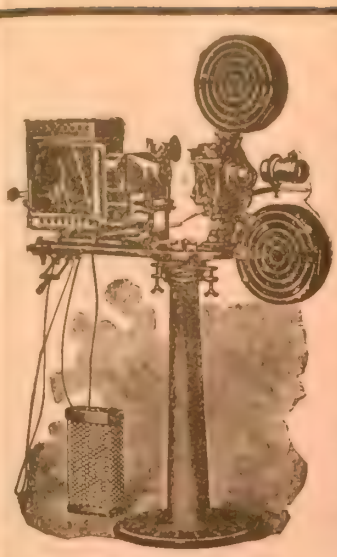

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A English soldier of Puritan days falls in love with a maiden who is an outcast from the community. During an Indian outbreak she braves all danger and brings the soldiers from the barracks miles away, saving the lives of her traducers. Length, 550 feet.

THE DYNAMITE WAISTCOAT

Hans, a German cobbler of a mining camp, whose wife has been annoyed by the town bully, starts out for revenge and gets a good trouncing. Returning home he hits upon a clever scheme whereby the tables are turned and the bully given an unwelcome surprise. Length, 365 feet.

SATURDAY, APRIL 24

THE LOST SHEEP

Picturing the experience of a young woman clerk who forsakes home and friends for a chance acquaintance, only to be deserted herself. She finally returns home, is forgiven, and resolves never again to give up the old friends for the new. Length, 595 feet.

A FAITHFUL FOOL

Two cavaliers aspire for the hand of the Prince's daughter. She loves one while her father favors the other. The latter carries the girl away but is detected by the jester, who informs the lover. Together they effect the girl's release, the jester losing his life in serving the lady so faithfully. Length, 315 feet

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A Fighting Chance
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The Dairy Maid's Lovers
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Kalem Films

Issue of April 23, 1909

Length 865 Feet

"The Northern Schoolmaster" is a powerful story of reconstruction days in the South, and depicts a raid of the Klu Klux Klan. Another great feature is a fire rescue scene which has never been equalled in motion photography.

NOTE—We are now in our new quarters in the Eastman Kodak Building, where we will be pleased to see our friends at any time.

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED APRIL 19, 1909

Lady Helen's Escapade

A pretty comedy drama showing how a lady of quality, becoming bored with the monotony of her life, hungers for excitement and with this in view hires herself out as a domestic. She meets and falls in love with a poor but wonderfully clever musician, thereby turning her wilful whim into a pretty romantic episode.

LENGTH 765 FEET

A Troublesome Satchel

Funny short comedy in which a young man purchases a satchel at a sale of unclaimed express packages and finds it contains a set of burglar's tools. He tries to get rid of it but has a hard time doing so.

LENGTH 212 FEET

RELEASED APRIL 22, 1909

The Drive For A Life

A Thrilling Story of A Woman's Jealousy

This is a most exciting picture story of a young man who upon being engaged to an estimable girl, returns the letters of a former sweetheart with the intelligence. The sweetheart is incited to revenge by jealousy, and poisoning some candy sends it to the fiancee as coming from the young man. He discovers her intentions, however, and after a most thrilling drive in an automobile arrives at the girl's home in time to prevent her partaking of the sweets. The drive is one of the most daring attempts ever done in motion pictures.

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GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"THE POET'S VISION"

Dramatic. Approximate Length, 356 Feet.
RELEASE, TUESDAY, APRIL 20, 1909.

A beautiful and interesting series of comparative views, showing the romance of the ancient and the cruel reality of the present.

A poet in quest of inspiration saunters down the country road, his mind taken up with the beauty of nature, when he meets a phantom spirit which leads him back many centuries and permits him to feast upon the ancient romance and beauty, only to shock him by a rude awakening and realization of the present conditions. Excellent photographic quality.

"TOO MUCH ADVICE"

Comedy. Approximate Length, 638 Feet.
RELEASE, TUESDAY, APRIL 20, 1909.

Our friend Jones has a bad spell of the "tired feeling" and in this condition is receptive to all possible suggestions as to remedies to cure his imaginary illness.

His servants as well as his friends freely offer their counsel and advice, as a result of which Jones takes a hand at gardening, athletics and other sports; he tries the silence and water cures, but all to no avail other than to furnish amusement to his advisors.

His condition grows worse with each effort to regain his health until finally his family physician advises him to refrain from following the kindly suggestions of his friends if he wishes to regain his health. This counsel is faithfully followed and Jones soon performs the routine of every-day life.

"SENTENCED TO DEATH"

Farce-Drama. Approximate Length, 466 Feet.
RELEASE, WEDNESDAY, APRIL 21, 1909.

The prisoner having occupied the death cell is awakened early on the morn of the day of his execution by the prison officials. Every effort is made to entertain the prisoner on the day of his execution. The fresh air, wafting in the cell, instead of cheering him, causes him to fear his catching a cold and he keeps his cell as warm and cozy as possible.

In as cordial a manner as though honored by a visit of his friends at his home he invites his executioners to be seated. Has an interesting chat with them and later he engages in a game of cards which he extends to such a time when his execution, if carried out, will be unconstitutional, and he is therefore pardoned. Intensely interesting and well dramatized.

"MAGIC EGGS"

Magic. Approximate Length, 384 Feet.
RELEASE, WEDNESDAY, APRIL 21, 1909.

An exceptionally clever series of optical illusions in which a basket of eggs and the chef take prominent parts. The chef gets a few ideas on the mysteries of the culinary art and is stupefied by a veritable storm of eggs.

Intensely interesting, amusing and very mystifying. Artistically colored throughout.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"THE SQUIRE and the NOBLE LORD"

Drama. Approximate Length, 436 Feet.
RELEASE, SATURDAY, APRIL 24, 1909.

A magnificent drama, enacted with much feeling in beautiful settings of the Middle Ages. Rosie, a pretty village maiden, is engaged to be married to the squire, a manly fellow, liked by everybody.

The noble lord of the town castle, visiting the village, meets Rosie, and is immediately charmed by her beauty. He endeavors to kiss her for which he receives a merited rebuke from the squire. Enraged, the lord orders the former's arrest and he is carried off to prison.

Rosie consults her friends and then concludes to call at the castle to intercede for her betrothed.

The lord, intending to humiliate the squire, orders him brought forth and then again attempts familiarities with Rosie, not thinking that the squire would presume to resent the insult irrespective of the consequences. A violent encounter is caused and in the struggle the lord falls over the balustrade of the terrace. Before the guards realize what has happened, the squire and Rosie make their departure on a horse, escaping in the shadows of the night.

"FOUND ON THE ROCKS"

Drama. Approximate Length, 549 Feet.
RELEASE, SATURDAY, APRIL 24, 1909.

A group of fishermen are seen seated at a table in front of a resort. The waitress is serving refreshments when one of the men attempts to force his attentions upon her. One of the fishermen intercedes and a fight is on. While the two are belaboring each other one of the older men interferes. The incident is apparently over, but for the malice born in the heart of the younger of the two combatants against the old fisherman, and we see the men take leave from their families to follow their calling. Out on the sea the old man and the young fellow he interfered with are detailed to set the nets. While the older man is thus engaged the young man pushes him out of the boat, and rows back to the vessel, thinking the old fisherman will be drowned. The vessel returning to dock is met by the family of the fisherman and the sad news of the accident at sea imparted, causing great grief. The son, however, vows that he will find his father, and seeking the aid of another the two start out to sea in a little row boat. They scan the shores and are finally rewarded by the sight of a man's prostrate figure on the rocks. When they arrive the son administers a refreshing draught to his father and he revives. The true story is soon learned and together they return to their village where the guilty fisherman is found drinking. When he looks up at his supposedly dead victim he becomes affrighted and seeks pardon, but the police, who have been called, take him into custody, and he is subjected to the penalties prescribed by law for the deed he committed.

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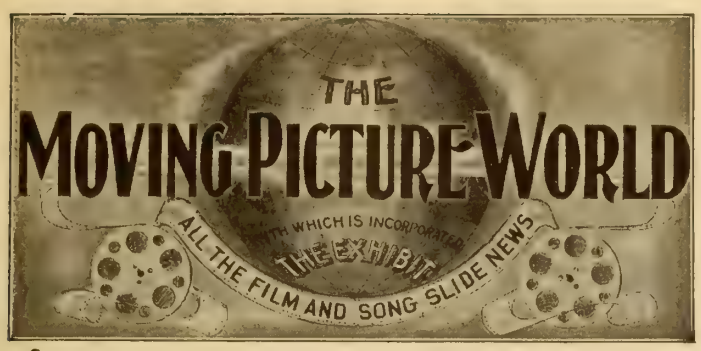

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Edited by J. P. Chalmers.

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Vol. 4 APRIL 17 **No. 16**

Editorial.

At a meeting of the Licensed Manufacturers in New York on Thursday experiments were conducted to decide upon the best method of illuminating the hall while the picture is being shown. It was found after several tests that the best effect was obtained by having green electric bulbs on the lights nearest to the screen and amber color on those farther back in the hall. Shading these so that the direct light did not strike the curtain, it was found that the light in the hall could be so strong that a newspaper could be read without detracting from the brilliancy of the picture. Some time ago we suggested to one theater manager a means of illumination which he adopted with most satisfactory results. It was to string three rows of lights across the ceiling, but shaded with V-shaped reflectors which deflected the light downwards, but kept the direct rays from reaching the screen and also from shining in the eyes of anyone in the audience. Shading the lights from the screen is not sufficient if the direct rays of the lamps strike the faces of the spectators, but it is surprising how much light may be deflected to the floor, where it is most needed, without affecting the picture on the screen.

The manufacturers expressed themselves as satisfied with the progress made by the Patents Company and approved the steps being made toward a better standing for the moving picture business. It was unanimously agreed to abide by the decisions of the Censorship Board and endeavor to make the service of national scope so as to prevent any action being taken by so-called police censorship, as has been done in some cities in the past.

The most important event of the week was the announcement from Carl Laemmle that he had decided to throw in his lot with the independents. Laemmle's office in Chicago and his many branches constitute such a factor in the rental field and his experience is so great that the step which he has taken after much deliberation can safely be taken as a strong commendation of the films that are being handled by the International Projecting and Producing Company. The heavy purchases from this new recruit will give a new color to the statement by Mr. Murdock that his company would be satisfied with one-third of the business.

Wanted: a New F. S. A.

It is three months since the Film Service Association was reduced to a state of masterly inactivity by the drastic action of some of those who had no further use for it and practically put it out of business. Since that time the Association, as we quite expected, has been quiescent. Whatever position it holds in esteem has certainly not been strengthened by the fact that its president has gone Independent. Some of the other officers of the Association can hardly be in sympathy with its negative policy. In other words, the Fim Service Association is like a house divided against itself and consequently must fall, even if it has not already done so.

Not that the need of a representative Film Service Association for the whole United States has passed away. On the contrary, the events of the past two months have shown very clearly that there is more need than ever for such a body to look out for the interests of those engaged in the film business. It is a fact, and in many respects a deplorable one, that at this moment there is not in existence in this country a single body which can fairly claim to be representative of any one section of the film industry. Some of the manufacturers are, it is true, united; here and there throughout the country there are State Associations of exhibitors; but the film renters, except insofar as we have pointed out, are uncombined. Now, we believe, in respect of the renters, that this state of affairs can be quickly remedied, if only a few energetic men, who have the best interest of the business at heart, will get together and reform the F. S. A. on broad, democratic lines and make it representative of the whole country. If this be not done, then the renter will surely find himself between the devil and the deep sea. For it is within the sphere of practical politics that he can be squeezed right out of business, unless he has some reserve of power to fall back upon. He may not be always able to rely on the assistance of independent importers to go to his aid in times of crisis.

It will be interesting to our readers to learn that the film situation in England is practically the counterpart of that which exists in America. The formation of the trust has brought about the growth of an independent section of the trade, and this again has resulted in the establishment of a Kinematographic Trade Production Society, which has been formed to safeguard the interests of all showmen, exhibitors and the trade generally. Its aim is to secure the free and unrestricted continuation of the kinematographic business. All interested are welcomed as members. It is supported by leading exhibitors, showmen, anti-trust manufacturers. The president, vice-president, council, secretary are prominent men in the British film trade, and we know sufficient of them to be sure that this society will carry out the objects for which it has been formed and will defend the rights of its members and freedom of trade.

Surely the American film industry will not lag behind its British competition in asserting its right to exist, to act on behalf of and for its members, and generally to carry out all those things which it is desirable to be done in furthering the objects of such an Association. The time is ripe for the re-formation of the F. S. A., and we suggest that steps to that end be taken right now, instead of waiting until the meeting in Atlantic City next July. We believe if the President took action in the matter he would find himself supported by renters all over the country.

Fire Insurance for Exhibitors.

Last week we briefly announced that the Motion Picture Patents Company had been instrumental in securing a reasonable rate of accidental insurance for licensed exhibitors and renters. Now we learn that by special arrangement with one of the most substantial fire insurance companies of this city the company offers fire insurance that will cover all of the furnishings and fittings, including the machine and film of a licensed theater.

This proposition of fire insurance, as well as liability insurance, is made possible only by the co-operation which the Patents Company has been able to bring about and some corresponding unity of action. Its success will depend upon the number of those who, we believe, will take advantage of either one or both.

If the exhibitor does not desire to cover himself with liability insurance as well as fire insurance, he can take either one, but the acceptance of either or both is essential to carry through this rate. The minimum premium for the first $1,000 will be $35. All over that will be written at 3 per cent. on the excess. The insurance is issued only to licensees, and upon the cancellation of license by the Patents Company the premium paid will be returned pro rata, less 25 per cent.

The offer is made through Mingle & Wood, 165 Broadway, who will issue the certificate upon receiving application. Licensed exhibitors will no doubt highly appreciate this convenience and the moderate terms upon which this insurance can be obtained.

It will be seen from various communications that we have published that the Patents Company is making substantial progress in its policy of materially advantaging the moving picture industry, or that large section of it which is affiliated with the company. Cheap accidental and fire insurance are distinct material benefits, the value of which are obvious. Moreover the information about the progress of the censorship shows that the company is accomplishing good and solid work in this respect, which is bound to exert a most beneficial effect throughout the moving picture field of the United States. Its association with the Liberal Sunday League in supplying educative matter about the liberal observance of the Sabbath is also worthy of commendation.

The Kalem Stock Company, which have been operating in Florida for several months, has now returned and been disbanded. Another company is being organized to operate in a different section of the country.

W. N. Selig writes from Denver that the country around there is under two feet of snow. So we may look forward to seeing some dramas with a real Winter setting and all the natural Wild West effects which are common now to the Selig productions.

The Goldstein Bros. Amusement Company, operating theaters in Westfield, Mass.; Exeter, N. H.; Westerly, R. I., will open a moving picture theater called the Pictorial Subway at 231 Main street, Springfield, Mass., seating about 350. Opening day May 30. Place to cost about $5,000.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER VI.

The Camera.

I am anxious in these chapters to avoid covering ground occupied by the two excellent series of articles for operators and others, by F. H. Richardson, one of which has already appeared in the World, whilst the other started last week. If, therefore, it should seem that there are some practical departments of moving picture making that are not dealt with here, the reader will find them referred to in the chapters on "Plain Talks to Theater Managers and Operators" now appearing. Moreover, I am wishful to strictly confine myself to the results of my own observation and experience.

The taking camera is, of course, an important item in the outfit and whatever type is chosen—for obvious reasons I am unable to discuss the comparative advantages of different types—it should be the best for practical work. The first lesson to be got by heart is that of absolute cleanliness. Before exposure a film should be perfectly clean and free of all particles of dust and other foreign matter. The interior of the camera should be always carefully cleaned and dusted before use and the working parts kept similarly clean, so that no dirty matter is present between the sensitive film and the lens at the moment of exposure. This may seem somewhat unnecessary advice, but it is not so. It is surprising, indeed, how little attention is paid to such a simple matter and how many defects in the negative or positive can be traced to lack of cleanliness and the deleterious influence of ommipresent dust.

After exposure the utmost care should also be taken to guard the exposed film from rough handling, unnecessary abrasions and contact with dust. Often when I have been watching the progress of a sensitive film from its packing tin through the camera into the receptacle that holds it prior to development, I have been amazed at the carelessness of those who handled it. They seem to regard the film as if it was a piece of iron or wood, or some other article, the surfaces of which it was not necessary to protect. It cannot be too clearly pointed out that even the minutest defect on the film when magnified on the screen shows very, very largely, hence again the importance of an almost ideal cleanliness in handling the film in the operations before development.

Here a note may be given as to the surrounding cleanliness, and the safety of the non-actinic light, of the darkroom, in which the film is placed in the camera. Too much care cannot be taken in these regards. The darkroom should be spotlessly clean and the light so safe that no risk of fogging is run. Again, I have observed much carelessness in these respects, and that is why I draw attention to them. A light may be visually quite safe, it may not even actually fog a film, and yet, perhaps, it is not quite safe enough to prevent some sort of slight veiling appearing to degrade the purity of the negative. I wish some of my readers could see for themselves the very scrupulous care which is taken in some sensitive paper and film manufactories to guard those tender surfaces from the action of dirt and too much light. I wish, indeed, that the moving picture maker, who too often is only an intelligent empiric, could have such an experience, then he would realize for himself the

necessity of being as careful in these little details as the manufacturers themselves. It is too often the case that those who make moving pictures are ignorant of the requirements of successful optical projection. They seem indifferent to the fact that more care is required in the manipulation of moving pictures than is the case with stationary pictures and enlargements. From the latter, minute defects can be easily spotted out. In moving pictures, when once the positive is made some defects are almost irremediable, consequently there is all the more need for prevention. With some of those defects and the remedies for them, however, I shall take occasion to deal with in future further chapters. The object of the present one is to emphasize the need of preventing purely mechanical defects—mechanical defects which arise from carelessness, uncleanliness and, if I may say so, the baneful use of tobacco in the work rooms. Smoking should be strictly prohibited whenever a sensitive film is being handled. This recommendation will not conduce to my popularity; but I would like to say that I am an inveterate smoker myself and drop the habit when handling sensitive films.

In the next articles I shall treat of the developing rooms; developing; and the chemical operations of moving picture making.

The New Copyright Law.

The film duper must end or mend his wicked ways by July 1st next, on which date the new copyright law, recently passed, comes into effect. We recommend all interested in the protection of copyrighted moving picture films to procure a copy of this act from the Government Printing Office at Washington. A perusal of the act clearly shows that moving picture films are protectable under two heads—one, under "dramatic compositions," and two, under "photographs"—and that they enjoy the same benefits of copyright as books, periodicals, musical compositions, works of art, reproductions, etc. The act seems to us to be clearly drawn and to give adequate remedies for infringements. An important section of the act provides for means whereby a film may be publicly declared to be copyrighted. The notice may "consist of the letter C enclosed within a circle, accompanied by the initials, monogram, mark or symbol of the copyright proprietor; provided, that on some accessible portion of such copies or of the margin, back, permanent base or pedestal, or of the substance on which such copies shall be mounted, his name shall appear."

Now it seems to us that these provisions entirely cut the ground from under the feet of the film duper or pirate, as the duping or piracy is at once made manifest by a reproduction of the fatal C in a circle, which we assume all film makers will in future put on their films. In the case of the piracy of a dramatic work, such as a film may be copyrighted, the penalty is $100 for the first and $50 for every subsequent infringement. A newspaper reproduction of a photograph can be penalized for from between $50 to $200. It is, therefore, a moot point as to which course a complainant for infringement may take, but it seems pretty clear, however, that adequate protection is given. As we have already said, a copy of the new act should be in the possession of those who are interested in the copyrighting of films.

¶ CAN you afford to miss a copy of the MOVING PICTURE WORLD? $2 per year—52 numbers.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER II.

In handling steam we use the term "pound' to denote pressure. In handling water its volume or quantity is expressed in "gallons."

Electricity has pressure just exactly as has steam in a boiler, but this pressure is expressed in "volts" instead of, as in steam, in pounds. Electric current has volume, or quantity, just as has flowing water, and this quantity is measured, or expressed, in "amperes," instead of in gallons, as is the case with water.

Fix it firmly in your mind that the term "VOLT" MEANS PRESSURE and nothing else but pressure, just exactly as pounds means pressure in a water pipe or a steam boiler, and that "AMPERES" MEANS VOLUME, OR QUANTITY, of current flowing, exactly as gallons would mean the quantity of water flowing in a water pipe. Let me impress upon you that it is of importance to your clear understanding that you get it thoroughly squared around in your mind that electric current has both pressure and volume, exactly the same as has water in a watermain, and that the terms volt and ampere mean in electrical practice precisely the same thing as do pounds and gallons when applied to a watermain carrying water under pressure.

The "ohm" is the term used to express resistance to the passage of an electric current. Current in passing through a wire meets with resistance, just as a water pipe offers resistance to the flow of water through friction. This resistance is expressed in ohms.

The term "Watt" is used to measure the amount of work performed by an electric current. In other words, it means electro-motive force or horsepower. Merely for the sake of convenience the term "kilo-watt" is much used, meaning 1,000 watts. A watt is 1/746 of a horsepower.

DEFINITIONS OF TERMS.

These definitions are the clearest, simplest the writer has been able to discover after a search of many standard works on electricity. He believes that a close inspection of them will enable the average man to arrive at a pretty close understanding of what the terms really mean. At any rate they cannot be put in simpler language.

VOLT: The practical unit of electric pressure, or electromotive force. The pressure required to move one ampere against a resistance of one ohm. The electro-motive force induced in a conductor, usually an armature coil, which is cutting 100,000,000 magnetic lines (of force) per second.

AMPERE: The unit of electric current (quantity or volume). That amount of current which can be driven by a pressure of one volt, the unit of electric pressure or electromotive force, through one ohm, the unit of electric resistance. Such a rate of flow of electricity as would transmit one coulomb per second (a coulomb is defined as the unit of electrical quantity. That quantity of current which would pass in one second through a resistance of one ohm, under a pressure of one volt.). A current of such strength as would deposit .005084 grains of copper per second. The unit rate of flow per second.

[NOTE.—Some writers say that the term ampere does not represent quantity, but only indicates the strength of the current; quantity being represented in coulombs, which means the quantity passing a point in a given time (coulombs equal the amperes times and seconds). This is splitting hairs altogether too fine for the average operator. Technically the above statement is quite true, but for the operator's purpose it is well enough to say that amperes represents quantity.]

OHM (there are several st andards, viz., the Board of Trade Ohm, English Ohm, British Association Ohm, Legal Ohm and the Standard Ohm): The "Legal" ohm is the standard used in the United States, and it is defined as follows: The resistance of a column of mercury (the resistance such a body of mercury would offer to current) 106 centimeters in length, having an area of cross-section of one square millimeter at 0 degrees Centigrade or 32 degrees Fahrenheit. This is now the international value of the ohm.

WATT: The unit of electrical activity or power. The number of watts is numerically equal to the amperes times the voltage. One volt times one ampere equals one watt or 1/746 horsepower. Sometimes called the "Volt-Ampere."

HOW TO MAKE CALCULATIONS.

Knowing the voltage and number of ohms resistance the number of amperes flowing may be determined by dividing the volts by the ohms; as, for instance, having 110 volts pressure and a rheostat offering 3 ohms resistance how many amperes will we get? 110 divided by 3 equals 36 2/3, the number of amperes. Knowing the voltage and number of amperes flowing the ohmr resistance offered may be determined by dividing the volts by the amperes; as, for instance, with 220 volts pressure and 40 amperes flowing how many ohms resistance have we? 220 divided by 40 equals 5½, the ohms resistance offered to current passage. Knowing the number of amperes flowing and the ohms resistance we may find the voltage by multiplying the amperes by the ohms; as, for instance, if we had 3 ohms resistance and were getting 30 amperes of current we would find the pressure by multiplying 30 by 3, which would tell us the voltage was 90.

RULE OF THUMB.

The following formula, known as the "Rule of Thumb," is correct and is very convenient in aid of memory. In this formula I let V equal volts, A amperes and O ohms. Remembering that it is expressed as a fraction and that the line means "divided by" and that with the upper quantity eliminated the two lower should be multiplied together, just cover up the quantity desired and what remains will equal the quantity covered up. For instance: I wish to ascertain the resistance, knowing the amperage and voltage. I place my thumb over the "O" and see that V divided by A will give it.

To find the watts being consumed you simply multiply the voltage by the number of amperes flowing; as, for instance, we have 30 amperes at 110 volts. How many watts? 110 multiplied by 30 equals 3,300 watts. How many kilowatts is that? 3,300 divided by 1,000 euals 3 3/10 kilowatts. How many horsepower is it? One watt is 1/746 of a horsepower, therefore 3,300 watts would equal 3,300 divided by 746 or 4 and 158/373 horsepower.

INSULATION.

This is a matter of the UTMOST IMPORTANCE to which too little attention is usually paid. In too many instances current bills are excessive simply for the reason that there are unsuspected current leakages due to faulty insulation. By this it is not necessarily meant that the wire covering is faulty. Insulation, in its true sense, means keeping the current from contact with the ground, in any degree, at all points.

The earth is the great storage reservoir of electricity, being, it is supposed, filled with electricity at what might be termed zero voltage, even as the ocean is filled with water at no artificial pressure.

When electricity is under pressure its constant endeavor is to escape from the wires into the earth, just exactly as the endeavor of steam confined under pressure is to escape into the air. What the air is to steam the ground is to the electric current. Both lose their pressure by escaping, one into the air, the other into the earth.

We confine the steam with metal plates and rivets, and the higher the pressure the stronger and heavier must these plates and rivets be.

We confine electricity to the wires by insulation, and the higher the pressure (voltage) the more perfect must be the insulation. If there be a small "pin-hole" in the seam of a boiler the steam will still be confined at pressure but some of it will be escaping, thus causing constant waste. If there be a slight imperfect "ground" (imperfect connection between the earth and the wire) there will be a small but constant current leakage, which will tell in the meter and therefore in the current bill. You will thus readily see the necessity for very carefully insulating your wires. Further along I will tell you how to detect grounds.

Air is a conductor of electricity, but a very poor one. It will only carry current at enormous voltage—far in excess of anything used commercially, with the single exception of wireless telegraphy. Air may, therefore, be said, so far as commercial electric current be concerned, to be an absolute non-conductor, and it follows that current cannot escape from the wires by way of the air. Certain substances, such as rubber, glass, porcelain and others, are non-conductors of electricity, and by stringing the wires through the air, allowing them to come in contact with nothing but non-conducting material, the current is confined to the wire, just as is the steam in a boiler by its steel plates and rivets. Wires are usually covered with rubber or some non-conducting composition, thus still further insuring complete insulation and consequent confinement of the current.

But if there be the very least metallic or other current-carrying connection with the earth there will be current constantly escaping from the lines, and this means waste pure and simple. It is the small "ground" (a "ground" is a current-carrying connection between the wires and the earth) that is dangerous to the pocketbook. If connection is such as to carry considerable current it will most likely manifest itself by heating, and may burn off, but the small ground is different, for you can't see it, you don't have any visible evidence that it is there; no one but the meter knows it exists, but all the same it works night and day. The power-house man may know of it through his ground detector, but he won't send any special messengers to tell you, since it is constantly adding to his "bills collectible."

Be very careful, therefore, to have your insulation PERFECT.

Supposedly, in this day of multiplicity of electrical devices, nearly every one understands what a "short circuit," familiarly known among electricians as a "short," is. Nevertheless I will explain the matter. As has been stated, the constant tendency of current is to lower its own pressure, just as steam seeks the open air for the same purpose. The positive wire of a circuit carries the full dynamo pressure, but the pressure of the negative wire is very much less. Current will therefore flow from the positive to the negative the instant any sort of current-carrying connection is established. A lamp is a limited short circuit between the positive and negative, limited because of its internal resistance which is calculated carefully to only allow a certain quantity of current passage. A projection arc lamp is a dead short circuit when the carbons are closed, but the short is controlled by the resistance device (rheostat or compensator) placed in series with it. The true "short," however, is where the two wires of the circuit become joined through contact without any such controlling device. Such a short may be by reason of the two wires coming in direct contact, in which case the fuses will blow or the wires heat and probably burn off. Fuses are supposed to, and by all means should, be small enough to blow the instant such a short is established, otherwise there is danger of the heated wires causing fire. A short may be caused by a loose wire swinging against the opposite conductor or being carelessly thrown across the two. It may be caused by some poor conductor being laid across the two wires, in which case there will be current leakage until it is removed, and this leakage will represent the same waste as would a ground. As a general proposition, however, a short shows itself immediately and whatever damage is done is almost instantaneous.

(To be continued.)

THE KALEM COMPANY'S NEW HOME.

The new offices and factory of the Kalem Company in the Kodak Building, on West Twenty-third street, are now almost completed and they expect to be settled down in their new abode by May 1. The factory layout is a model of neatness and efficiency, and, as new machinery is being installed, we can look forward to seeing Kalem films of even better technical quality than in the past, although they have already earned a high reputation in this respect.

Chelsea 223 is the new 'phone number of the Kalem Company.

THE BAUSCH & LOMB PROJECTION LENSES.

In the little catalogue of projection lenses sent us by the Bausch & Lomb Optical Company, of Rochester, N. Y., the moving picture man will find a lot of information that will teach him how to show good pictures on the screen. The first nine pages of the book are devoted to the optics of the subject, and these are described in such simple terms that any operator of ordinary intelligence can understand them. Another six pages are specially devoted to the various types of projection lenses, which are deservedly popular amongst moving picture operators. We note, too, that the list contains particulars of stereopticons of various forms, dissolvers, etc. This little catalogue should be in the possession of every moving picture man, whom we recommend to send to Bausch & Lomb Optical Company, of Rochester, N. Y., for a copy.

ALL ADVERTISING COPY MUST BE IN HAND BY WEDNESDAY TO APPEAR IN THAT WEEK'S ISSUE.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

Many who are keeping a close watch upon events in moving picture circles, more especially those who are with the Independents, think they have detected a sign of weakness on the part of the Motion Picture Patents Company. This belief is based upon a modification of the rules applying to the payment of the license fee the company exacts from the exhibitors who hire films from the exchanges that operate under the company's contract. After May 3 the license fees will be paid by the exchanges and they will secure reimbursement by adding $2 per week to the bills of the exhibitors. Heretofore the Patents Company has sternly enforced the rule that any exchange furnishing films to an exhibitor who could not show a license or a receipt showing payment of the fee for one rendered itself liable to a fine fixed by the Board of Directors of the Patents Company after a hearing. Several exchanges suffered the penalty and, I understand, that in subsequently avoiding an infringement of the rule and requiring customers to produce a license or receipt they lost some business.

* * *

Looking at the matter from an unbiased point of view the modification of the rule that gave the exchange men no alternative can hardly be called a sign of weakness. The Patents Company loses nothing by it. It really gains, and in this way: It will be remembered that when the company first announced the levying of the license fee it declared that as soon as affairs could be systematized there would be a scale of fees ranging from 50 cents to $2 per week, according to the size of and business done by the various exhibiting places. With the approach of the first of each month the announcement of such a scale has been looked for, but it seems now to be indefinitely postponed. The notice regarding the royalty is clear. The instructions to the film exchanges are: "On and after Monday, May 3, 1909, include in each of your bills for weekly service to exhibitors an item of $2 for exhibitor's royalty in advance for the current week."

* * *

There certainly does not seem to be any weakness about this. It is a practical notice that no graduated table of license fees has been arranged and that a uniform fee of $2 per week is to be collected. It also notifies the exchanges to get busy and turn into the Patents Company treasury on Tuesday of each week the fee due from each exhibitor. The exchanges are made the collection agencies for the Patent Company, and if the collections are not made the exchanges, and not the exhibitors, will have to furnish explanations.

* * *

While some may construe this latest move on the part of the Patents Company as an imposition on the exchanges, those in touch with the latter must know that it is something most of the exchanges have been striving for since the royalty was first imposed, and it is a relief to the exchanges to be allowed to collect the royalty, as the new rule provides. It is well known that from the start certain exhibitors have been unqualifiedly opposed to paying any fee directly to the Patents Company. It has been a matter of principle with them. Hundreds of them have offered to pay a sum equal to the amount of the royalty to the exchanges, but not one cent would they pay direct. It is also well known that many exchanges adopted this course to hold their trade, but they would not do it in all cases for the reason that they were uncertain as to how long certain customers would stay with them, and, consequently, did not wish to run the risk of being out of pocket a month's royalty. Now that the Patents Company has agreed to accept payment in weekly installments the exchange man is on easy street. The exhibitor can still maintain his theory of principle and add $2 per week to what he pays for film service and the exchange can pay the royalty without fear that some other exchange will get the benefit of his outlay for two or three weeks.

* * *

In due time many other modifications by the Patents Company will follow, and the outlook for the film exchanges will be much brighter than it has been for the past eight or ten weeks. The truth of the matter is that the Patents Company when it first started out knew practically nothing of the film renting and exhibiting business, but by frequent consultations with the manufacturers and renters its working force is gradually becoming educated, as it were, and all signs point to an ultimate formation of a more practical system than has marked its operations.

Day after day as I make tours of the nickelodeons the proprietors keep firing at me such questions as: "Well, has the Legislature done anything yet?" "Are we to be closed up next Sunday?" "Has the court decided that case yet?" etc. etc. I thought I put it pretty plain in one of my recent letters that if such inquiring exhibitors would join the association that has been formed to advance and protect their interests they would always be kept fully and authoritively informed on all such topics. A statement made by an exhibitor during the past week fits in here very nicely. He said: "Too many exhibitors are asleep, while the clergy and others who have been attacking the picture shows are always wide awake and on the job. They are the first on deck and always out in force before either the Mayors, Board of Aldermen, the Legislatures, or the courts, while the exhibitors stand idly by and leave the other side of the fight to proportionately a few men." There is considerable truth in that.

* * *

Several exhibitors were complaining the past week that two or three issues of licensed films did not reflect much credit on the makers because the subjects were practically a rehashing of some produced several months ago by their fellow-makers. One of them, "My Friend, Mr. Dummy," was easily recognized as following, in idea, "My Friend, the Dummy." While the story was different the subject as a whole was so closely identical with the original production that it was looked upon as a repeater by those who did not know it was a new production, and several exhibitors felt a little sore about it. These manufacturers must know that there is no law to compel them to turn out two, three or a half dozen subjects a week and that it is suicide for them to attempt to do so when facilities or ideas are against them. True, the exchanges want to meet the demands of the exhibitors and therefore count upon the manufacturers to furnish them with the material to enable them to do it, but if that material is not what it should be somebody is going to suffer. The lines of originality and novelty must be adhered to. Exhibitors won't stand for old ideas in altered form. They can get the old films at cheaper prices if the business is to have a backward trend. The manufacturers frequently tell us that one of the most difficult features of the business is the securing of an adequate supply of suitable ideas for subjects. In view of the enormous amount of subjects that have already been produced and the vast scope they have covered this complaint is justifiable—but only to an extent. The manufacturers are not willing to pay an adequate price for ideas. Bright men with brilliant ideas are waiting for a chance to unload sufficient manuscripts to keep all the manufacturers supplied with material for months, but they will not unload at the prices offered. Many writers have stated that they would and could fill the bill and would like to become identified with that branch of work, but they look for more than nominal compensation for their labor.

* * *

Reviewing trade conditions of the past week as relating to the manufacturers and renters they appear to be at a standstill. Developments indicate neither a decline nor an increase of business in either quarter and the Summer season is fast drawing near, so that no improvement is looked for. This is the forecast based on experience in past years. There may be a change this year. It all depends upon whether or not the "first run" fever is going to strike the country and seaside resorts. In former years the demand for new subjects dropped with the closing of exhibition places in the cities and towns. Old films were good enough for the Summer dates. Perhaps this rule will not work during the coming Summer. Let us hope it will not, for the sake of the people who need the money. Yet I have heard several renters say that the Summer resorts are counted upon by them as an outlet for the films with which they become loaded during the Winter. Every dollar the old films make is a dollar to the good, and more can be made out of them by renting to the Summer resorts at reduced rates than having them lie idle on the shelves. So you see the moving picture business is such a peculiar one that each case seems to have its individual conditions. "Why," said a renter to me the other day, "the old stuff is good enough for me during the Summer. First run is out of question in that season. Who is going to pay for it? Anybody who puts first run by the sad sea waves or under the tent by the babbling brook is going to walk home at the end of the first week and seriously impair his credit."

OLIVER.

MOTION PICTURE PATENTS COMPANY

THEIR POLICY AND PROCEDURE.

Hearing so many complaints from licensed exhibitors and exchanges as to the inactivity of the Patents Company, we called upon the general manager and found anything but inactivity prevailing. "Those kickers," Mr. Macdonald said, "seem to take it for granted that our work was to stamp out all their opposition. What we are doing is more important for the betterment of everyone in this business. We have influenced favorable legislation. We are working for an open Sunday. We have succeeded in getting a low rate of fire and accident insurance. We have discussed with Mayor McClellan his supposed opposition to moving picture shows and pinned him down to three objections: First, the censorship, which is now being handled satisfactorily to all concerned; second, the safety equipment, which his own men will supervise; third, the question of darkened halls, which we have experimented with and find to be unnecessary. We have more than doubled our facilities for supervising the use of our licensed films and the restrictions applying to them will be rigorously enforced. Our publicity department has caused much helpful references to moving pictures to be inserted in the daily papers, and this is only a few of the things we are doing in behalf of the exhibitor and exchanges and which is of more importance than fighting petty squabbles."

This is so, and we noted the general activity and assure our readers that the Patents Company is a factor that will more and more be felt in the field. We understand that the legal department is not lax and that proceedings are now being instigated against infringers of their patent rights and violators of their license agreements.

FIRE INSURANCE.

By special arrangement made with one of the most substantial fire insurance companies in this city, authorized to do business all over the United States, the Patents Company offer **fire insurance which will cover all of the furnishings and fittings, including the machine and film of your theater.**

This proposition of fire insurance, as well as liability insurance, is made possible only by the co-operation which the Patents Company has been able to bring about and the corresponding unity of action. Its success will depend upon the number of those which we believe will take advantage of either one or both.

If the exhibitor does not desire to cover himself with liability insurance as well as fire insurance he can take either one, **but the acceptance of either or both is essential** to carry through this rate. The minimum premium for the first $1,000 will be $35. All over that will be written at $30 per $1,000, or 3 per cent. on the excess. The insurance is issued only to licensees, and upon the cancellation of license by the Patents Company the premium paid will be returned pro rata, less 25 per cent.

The offer is made through Mingle & Wood, 165 Broadway, who will issue the certificate upon receiving application.

THE PATENTS COMPANY AND THE LIBERAL SUNDAY LEAGUE.

The Patents Company has received a letter from Prof. Ernest Richard, of Columbia University, stating that over 40,000 American citizens of the German-American Alliance would support the movement of the Liberal Sunday League. "I can likewise assure you of the sympathy and best wishes of a million and a half of citizens scattered over 40 States, who form the National German-American Alliance incorporated by act of Congress."

The Patents Company is associated with Gen. John T. Cuttting, August Belmont, Alfred G. Vanderbilt, Edward Lauterbach, Samuel Untermeyer, Robert C. Kammerer, Hon. Antonio Zucca, J. H. L. Curtis-Lithchild and other prominent business and professional men who form the Liberal Sunday League, and at the mass meeting in Carnegie Hall on Saturday, April 24, will furnish motion pictures showing how Sunday is observed in various parts of Europe.

THE PROGRESS OF THE CENSORSHIP.

We are informed that the Board of Censorship keeps up its work two days a week at the offices of the Motion Picture Patents Company. Almost a hundred thousand feet of films have been examined to date and only 420 feet have been rejected. At the last meeting, held on April 12, 28 subjects were criticised and only ten feet censored. This shows that the manufacturers have fallen into line and are anxious to produce only pictures that are clean and wholesome. As a matter of record, the nine licensed manufacturers even before the institution of the Censorship Board turned out scarcely any offensive, the case being then, as it is now, a simple one of demand and supply. As soon as the censors cut out a bit of film the manufacturers study the discarded portion and make notes in order to prevent similar mistakes in the future, and as soon as they are able to learn exactly what is desired there is nothing but that kind produced, and the Board of Censorship will go out of existence for lack of work. At the rate the films are being examined and released it will be but a short time when the supply of the entire country will be of the "approved" order and the people who patronize the motion picture theater may do so without fear of shock to their sensibilities.

Replevin Actions.—The Patents Company has doubled its force of detectives in order to carry out its purpose of preventing unlicensed theaters from using licensed films. One of the most notable replevin actions of the week took place on the evening of April 13 when a representative of the Patents Company and a city marshal visited a theater run by Wifbalen, at 407 Eighth avenue. One Vitagraph film, entitled "The Inauguration of Taft," and one Pathe, "Laplanders," were seized.

CARL LAEMMLE INTERVIEWED.

By Our Chicago Representative.

"It was surely a surprise to me to see you turn Independent, Mr. Laemmle."

"Well, I tell you, here's the whole matter in a nut-shell. I was simply compelled to do it in order to keep good faith with the exhibitors. You ought to have seen the letters I have been getting ever since I joined the Patents Company. Why, the exhibitors even accused me of being a party to something that was not exactly right."

"Have you made up your mind that you will be able to take care of the exhibitors?"

"Well I should say so. I didn't take this step without considering it. I have laid awake nights, and I have been trying to figure out which way to turn. I have watched the Independent films that have been issued and I know that I can take care of the exhibitors using my service better than ever. Look at the advantage! They have seen Association stuff for the past few years. Now I have got a chance to show them something they haven't seen before. Fresh stuff, new stuff, different faces, different actions, better and cleaner, and all approved by a Board of Censors, etc. I have waited three long months for the Motion Picture Patents Company to do something, but they were too busy collecting the $2 a week royalty, and in the meantime the exhibitor in the small town was suffering. It hurt like the deuce to see some of my old time friends and customers fall in line with the Independents. They didn't do so right off the reel. No, they stood for the first $10 all right, and when the second raise of $6 came I again explained to them that the Motion Picture Patents Company had been so busy that they were not able to adjust this license fee pro rata. Then, when I just got through explaining to the exhibitors, out comes a bulletin from the Patents Company asking for $8.50 more, covering the month of April. That was the limit."

"Will you take your supply from now on from the International Projecting and Producing Company?"

"Yes, sir, I will. I have seen the stuff and I have convinced myself that they are all there with the goods."

"Do you think you are going to import goods yourself?"

"Import goods? I don't know. I feel sure that Mr. Murdock has made all the arrangements; in fact, I have seen with my own eyes the class of goods he is receiving from the other side. I have seen contracts he has made with the leading manufacturers, and I am frank with you. I tell you that lots of their stuff is far superior to anything I have ever seen."

"What effect do you think this move of yours will have on your business?"

"I was never more confident in all my life that I am going to make a clean sweep."

"What really caused you to go Independent?"

"There is only one explanation I can offer. The exhibitors throughout the country that stuck to my banner through

thick and thin were losing faith in me. The Motion Picture Patents Company promised to elevate the business, promising to give protection to the little fellow in the small town. They promised everything on earth to make things better, and what have they done? Nothing. Is that right? Well, I tell you, I could dwell on the subject for days and weeks, but you see how busy I am. It was a wise move on my part, because this week is starting busier than ever, and assurances are pouring in from friends, customers and exhibitors throughout the country congratulating me upon the stand I have taken and assuring me of their co-operation."

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The Cooper Union is hardly a "show" within the meaning of this department of the "World"; nevertheless, it comes sufficiently near the description to answer my purpose. That purpose, the reader has been told more than once, is twofold. Firstly, to criticise the pictures from their photographic and dramatic standpoint, and secondly, to study the effect which the pictures have upon the various audiences. Hence it will be seen that the Cooper Union is, as they say in England, "a place within the meaning of the act." On Monday evening last there was a public meeting held at the Cooper Union under the auspices of the Censorship Board, whose work has recently attracted so much attention in these pages, and forming, as I did, one of the thousand or more persons who attended, I was able yet once again to get an idea as to the attitude of the public towards the moving picture.

The audience consisted, it seemed, of persons drawn from the working classes, with a considerable leavening of young people. There were several speeches made by Mr. Collier and others, explanatory of the need of the recently formed Censorship Board, and although I am cynic enough to think that such a Board is not assured of any considerable longevity, yet I feel that Mr. Collier and his associates made out an excellent case for its formation. I also gathered there was a disposition in certain quarters to provide "sauce for the goose as well as the gander"; in other words, it is felt that this outbreak of censoring should not stop at the moving picture show, but should take in the more pretentious entertainments on the "Great White Way." If Mr. Collier and his associates bring pressure to bear on the purveyors of histrionic salacity between Twenty-third street and Columbus Circle, they will deserve well of their fellow-citizens.

The speeches were of a familiar type and simply brought out the fact that both the "Trust" and Independent manufacturers were quite agreeable to have their pictures censored and that the scheme was working very well.

During the intermission some pictures were shown. These included the Great Northern "William Tell" and "Copenhagen Zoo," also a kidnapping picture by the Edison Company and an iron foundry scene by Pathe. The large meeting greeted these and other moving picture photographs with every manifestation of pleasure. It was apparent to me that there was a widespread realization, not only of the interest and beauty of the moving picture as it is known to-day, but also in its enormous possibilities. Possibilities that have been outlined in these pages, and in these pages only, during the past few months.

Decidedly the meeting at the Cooper Union made a very material contribution towards the elevation of the moving picture in public esteem.

NOTES OF THE TRADE.

A. C. Hayman has sold out his interest in the Actograph Company and will probably open a licensed exchange in some other section of the country.

The J. N. S. Co., 311 Superior street, Toledo, Ohio (formerly B. L. James, Chicago), have a fine equipment and are prepared to turn out 200 titles per day. They are also making some very nice leader announcements, such as "Ladies will please remove their hats," etc. See their advt. on another page.

The Cincinnati Film Exchange has leased the entire building located at 214-216 West Fifth street, Cincinnati, Ohio, from the Nicholas J. Walsh Distilling Company, to carry on their business. They now occupy the entire third floor of the building, but owing to the fact that their business has increased to such proportions, it was necessary for them to secure the entire building to carry on their business properly. The Cincinnati Film Exchange gave the successful meeting at the Lyric Theater on March 18, since which meeting their business has grown wonderfully.

Some Notable Films

"Wilbur Wright's Aeroplane" is a film that will be issued by Pathe Freres on April 30. It is a remarkably successful photographic rendering of the flights of this world-famous aeronaut and will create great interest. Exhibitors who advertise it as a feature will draw to their shows a class of people who are rare frequenters of these places.

The Great Northern Company's "Copenhagen Zoo."—In the current annals of the moving picture it would appear that manufacturers lay themselves out occasionally to make an extra effort to produce a picture which shall stand out by itself above the general average of their productions, however high that may be. Some instances of what we mean will occur to our readers. For example, the Pathe film, "The Assassination of the Duke of Guise"; the Vitagraph "Napoleon," and others that will rise to memory. They are in the nature of special productions and possibly indicate a level of excellence to which, in course of time, all the work will subscribe. Meanwhile, they must be regarded as special things of their kind, involving much extra labor and cost, perhaps, and not by themselves recouping the manufacturers for the outlay.

But it is all a good and wholesome sign, which we think it our duty to encourage, and therefore, in this weekly series of articles under the above heading, we shall make a point of singling out for special reference any one film which, in our judgment, merits the distinction of separate lengthy treatment. In our pages last week there is one such subject mentioned. This week we have been impressed by an imported film of the Great Northern Company, called the "Copenhagen Zoo." This is a picture which merits close notice, first of all on account of a technical innovation. It is double tinted; that is to say, two tints, greenish and brownish, are neatly used so as to give it a pleasing color effect. Thus the characteristic tint of water is accurately represented; while, as our readers know, the brownish tint may be distributed over a picture so as to produce naturalness of effect. Anyhow, the appearance of the picture so treated is distinctly pleasing.

Now, the study of animals is always a fascinating one with the camera. In stationary photography the entire animal kingdom has been laid under contribution for subjects, as we well know. Indeed, we ourselves have found much congenial "food for the camera" amongst the brutes of creation. Very little, however, has been done in making moving pictures of animals, etc., although in Europe, Oliver Pike, the brothers Kearton, and some American workers have done work of the kind, of which the general public knows little. Hence in introducing this film the Great Northern Company have to some extent broken new ground and the result is that the picture which we saw this week is a distinct success. It pleases young and old, is really educational, and, strange to say, is cleanly amusing; for you get much amusement out of studying the ways and manners of animals. This picture gives, as it were, a panoramic view of a well-stocked zoological park. There are the walrus, monkeys, the gentle hippopotamus, the lordly lion, the Polar bear, both in water and on land, and so on right throughout the little kingdom of these imprisoned creatures. The photographer, whoever he may have been, seems to have carefully studied their characteristic attitudes, and endeavored to portray the individual idiosyncrasies of each animal, and the result is that as one sits and looks at this film and the animals in their natural movements, if artificial environment, one is conscious of getting a very good object lesson in the habits and foibles of the interesting creatures that go to make up the "lower" kingdom of nature.

We think that this picture, which is a very beautiful piece of photographic work, is clearly the outcome of much intimate animal knowledge and will be a success wherever it is shown, for it appeals to all classes of human animals. It tells its own story simply and clearly and is a step in the right direction of the really educative, for it interests while it teaches without preaching, and therefore it produces on the mind an agreeable impression of easily assimilated knowledge. We think the Great Northern Company deserve every encouragement in this branch of their work. At a special exhibition of censored film given to the public in Cooper Union Hall on Tuesday evening, no film received more flattering remarks than this one of the "Copenhagen Zoo." The film will be released within the next ten days

ON THE SCREEN.

By Lux Graphicus.

The haughty Sicilian prince who, in the elegant tonsorial palace of the Cavaliere Zanetti, on Fourth avenue, periodically works on my hair and face, is a careful reader of The World. His comments on its contents are pointed but illuminating. Says he: "Gee whiz, I lik-a to see the renter man who would make **me** pay two dollars a-weeka license to picture trust. No, sir, not for mine-a. Why they want it, eh?" I explain that the money so collected is devoted by benevolent persons towards the uplift of the moving picture industry, legislatively, publicly, privately and otherwise. **To which** the haughty prince retorts by digging the razor viciously into my damask cheek and remarking: "Yah! I do my own uplift-a. Don't forget it-a, Mister Lups Graphimus."

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Vincent—that's the prince's name—is all for freedom, every time, all the time, above and below. "Ze censor man-a, **and** the women-a! Yah! What they know of censor-ing? Your true **arteeste** sees not wrong in ze human form; it is good; it is made by God; if it is bad then God is bad to make it so. In old Rome the **toga wirilis** was short-a; it reach only to the knee. But in New York-a—bah! Ze censors and ze ministers would not have it so because they are ignorant, blind, do not know. They would put corsets on Venus de Milo, and sheat' gown on Diana coming back from chase." I explain to Vincent that other times induce other manners, but this fails to pacify him. He will not be comforted; he is persuaded that Mr. Collier and his friends are not **"arteests."**

* * *

Vincent is apprehensive, too, lest the clarification of the moving picture drama by the 80 Fifth avenue and People's Institute reformers should emasculate it down to insipidity. "For the mollycoddle I have-a no use; no use. I like my meat strong-a. Otello for mine-a. In Otello, you will remember, the jealous man smothers the bad wife. It is classic; it is tragic; it is grand. Would your censor man cut out the grand, the tragic, the classic from the moving picture? If so, then I do not want to see them. I am not-a school children. I am a man, with man's passions. Julius Caesar, too. The Romans—him they killed. Your censors—they will not 'low murder in moving picture of to-day. Why? It takes place; why not show it?"

* * *

I assured Vincent there was sound reasoning in what he said. This week Mr. Mantell is playing the gory "Julius Caesar" at the Academy of Music. Over the way at the Unique under the new censorship a film of the same subject would not be admissible. Bit inconsistent, is it not? "The sight to do ill deeds makes ill deeds done," whether they are shown on a screen or acted on a stage. That the censors find it difficult to draw the line is proved by the fact that the other night Mr. Collier declared they had agreed to pass a "Kidnapping" film. I should not be surprised if these well meaning persons found that they were occasionally contradicting themselves. Vincent, in his wisdom, has put his finger on the weak spot of the scheme.

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There are two bills before the New York State Legislature prohibiting the production of immoral plays. Upon this the New York Dramatic Mirror remarks: "Public opinion—not individual opinion—is the safeguard of public morality as anything in the theater or elsewhere may affect that morality. And there are plenty of laws already on the books to back up public opinion." Exactly what The Moving Picture World has been saying all through the piece. So far the censorship has worked smoothly enough, but with the progress of the moving picture play I foresee trouble. The film makers will claim the same liberty as the theatrical managers; and if they don't get it they'll break away from the association.

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For instance, the next film d'art of Pathe's is "La Tosca." I'm just wondering what the censors will say to it, and if they turn it down what Messrs. Pathe will do. I know what **I** should do. I'd turn down the censors. "La Tosca" is one of Victorien Sardou's masterpieces in which Sarah Bernhardt made, perhaps, her greatest triumph. It is a story of love, hatred, jealousy, revenge and murder. The scene where the woman places lighted candles around the body of her murdered lover is weird and thrilling to a degree. Will the censors stand for it? I hope they won't for then we shall know where we are. Also will they stand for Maeterlinck's "Monna Vanna" when it comes along, as it surely will.

SHAKING DOWN THE SONG WRITERS.

And Incidentally Plugging for Certain Slide Makers.

The moving picture operators and singers in the five and ten cent moving picture theaters, since the traffic in licenses has been stopped, have discovered another way to add to their salaries, and incidentally give their business a bad reputation. The insolence with which they make their demands and the information that they are union operators and singers adds to the presumption that they can make a man pay them for their influence in getting a song sung before the public.

A song writer, or more properly a lyric writer, who has been collaborating with Miss Henrietta Markstein, one of New York's most artistic pianists, started out a few days ago to get the songs, which bore Miss Markstein's name as the writer of the music, sung in the theaters. The songs had been tried out by a number of severe critics and pronounced as strictly first-class. He was armed with two beautiful sets of slides made by one of New York's best known slide makers.

The first place he went to was a moving picture theater above Harlem Bridge. The singer there, a young lady, was willing to put his song and slides on for him, but the operator —more properly the crank-turner of the moving picture machine—absolutely refused to run the slides. The operator asked:

"Who made your slides?"

The song writer told him.

"Punk, punk," said the crank-turner, and then added: "Why didn't you go to ——— ——— to have your slides made. He makes the best slides ever."

All this time the crank-turner had not seen the slides. He then intimated that he might consent to run the slides if a little remembrance was given him.

The next place the song writer struck was a place on 116th street and Lenox avenue. He left the slides there with the singer and three days later he met the proprietor on the street, who told him to come for his slides, saying that nobody could get their songs sung in his place unless they paid him.

At another place in Harlem the young lady singer returned the song to him, saying that she absolutely could not memorize it and that her mother had compelled her to lay it to one side.

The song writer asked her how much it would cost him to have her memorize it, and she smilingly said that she would put it on for five dollars. He told her that was what he thought and that she couldn't sing well enough to make her efforts worth five dollars.

His next experience was at the Harlem Opera House, where he says a fellow who was singing there very stiffly told him that he would put his songs on for $25, but finally agreed to do it for $15 and to see that they were sung in the other theaters of the circuit.

His next experience was at a moving picture show on the west side of Eighth avenue, near Twenty-fourth street. The young lady pianist here is very bad, yet she condemned Miss Henrietta Markstein's music and with the singer told the song writer that his songs were the "punkiest kind of punk." Of course, they did not know who Henrietta Markstein was any more than they knew Verdi. The singer also condemned the slides and asked the song writer who "de guy wuz dat made dem slides?" Then he handed the slides back to the song writer, who, having tied a peculiar knot on the box, knew it had not been opened.

This singer also asked the writer why he didn't go to a certain slide maker to have his slides made instead of "gittin' dem made by an amatoor."

So the song writer went back to his slide maker. He told about his reception and he was frankly told that the whole thing had been an attempt to shake him down and see if he had any coin in his pockets. And that is all it was.

There have been many complaints made of this business of singers, piano players and operators working the shake-down game, and it is only just that they should be exposed. But the business of these same people making a deliberate attempt to injure a slide manufacturer's business and plug for another man is new and dangerous. Not only dangerous to the man whom they try to plug for—as it smacks of the bribe—but dangerous to themselves, as when they join in decrying one man's goods and recommend another's it makes a partnership—or more properly a conspiracy—to injure another man's business. And it is dangerous to their employer, as it makes enemies for him of men he must have as friends.

The slide maker, however, whose goods were decried dis-

missed the whole matter with a "Pshaw," and laughed when he was describing the occurrence to the representative of the **Moving Picture World.** He said: "I am known all over the world for my slides. I have never cut the price to get trade and I have never had any complaints from any customers except those who were up to some dishonest trick. The competition of people who go around bribing moving picture operators and singers and piano players does not worry me in the least. Everybody finds his level, and the public will demand the work of the skilled slide makers—this is shown by the care with which the better class houses select their songs and slides.

NEW THEATER FOR THE BRONX.

A model fireproof moving picture theater is to be constructed on the north side of 149th street, near Third avenue, from plans drawn by George Keister for Samuel E. Jacobs, owner, 135 Broadway, corner Cedar street, who is building the theater as an investment and will lease the property improved. The theater will seat 400 on lower floor and 200 on balcony floor, and will have large exits and all improvements for safeguarding the public. We reproduce the architect's drawing of the front, which shows that the theater when completed will be among the most atractive of moving picture houses in Greater New York.

AMUSEMENT PALACE FOR PROVIDENCE.

A new motion picture house with a seating capacity of about twelve hundred will open soon in Providence, R. I., at 34 and 38 Richmond street. According to the plans now made by Mr. T. R. Bullock, the proprietor, it will be one of the finest in New England. The billiard and pool tables that formerly occupied the hall have been moved into new quarters and it will be the only building of its kind that has so many of the popular sports of the day under one roof—namely, billiards, pool, bowling, moving pictures, vaudeville and illustrated songs. It will be very unique in this way, as it will give our patrons a chance to bring their families to enjoy the theater while they are playing billiards or bowling. As all of the different entertainments are under one roof it does not make it necessary for anyone to leave the building to go from one entertainment to the other. The place will be known as Bullock's Temple of Amusement, the name that Mr. Bullock has used since he opened the place four years ago. Mr. R. B. Royce will have charge of the house and assist Mr. Bullock in the management and booking of the vaudeville. Mr. Royce is well known to the Summer park people and sends greeting to all of his friends. Bullock's Temple of Amusement Orchestra will furnish the music under the leadership of Mr. Geo. Wallace. Mr. Bullock has signed with the Motion Picture Patents Company, so that good pictures are assured. These will be changed on Mondays and Thursdays. It is expected that the house will open on May 11.

Reading, Pa.—The New Victor, at 748 Penn street, erected by Carr & Schad, the well-known amusement promoters, is without doubt the most commodious and artistic home for moving pictures in this city. They give a 50-minute show of pictures and songs—all of the latest. The following details of the construction may interest other exhibitors: The entrance is very artistic. Genuine Italian marble, standing 7½ feet, forms the base of the entrance's sides. Above this are mirrors, while overhead an old ivory effect is used to frame a beautiful panel full of cupids. The front is lighted with 300 tunstant lights, making it extremely attractive. The doors are glass, set in mahogany. Inside brass rails mark the exits and passage ways and also bar off the entering crowd from rushing into the seats. There is also a mirror here at which the women can adjust their hats. The interior

is equally decorative with its yellow and dun effects. Electric lights set in frieze work add to the effect, especially a frame work setting off the canvas. Three hundred and ninety-nine leather upholstered seats make sitting a real comfort. A floor pitch of three-fourths to a foot enables you to see from all parts of the house. The ventilation scheme is excellent. A flue has been built at one end to create a draft. At the center is an exhaust fan capable of changing 40,000 cubic feet per minute, more than the place needs by far. In Summer the doors at the front will be opened and a fine draft created. The operating booth is entirely fireproof. It is set way up at the ceiling and is made of cement on an iron frame. Even the window frame is of iron. The wires are in conduits, the switches and reels in iron boxes. The booth's top opens on the roof and the operator in Summer can open all the top and be practically in the open air.

From Eberhard Schneider, 109 East Twelfth street, New York, we have received a batch of neatly printed catalogues of film developing and printing machinery, rheostats, slides, and of the Miror-Vitæ Projecting Machine, which is said to be flickerless and one of the most durable that is made.

The Eagle Film Exchange, of Philadelphia, are doing a thriving business and have opened a branch in Baltimore. Despite the rumors that the Independents are short of good stuff, the Eagle Film Exchange men can't see it that way and say that the great demand for the subjects, "William Tell," "The Last Days of Pompeii," "Nat Pinkerton," "Lost in the Snow," etc., prove that the exhibitors are appreciating the Independents' work. We did not notice any signs of gloom around this office.

Comments on Film Subjects.

"Festivals in Bankok."—A series of photographs of the King's Jubilee and typical scenes in Bankok. Special permission was granted the photographer of the Nordisk Films Company for this picture.

"The Artist's Dream."—A fantastic picture illustrating the power of money and the misfortunes of the gambler.

"The Magic Purse."—A pretty fairy tale of a young man who quarrels with his parents and his sweetheart and goes out into the country, where he falls asleep and dreams that mermaids and all manner of beautiful damsels are dancing attendance upon him. One presents him with a magic purse which is always full of money. On awakening he repents of his actions and a reunion follows.

"Story of a Calf's Head."—An Eclipse comic which has few elements of humor about it. There is a tangle of love and to get even the disappointed suitor changes the package of sweetmeats and the calf's head which the cook is taking home. Of course there is trouble, and when the suitor comes with the real sweetmeats he gets them thrown at his head. There is really more merriment shown in the picture than is developed in the average comic, but it doesn't always get a laugh from the audience.

"Policeman in Action."—A Gaumont comedy which kept the audience in fits of laughter. It is on the style of "Liquid Electricity," but introduces some new stunts that seem to take well with the public.

"The Winning Coat."—This is an elaborate film from the Biograph studio. The story is that a young man is disciplined for some real or fancied wrong to the king. While meditating over it he picks up the wrong coat and in the pocket finds a letter telling of a plot to kidnap the queen and hold her for ransom. He goes to the designated place at the hour named, secreets himself, and, as the plot is about to be carried out, manages to hold the kidnappers at bay until help arrives. The king forgives him, makes him a knight and gives him the sweetheart he wanted, who was one of the queen's ladies-in-waiting. It is a simple enough story, but the staging and costuming are superb. And in the hands of the capable actors employed by the Biograph people the play becomes decidedly distinctive. The photography is excellent and in every particular the picture is pleasing. It deserves a longer run than one day. The toning might be mentioned as adding especially to this picture, though it doesn't always do so.

"United By Misfortune."—This is an Independent film which has numerous elements of attractiveness, though it is of the depressing type. A father practically deserts his family for the drinking bout. His little girl is blinded by an explosion when building a fire and is taken to a hospital by a friendly tramp who is passing. The father goes to his work, which that day was trimming trees. He falls and is badly hurt and is taken to the hospital partially insensible and is placed in the cot next to that occupied by his daughter, whom he does not know has been blinded. The daughter recognizes his voice and tells of her misfortune. The last scene shows the family united, though with the child forever blind. The photography is good and the staging could scarcely be improved, but the story is not to be commended. It is too depressing. It doesn't amuse, and that should be the primary requisite of a motion picture.

"In the Limelight."—A Gaumont comedy which has some novel elements of fun in it. A street fakir has a machine which will show you what you desire to see. For example, a man wishes to know what his wife will be like and is shown and so on through a number of changes. The fun arises from the fact that the faces shown change constantly and the outlines of figures fade into faces, and vice versa. It is a very attractive film and far above the usual comedy. It is so different from anything hitherto brought out that it is certain to attract attention for a long time to come.

"Charlie Forced to Find a Job."—Charlie goes the limit and is turned out doors by his parents. They find him engaged in various menial occupations and he makes such a show of himself and of them that they finally beg him not to work any more. Some of the situations are amusing, but the Gaumonts have not kept up their usual standard in this picture.

"A Marriage of Convenience."—A Vitagraph drama which has much heart interest. A young artist falls in love with his model and they are to be married, when an uncle of the artist appears on the scene and declares that the young man must marry an heiress whom the uncle has found for him. Notwithstanding his promises to the model he does it. There are some strong scenes, notably the one where the model discovers the truth and slashes the picture of her he has been painting and the one where she gives way to her despair in her mean lodgings. She is last seen about to throw herself from the parapet of a roof. As the young couple leave the church after the ceremony an officer calls the bridegroom away, and here is defect. One may imagine that it is to see the dying model, who, perhaps, did throw herself from the roof, or one may imagine a dozen other things without knowing what is actually the reason. It would seem that this should be corrected. It leaves the story in a muddled state now, and unless this curious tangle is cleared up it seems incomplete. Perhaps this is the work of the censors, who have cut out the climax of the story.

"A Tax on Bachelors."—A comedy from the Vitagraph studio which shows what happened when a tax was placed upon bachelors. There was a proviso in the law that if the tax was not paid by a certain time the bachelor must marry whoever proposed to him first. The old maids' club held a meeting and decided that the bachelors should not pay the tax within the specified time. The bachelors decided they would and started in a body for the tax office with the old maids after them. Fortunately for the bachelors they won the race and the old maids fainted when their hopes were so ruthlessly dashed. It gets a good many laughs and has some really funny episodes.

"An Interrupted Joy Ride."—A comedy from the Edison house which attempts to be funny but fails in all except two situations. It is supposed to represent the difficulties which beset an automobilist who tries to run a machine when he doesn't know how. He has all sorts of trouble and finally is arrested and taken away by the police, sharing the fate of the chauffeur who was arrested for speeding earlier in the picture.

"The Other Fellow, or a Fight for Love."—Two fellows want the same girl and spend a considerable portion of their time fighting over her. It keeps their friends busy separating them. The film is chiefly interesting because of the lively mix-ups the young chaps have.

"Who Needed the Dough."—A Vitagraph comedy which has a bit of novelty in it. A tramp steals money from the hands of a man who is counting it. He takes refuge in a bakery and to save the money hides it in a batch of dough which lies on the moulding board. He goes out penniless and begs a nickle of a gentleman and buys a loaf of bread. Into that loaf has been moulded the money he left in the dough and he is rich again. It gets a hearty laugh.

"After Midnight, or the Burglar's Daughter."—A Vitagraph drama which shows a young woman saved from being run over by a gentleman. She proves to be a burglar's daughter and is an adept at the business herself. She is sent to break into a house and is horrified to discover that it is the house of the man who saved her. She begs for mercy and it would have been granted, but the gentleman's wife appears and, her suspicions being aroused, she secures the young woman's arrest. She serves two years in prison and is released at the instance of the gentleman and his wife. One cannot say much in commendation of this film. It has no particular point, and less interest. The situations do not seem entirely clear and the acting is certainly below the Vitagraph's usual standard.

"A Sound Sleeper."—A tramp sleeps, according to the Biograph funny man, through all sorts of disturbances, including being carted in a barrel to an ash dump and piled on the ash heap. It adds variety to a programme, but the humor is far fetched.

"The Curse of Gold."—A Lubin drama which is a tremendously strong arraignment of the love of money. The principal character is a miser who subordinates everything to his love for gold. He coerces the poor, he drives a young man nearly to suicide, and he refuses his own people the few little things they need. He keeps his money in a vault beneath his house. He enters it to put more money there and a huge beam falls across the heavy iron door, closing it completely. When he realizes his situation he empties his bags of precious gold in his frenzy, but to no purpose. Before him pass in grim procession the people he has wrung the money from and as the last one passes he falls insensible. It is a remarkably strong film, though of the depressing type.

"My Friend, Mr. Dummy."—A Lubin comic which gets some hearty laughs. A young man going home from his club discovers a dummy in front of a clothing store, which

he appropriates and takes along with him. The things this couple do are extremely amusing and the audience is laughing all the time the picture is running.

"Pranks of a Mischievous Kid."—A Pathe film in which the pranks of a lively youngster are very attractively set forth. He gets a number of persons into trouble, but the film ends with him getting his deserts. The switch is being very vigorously applied to his anatomy. The film is lively and in places funny.

"Moonstruck."—A Pathe film illustrating the dreams of an inebriated Perriot. While it is not particularly funny, it is amusing. The Perriot cuts a humorous figure sailing through the air on a stove pipe on his way to the moon. Further it permits the Pathes to introduce that familiar ballet again, though it is unquestionably true that audiences are beginning to tire of that somewhat. Of course if one attends a show but seldom these wonder films with liberal sprinklings of ballets are not displeasing, but regular patrons become accustomed to them and would prefer a change. The film is technically as good as the Pathes' films usually are.

"The Rude Hostess."—Sometimes a simple subject can be made notable by the acting, and in this picture the Biograph actors have achieved a success which is all the more attractive because it is worked out of what might at first thought be deemed unpromising material. The story is simple enough. A gentleman burglar enters a house, opens a safe and extracts therefrom a quantity of valuables and falls asleep, or pretends to be asleep in an easy chair when he hears someone approaching. The woman who enters suspects that there is evidence of something besides a mistake, and manages to detain him until she can ring for assistance and have the police called. Her success in detaining him is one of the best pieces of acting seen in a motion picture in a long time. In fact, both the lady and the burglar are adepts and they do their parts admirably. After it is all over and the burglar has denounced her as a rude hostess as he is led away by the police she has hysterics. This might seem out of place, but it is another of those natural touches for which the Biograph people are notable. The picture is not long, but is admirable because of the excellence of the acting.

"Schneider's Anti-Noise Crusade."—A Biograph comedy which depicts Schneider after he has been invited to respond to the toast "The Ladies" and is endeavoring to prepare his speech. First a trombone in the hands of a husky boy disturbs him. Then it is his wife and her music master practicing on their violins. Next a phonograph breaks in upon him. He gets them all quieted after a time, including the parrot, which had been roused to frenzy by the torments of the boy. Just as he is getting to work burglars enter the house and steal all the musical instruments. Schneider discovers them, and when he finds that they are after the musical instruments he assists them to get away with their booty and even gives them money for taking the noise producing articles. Then he goes back to his speech in peace. It is a clean bit of comedy and is a welcome relief from some of the inane things that pass for comedy.

"Brother Against Brother."—War dramas are becoming popular and the latest from the Selig studio has much to commend it, both from a scenic and dramatic standpoint. The picture opens in a country village store in Kentucky and shows two brothers taking opposite sides in the conflict. Then follow numerous scenes of riding, battles and other war action, all of which are good and are reproduced with considerable fidelity to fact. One of the brothers, the Confederate, is chosen to go through the Union lines with a verbal message. He is captured and the colonel before whom he is taken proves to be his own brother. The spy is sentenced to death at sunrise and is imprisoned in the guardhouse. The brother enters and assists him to escape by exchanging coats and hats with him. A few weeks later the Confederate brother is killed in a charge on a bridge and dies in the Union man's arms. The closing scene is the same store with the widow and the child, and such of the villagers as happen to be present, listening to the story of the death of the Confederate. The battle scenes are realistic and the staging is liberal enough to make them seem actual conflicts, which is more than can be said of all attempts of this sort. The uniforming and other accessories seem to be as true to actual facts as they can be made now. Perhaps the most striking feature of the film is the picture of the sorrow of the women when the men departed for the war and the somber costuming after it closed which tell graphically the result of the strife. Sometimes it is well to stop and think and this picture will make one do it.

"Forecastle Tom."—A Lubin picture telling the story of a lifelong fidelity to a lover which is beautiful to see. Because of a thoughtless lovers' quarrel a man leaves his sweetheart and enlists in the navy. A message which she undertook to send to him never reached him. He consigned a bottle to the waves with a message for her which she received, but before he could return he was killed in an explosion on shipboard. Twenty years elapse and a picture full of tenderness and beauty is shown in which the girl, now grown gray, sits by the fire looking at his picture and reading again the last love note he ever wrote her. While the impression created is saddening, yet there is a suggested purity and strength which redeems it from being depressing. It is a picture which one would like to see more than once. The staging and technical quality are both good.

"Any Port in a Storm."—The Kalem Company has produced a trick film which has everybody guessing. A number of ne'er-do-wells start out to steal a farmer's chickens. He chases them with a gun and they all hide in a barrel. One after another the entire half dozen disappear in the barrel and remain until the farmer passes. Then one by one they come out. To prove that there is no trick about it, the last one turns the barrel upside down and sits on it. It is a very successful bit of comedy and the mystery surrounding the barrel trick is sufficient to increase the interest to the highest pitch.

"A Cup of Tea and She."—An Edison picture which is depressing, though perhaps its dramatic qualities are in a measure compensatory for that feature. A young man falls in love with an artist's model, but his parents object and the girl, to satisfy the man's mother, agrees to make him hate her, which she does by unseemly actions at a Bohemian gathering. The romance ended, a number of years elapse. The young man is seen in his office transacting business as a banker. As he goes out he opens the door of a cupboard and discloses the picture of the girl as she was when he fell in love with her years before. A scrub woman appears, who is seen to be the former artist's model. She opens the unlocked cupboard and sees the picture of herself. Then the banker returns to lock this cupboard. He sees the scrub woman, but does not recognize her, though she does him and almost makes herself known. But he rushes out and leaves her almost paralyzed with grief. The film ends here. Probably it is artistic and one can supply the rest as one's imagination may dictate, but it would leave a better impression if the film allowed them to come together after these years of separation. Technically the film is good, with the exception of a few places, where the photography is weak. The painted scenery waves in the wind in one or two places, but perhaps the casual observer would not notice that.

"The Northern Schoolmaster."—The Kalem film of this week is a true-to-the-life story of the scorn of the Southern gentleman for the negro and of their ill-treatment of a Northern schoolmaster who takes the part of one who is being persecuted. A fire in one of the Southern mansions and the heroic rescue of a young lady by the schoolmaster lets the people see what real courage is in him and they are quick to atone for their past misdeeds. The story is well told, with a little love episode to add interest, and introduces some splendid photography of Southern scenes.

"Confidence," a full reel Biograph subject, received uncommon applause at Keith's Bijou Dream. It is a story that will appeal to a high-class audience and the acting of the principal characters is perfect even to the minutest detail.

"Napoleon, the Man of Destiny," brought out the applause from a crowded Broadway showhouse. Several people in passing out asked when the film would be shown again. It was suggested to the manager that the film should be kept on for the rest of the week, but he launched forth against full reel subjects and said that what he wanted was short comedies so that the house could be emptied and filled more frequently. This is poor encouragement to the Vitagraph Company, or any other manufacturer for that matter, to go to great expense in staging a grand subject which requires a full reel to display.

"In the Days of Oliver Cromwell."—Another film d'art from the Pathe studio which deserves a long run. It is a series of incidents in the life of Cromwell which led up to the execution of King Charles I. The story of Cromwell is too familiar to require repeating, though the touch of romance given to it by the introduction of Cromwell's daughter in the service of the king adds to the interest. The king's defiance of Cromwell is good, while the appearance of Crom-

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Installed with great success in the Alcazar Theatre, 108 E. Madison St., Virginia Theatre, 655 E. 43d St., Chicago, and Princess Theatre, Peoria, Ill.

A Testimonial.

Peoria, Ill., March 2nd., 1909.

CHICAGO PIPE ORGAN CO., Chicago, Ill.

Gentlemen:—I am pleased to say that the second organ installed by your company in the Princess Theatre, just opened by me in Peoria, Ill., is proving also a great success, showing that the people of the smaller cities appreciate its wonderfully sweet music as well as those of the larger ones. No one of the five acts receive the applause that our organ does. I am sure that if the theatre owners knew of the great success I am having on account of the organ, they would not delay in installing one. Yours truly,

V. C. SEAVER.

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Queen of the Ranch

A thrilling story of love, rivalry and jealousy, with the strenuous scenes of Western life.

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A pathetic story of poverty, bravery, kindness, and the reward it brought in after years.

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RELEASED, APRIL 22nd

A School of Love Making

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A Fatal Flirtation

COMEDY

Length 445 Feet

LUBIN'S MARVEL, UNDERWRITERS' APPROVED MODEL

The Machine You Want

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well's Ironsides is well simulated. It is undoubtedly true that the interest in the film lies rather in what it suggests than in what is really told. Like the Napoleon, which was noticed last week, the main incidents in the life of Cromwell are so well known that it is scarcely necessary to repeat them, and these pictures refresh one's memory and introduce Cromwell as he presumably was. The action of Cromwell is good, but there are weak spots in the action of the king, though, as a whole, there is little to criticise in either. When Cromwell's daughter dons the king's outer garments and allows herself to be taken for him the interest is intense. The death of the cavaliers to permit the king to escape is good. The execution is excellently managed. Much is left to the imagination. The former method of actually showing a severed head is omitted and just as the axe is raised the curtain falls. This is right. No more of those grewsome deeds or scenes should mar otherwise good pictures.

"The Specter."—A Pathe which ends without much point and has but little interest even in its best part. A shoemaker's apprentice becomes enamored of a girl whose station is far above his and she laughs at him, indicating that he is poor. He robs his employer, is caught in the act by the man himself and kills him in the struggle which follows. Ever after the young man is followed by the specter of the employer. The last appearance is on a wall on an embankment, over which the specter plunges. And the film ends right there, with the guilty young man in the road. It doesn't seem to tell the whole story, either. Further, the picture leaves the money in the hands of the girl, and nothing seems to happen to her.

"The Rube and the Bunco Men."—Here is some clever caricature from the Essanay studio. A rube and his wife, or sweetheart, land in the city and are immediately set upon by two bunco men. The first thing they do is to sell the rube a wagon and two horses for $25, allowing the rube to drive away with a rig that stood beside the street. Next they offer a house for a horse and wagon and $200, which the rube accepts. The troubles of the rube begin when the owner sends his butler out and rolls them both down the steps. There are numerous funny situations developed as the picture unfolds which cannot be described. It is a good bit of comedy and gives the Essanay funny man, Turpin, an opportunity to display his powers, which he does to good advantage.

"The Chaperone."—A comedy by the Essanay people which gets hearty applause. A father orders a young man out of the house who is calling on his daughter. The young man ascertains that the only objection to him is that the father insists a chaperone must be present. Accordingly he induces a friend to make up as a chaperone and accompany him to the young woman's home. The father immediately makes love to the chaperone and the latter induces him to sign a paper permitting the marriage of his daughter to her lover. When the father undertakes to kiss the supposed chaperone the wig comes off and the identity is disclosed. It is very funny and gets not only hearty laughs, but vigorous applause.

"Under Suspicion."—A Gaumont which shows to what extent little things will lead a jealous person. A mother and daughter are planning for the father's birthday and induce him to leave. He goes away wondering why they wish to get rid of him. They intend to give him a cane and the servant carelessly leaves it where the returning man finds it. His jealousy is aroused and it increases as he discovers evidences of cutting flowers and letter writing. But it is all happily cleared up when they present him with their birthday tokens. It is a touch of life which shows that a good many misunderstandings come about in substantially the same innocent way.

"Give Me a Light" is a burlesque or comedy from the Powhatan branch of the Film Import and Trading Company. Being that it is only the second production of this concern it should not be severely criticised. Highly creditable in some respects, especially in the photography and toning of some scenes, it at least shows an earnest effort to produce good work. The weakness is in the stage management and is especially noticeable in one scene where a bomb is exploded in a sitting-room without disarranging any of the articles of furniture, although it is supposed to blow a tramp through the roof. The story is weak and could be improved by a different ending, such as the tramp plucking the fuse from the bomb and saving the house, which, by the way, is carefully if miraculously preserved to do duty in the next film.

NOTES OF THE TRADE.

Dayton, Wash.—B. F. Kennedy has sold the Lyric Theater to C. M. Davis, who has taken possession.

San Jose, Cal.—L. P. Cota and E. M. Carlson have leased the Lyric Theater here, and are now in charge.

Ottawa, Ill.—Edward Hayne and others will erect a new moving picture theater on Court street.

Chariton, Ia.—W. H. Dewey is making arrangements to open a new moving picture theater here.

South Bend, Ind.—Henry Kraker is making arrangements to open a new moving picture theater here.

Shelbina, Mo.—James Whaley is making arrangements to open a nickelodeon here.

Baltimore, Md.—Carey L. Stockton will remodel the building at 1204 Patterson street into a moving picture theater.

Hutchinson, Kan.—Barney Leigh will erect a moving picture theater at 304 North Main street.

Newton, Kan.—J. A. Miller, of Ottawa, is making arrangements to erect an airdome theater here.

Peru, Ind.—Eugene Questy has purchased the Grand Theater here, and has taken possession.

Aitkin, Minn.—Ed Ludwig, of Gettysburg, S. D., and C. A. Burr, of Sioux Falls, are making arrangements to open a new moving picture theater here.

Lewistown, Ill.—Dr. John Hinde has purchased the Opera House from his father and will make extensive improvements.

Alma, Neb.—F. Retzman will open an electric theater in a building on Main street.

Philadelphia, Pa.—E. W. Detwiller has been awarded the contract to build a moving picture theater at 334 South street for Hirsch & Co.

Cleveland, Ohio.—J. H. Campbell, the Superior Avenue Moving Picture Theater owner, has failed.

Youngstown, Ohio.—Charles E. Smith has purchased the Park Moving Picture Theater, on Champion street.

Bordentown, N. J.—H. A. Lehman's Moving Picture Theater, on Farnsworth avenue, was completely destroyed by fire.

Indiana, Pa.—Ruttenberg & Brett are making arrangements to start a moving picture theater here.

Huron, S. D.—Fred George Sherratt, of Aberdeen, has leased the Reed Block here and will remodel it into a moving picture theater.

Chicago, Ill.—The Western Theater Film Service Company has been incorporated, to deal in motion picture films and operate film exchanges; capital, $8,000.

New York City, N. Y.—A new theater, known as the Grand Suffolk, at 21 Suffolk street, opened its doors to the public. They have secured a seven-day license for the exhibition of motion pictures, illustrated songs and vaudeville.

Springfield, Ill. is to have three new moving picture theaters, which will be situated as follows: 520 East Monroe street, 214 South Sixth street, East Washington street, between Fourth and Fifth streets.

Washington, D. C.—Architects Averill, Hall & Adams are preparing plans for a large amusement resort to be erected at the corner of the old Fourteenth street car barns, by the Arcade Amusement Company.

Cincinnati, Ohio.—The McMahon & Jackson Moving Picture Company has been incorporated, with a capital stock of $10,000. The incorporators are Lorella Jackson, William Stair, Isaac W. McMahon, and others.

Chicago, Ill.—The Chicago Witching Waves Company has been incorporated with a capital stock of $35,000, to buy, sell and operate amusement devices. The incorporators are Ralph N. Ballou, John M. Meyers and Walter K. Miller.

Spokane, Wash.—The National Amusement Company, which operates the Dreamland moving picture theater in Spokane, and similar theaters in Anacortes, Bellingham, Everett, Roslyn and Snohomish, has been placed in the hands of receivers.

Attleboro, Mass.—Thomas Heywood, manager of the Orpheum Moving Picture Theater, located in the Old White Church on Park street, has completed plans to move his playhouse into the Watson Hall, corner of Park and Pine streets.

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Because the International Projecting and Producing Company has given me proof positive that it has the greatest selection of high class film subjects in the world! Isn't it bully!

After an investigation lasting more than eleven weeks, and investigation

that has cost me thousands of dollars, I make the move which 90 per cent. of my customers have been urging me to make, I have notified the Moving Picture Patents company that I want no more of its films. If you care to know some of the reasons, read

MY LETTER TO THE PATENTS CO.:

MOTION PICTURE PATENTS CO.,
New York, N. Y. 80 Fifth Avenue.,

CHICAGO, April 12, 1909.

GENTLEMEN:—Having found by carefully compiled reports that my customers positively will not pay the license demanded by you, and taking into consideration your ultimatum that all customers who have not paid their license must be cut off, I herewith surrender my own license issued by your company and beg to notify you that I shall cease buying films from the manufacturers operating under your rules after April 26. Of course I would prefer to stop buying from you immediately, but I give you the two weeks' notice which you are entitled to if you wish to take advantage of it.

As you well know, this is the result of most careful and painstaking thought and consideration. While I have chafed under many of the arbitrary rules of your company, I have tried to abide by them until I reached my limit of endurance. My letters show that 90 per cent. of my customers (and all of my prospective customers) want me to be more independent that I can possibly be as long as I do business along the lines that you insist upon.

Your latest announcement that the renters shall collect license money from exhibitors, is, of course, absurd. It virtually is an attempt to turn my offices into collecting agencies and is altogether out of the question. I have too much respect for the exhibitors and too much [illegible]

might arrive when I could prove that I had been in the right all along. But instead of showing a disposition to render assistance, your company has thrown every obstacle in my path until it has caused me to take this action. Your company has had a glorious opportunity to do the whole moving picture industry a world of good. For my part I honestly believed you would seize upon it, improve it to the extent of your ability and bring order out of chaos. But you have failed us—you have hurt the very renters whose patronage gave you your best support—you have treated the exhibitors without any consideration whatsoever.

I say this with the friendliest personal feelings toward the gentlemen associated with you. I long ago had time to cool off after some of the anger which you aroused by your methods. I say it without malice or petty spite—and merely as a plain, straightforward statement of cold facts.

I feel that you are entitled to the above explanation as a matter of business courtesy; otherwise would not go into detail on a subject which is, to say the least, disagreeable.

Very sincerely yours,

L H Registered.

Carl Laemmle

President, The Laemmle Film Service.

But there are other reasons for the change, most important of which is

the fact that I can actually get better films and better subjects for you now than I ever could before. There was a time when this was not true—a time when the pictures produced by the Patent company were by far the best in the world. But that condition no longer exists. I have seen scores of the films, which I will hereafter rent to you, and they are marvels of perfection, marvels of photography, wonderful in comedy, drama and tragedy; astonishing in scenic effects and beauty. They are the kind of films I want for my own theatres, and that is a pretty severe test.

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Nothing but a straight business proposition, the best of films, the most reliable service, and prices that are within your easy reach

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The Laemmle Film Service

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SPECIAL NOTICE—ON SATURDAY, APRIL 17 (this week), I will open A NEW OFFICE IN DENVER, COLORADO, completely equipped to do an enormous business right off the reel! I will also have thousands of dollars worth of new film in my other offices in

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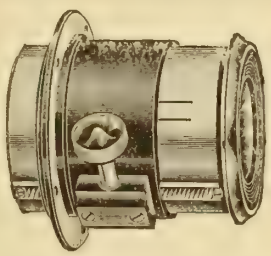

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Please mention The Moving Picture World when corresponding with advertisers.

Broadhead, Wis.—Bert Stephens has sold his interest in the Electric Theater to his partner, Mr. Beatty.

Dyersville, Ia.—Henry and Anthony Lippert have opened a five and ten-cent theater in the Lippert Building.

Los Angeles, Cal.—E. A. Fischer has sold his theater on First street to G. M. Schmidt and G. B. Warren.

Cherryvale, Kan.—Mr. Gay has purchased the interest of J. F. Gilstrap in the Jewel Theater and is now sole proprietor.

Kokomo, Ind.—Harry Elliott will erect a new theater and roller skating rink at Greentown.

Leon, Ia.—L. P. Van Werden and C. L. Vanoostrand will open a moving picture theater here.

Baltimore, Md.—The Dixie Amusement Company will erect a $15,000 moving picture theater at 312 West Baltimore street.

Cincinnati, Ohio.—Louis Mecklenberg is planning to erect a new moving picture theater here.

Crystal Falls, Mich.—E. J. Bregger will erect a two-story theater here.

Fremont, Neb.—A. M. Beardsley has purchased the Lyric Theater here, and has taken possession.

Fremont, Neb.—A. M. Beardsley has bought the Lyric Theater from Boyd Burrows, and has taken possession.

East Liverpool, Ohio.—L. J. Herron is planning to erect a first-class vaudeville theater here. Estimated cost is $50,000.

Bartlesville, Okla.—J. W. Hoffman is making arrangements to start a moving picture theater here.

Williamsport, Pa.—Mears & Cupp are erecting a moving picture theater on Diamond square.

Reading, Pa.—James Jacobowski has purchased J. G. Wolf's interest in the Star Theater, at 547 Pennsylvania street.

Louisville, Ky.—The Avenue Theater has changed its policy from a melodramatic playhouse to a moving picture and vaudeville theater. Frank Shriner is the manager.

Louisville, Ky.—Jackson Amusement Company opened its new enterprise to the public at Jackson and Market streets. It will be run as a first-class moving picture house.

Milwaukee, Wis.—Frank W. Trottman and Herman Fehr have purchased a property on Grove street upon which a new theater will be erected.

Chelsea, Mass.—The Gordon Amusement Company, of Boston, has had plans prepared for the erection of a large vaudeville theater here.

New Milford, Conn.—The Star Moving Picture Palace has been purchased by Frank Whitney and John Raifstanger, who have taken possession.

Monroeville, Ind.—The Pearl Amusement Company, of Fort Wayne, is making arrangements to establish a new moving picture theater here.

Williamsport, Pa.—The contract for Frank I. Wilson's proposed new moving picture and vaudeville theater, to be erected on East Third street, has been awarded to H. Jacob Gehron.

Chicago, Ill.—The College Theater Company has been incorporated, with a capital stock of $6,000. The incorporators are Vincent H. Gore, William J. Gallagher and Louis I. Montovitz.

East St. Louis, Ill.—The Family Theater Amusement Company has been incorporated, with a capital stock of $2,000. The incorporators are E. T. Cash, F. J. Steger, V. B. Cash and others.

Hutchison, Kan.—Hutchison is to have a new moving picture theater, which will be erected at 304 North Main street, under the proprietorship of Barney Leigh.

Mt. Auburn, Cincinnati, Ohio.—Louis Mecklenberg, who for many years has conducted bowling alleys at Highland and University avenues, is remodeling his place to be the home of a moving picture theater.

Hannibal, Mo.—The Nickelodeon, a moving picture theater at 205 North Main street, has undergone many improvements under its new manager, O. D. Reese, and is receiving the liberal patronage of the many amusement seekers of Hannibal.

Brooklyn, N. Y.—Plans are being filed for the erection of two new theaters in the Bay Ridge district of Brooklyn: (1) The Amphitheater Company's playhouse, which is to be built at Forty-ninth street, at a cost of $35,000. It will be devoted to moving pictures and vaudeville. (2) The Field's Theater, which is to be larger and more costly, will be erected at Sixtieth street and Third avenue.

Cameron, Mo.—Daniels & Ward have sold their moving picture theater, the Dreamland, to F. W. Giffert, of Tulsa, Okla.

Baltimore, Md.—The first Independent house on Baltimore street is the "Gem," at No. 714. John H. Heinz is the new proprietor, having bought it from W. G. Spurrier. Before making his choice of service, Mr. Heinz made a personal call on J. J. Murdock and satisfied himself that there would be a plentiful supply of good Independent film. Competition is so keen in this section that Mr. Heinz made a wise move in starting in with an exclusive service.

Savannah, Ga.—By the first of next month the city of Savannah will have two more moving picture houses. Frank and Hubert Bandy will put up in the next week or ten days an airdome. The house will hold from a thousand to fifteen hundred people. It will be located in the heart of the city and will run moving pictures and vaudeville. The prices will be 5 and 10 cents. Paul Conida, of this city, will soon put up over his confectionery store a roof garden. The store is on Bull street, one of Savannah's main streets, and will be known as the "Athenaeum." Mr. Conida, when seen, stated that he would run moving pictures and vaudeville, would charge an admission that would please all and would seat from two thousand to twenty-five hundred. The house will be opened by the first of May. The Orpheum Theater will put on during the coming month a roof garden; it will be placed on the buildings next to their theater. The Savannah Theater has been rented by Jake Wells, of Virginia, who will run vaudeville and moving pictures during the Summer months; the prices will be 5 and 10 cents. Hubert and Frank Bandy have sold out the Lyric Theater in Macon, Ga., to Dan Holt. Robert Sullivan, the efficient manager who went from Savannah there, has returned and will have charge of one of the airdomes that are being put up in the city.

Edmonton, Alberta, Canada.—Within eight months three moving picture shows have started up here. The oldest, the Bijou, is no doubt doing the largest business. A few weeks ago the Grand Theater, which formerly had been a vaudeville house, changed its front at a thousand dollars expense and runs straight pictures now. Last week, one afternoon the operator at Grand during matinee leaving lamp house door open, a spark from carbons dropped on a reel of film lying on stool and the operator became excited and carried reel down from operating room to the cellar, to reach water supply, he said. The fire department was called. Several hundred dollars damage to building. Grand has since reopened. The Nickelodeon claims to be paying expenses, too. The two vaudeville houses, Orpheum and Empire, run a reel of pictures on each program. The three moving picture shows run daily matinees and evenings, change twice a week, three reels and an illustrated song for ten cents. All houses report increasing business, as travel is beginning to come this way for the season. While competition is keen between the various houses, yet there exists a feeling of the best good-will between various proprietors and employees. As elsewhere in Canada, there are no Sunday shows at all. Picture shows pay a license of $100 yearly. Rents are high. Understand the Grand proprietor refused an offer to lease for $275 a month; seating capacity about 280. Population of Edmonton is about 22,000.

COMMENTS ON FILM SUBJECTS.

"The Interrupted Romance."—A Pathe comedy which illustrates some of the difficulties into which a young man fell who was trying to tell a girl how much he thought of her. It ended in his getting into so many fights that he was stripped nearly naked and anotheer fellow ran away with the girl. It is funny and the audience laughed vigorously at the ardent wooer's discomfiture.

"William Tell."—In this film the Great Northern people undertook an ambitious piece of work which they have carried out successfully. It may be questioned, however, whether the average audience understands who William Tell was, or what he is reputed to have done. The story is not in the late reading books, hence is not so well known to the present generation as it was to the older ones. The main features of the old story are reproduced with fidelity to the legend, but it is true that unless one is familiar with the story the picture would be practically meaningless. The sub-titles help, but they do not make it entirely clear. As a stimulator to memory and an encouragement to research the film has its uses. Technically it is up to the Great Northern's standard, only more so.

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"Nobody Knows Where John Brown Went"
"The Longest Way 'Round is the Sweetest Way Home"
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It may be that your screen has been covered months ago by kalsomine or some other product that is unfit to project a picture on.
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You will note the disappearance of the Yellow out of the light, and you will project a picture pure **Black** and **White** instead of Yellow and Brown. A fine photographic reproduction the results. A $3 00 carton covers 150 square feet.
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CURTAINYLINE is not a WHITEWASH
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But It Is
A Light-Absorbing Fireproof Paint
The greatest discovery ever made for a curtain covering!
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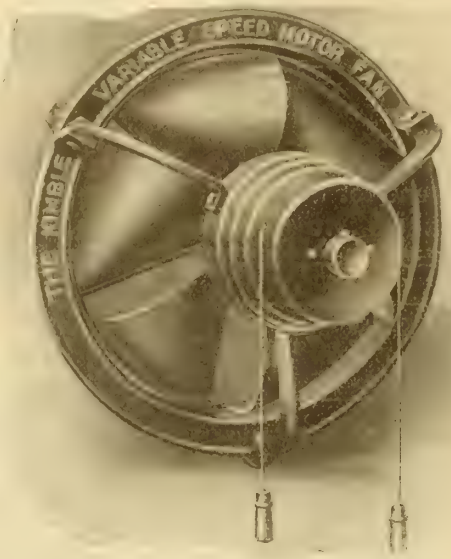

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Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Harry Kelley, 15 Market street, Lynn, Mass. Wishes permanent position as A-1 operator or up-to-date manager and repair man. Mass. license, 5 years' experience and best of references. At liberty after May 1.

C. C. Durkin, care of Majestic Theater, Shamokin, Pa. At liberty. Experienced operator; age 20; member T. M. A., Lodge No. 92. Would take theater or go on road.

Manager—Experienced and reliable in moving pictures and vaudeville; A-1 press work, baritone singer, lecturer and producer; reasonable salary; good references; responsible parties only. C. W. Lawford, Rutland, Vt.

Edw. C. McCabe, 26 Lawn street, Roxbury, Mass. Experienced operator, licensed. References.

Experienced Licensed Operator of ability, can do repairs, first-class credentials, wishes position with reliable house. Address, Moderate, care Moving Picture World.

Jacob Beskind, 248 Second street, New York, operator, four years' experience, reliable and trustworthy. Will go anywhere.

Wm. C. Quinlan, care Mooney's Theater, Fall River, Mass. Experienced operator desires steady position.

L. S. Hayden, Morgantown, W. Va. Operator and illustrated song singer desires steady position.

C. D. Franton, 4 Market place, Annapolis, Ind.

P. A. A., 216 South Ninth street, Brooklyn, N. Y.; experienced operator and electrician; ten years' experience; married; sober and reliable. Has N. Y. and Mass. license.

Competent and Reliable Manager wishes position to manage moving picture or vaudeville house. Address L. Hoffmann, 353 East Third street, New York City.

Practical Moving Picture Man, wishing to go South for the Summer, would like to hear from anyone wishing manager. Sober and reliable man. References. B. G. Williams, Dubuque, Ia.

John A. North, Punxutawney, Pa. Operator; three years' experience.

Bert Eichelberger, 4317 So. Main street, DuBois, Pa. Operator; can repair machines and manage show.

N. Hayde, care of Y. M. C. A., Boston, Mass. Operator.

Bernard Corbett, 67 Walnut avenue, Norwood, Mass. Experienced operator; Mass. licensed; strictly temperate; will go anywhere; capable of managing house.

A. Bell, 203 Miami street, Urbana, Ohio. Expert operator and manager.

R. W. Vaughan, care of Lubin Theater, Richmond, Va. Experienced operator and electrician; sober and reliable.

Lecturer, Talking Pictures, Promoter and experienced manager at liberty. Strictly sober. Geo. Walker Brydgen, 233 E. Ontario street, Chicago, Ill.

CORRESPONDENCE.

DON'T ALWAYS BLAME THE MACHINE.

Delphos, Ohio, April 6, 1909.

Editor Moving Picture World:

Dear Sir—I am using a remodeled Edison Exhibition machine (nearly all parts new), which at times drops pictures by the dozen, then steadies down and works fine for the rest of the subject, but always drops and steadies at the same places. I have had a number of years' experience, but never had the like happen before. A SUBSCRIBER.

[The trouble you complain of seems to be caused by irregular perforation in the film used and also by poor joints. The fact that the film is steady for a period would indicate that the mechanism is in good working order.—Ed.]

MR. SEELY, PLEASE EXPLAIN.

New York, April 9, 1909.

Moving Picture World,

Gentlemen—Will you be good enough to publish in your paper that a certain operator known as LeRoy Seely, who was employed by the Brooklyn Comedy, 194 Grand street, Brooklyn, has been entrusted with four reels of film, containing the following subjects: "Oh, Rats!" "Hard to Beat," "Ted and His Little Sister," "The Tramp," "At the Altar," "Turning Over a New Leaf," with which he has disappeared?

We feel that by publishing this case it will avoid the possibilities of his disposing of them to advantage and also discourage any future attempts of this kind.

Yours very truly,

THE GREATER NEW YORK FILM RENTAL CO.

P. S.—Mr. Seely's address was 4820 Fifth avenue, Brooklyn, and he is operating on card No. 1084. These reels were entrusted to him on Tuesday, April 6.

REMOVAL NOTICE.

Brooksville, Me., April 16, 1909.

On account of the fine quality and artistic coloring of our travelogues and lecture slides we have earned a well-deserved reputation, second to none, over the greater part of the United States and Canada. We are, on account of the reputation, receiving letters nearly every day from music publishers far and near asking us to illustrate songs for them. So great has become the demand that we have decided to move our business into a section of the country where natural scenery abounds—lakes, rivers, mountains, rustic bridges, forests, old mills and marine views—and make song illustrating another feature of our large and growing business.

The same careful and artistic work will be continued on our travel and announcement slides that has always existed. Our mail orders for special work will be filled as promptly in the future as in the past. If our slides have always pleased you, we aim to still please you more by giving you illustrations for your songs that will draw people into your houses instead of sending them out. In the future our address will be

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W. S. WALKER, Manager.

MOVING PICTURE OPERATORS' BRANCH, LOCAL 35, I. A. T. S. E.

All operators of the Local are requested to attend the next regular meeting at their rooms on Monday, April 19, 1909, at 12:30 midnight.

Business of great importance will be transacted.

At the last meeting, held on April 5, we had initiated and received into our ranks ten candidates; we hope to receive about fifteen at this next meeting.

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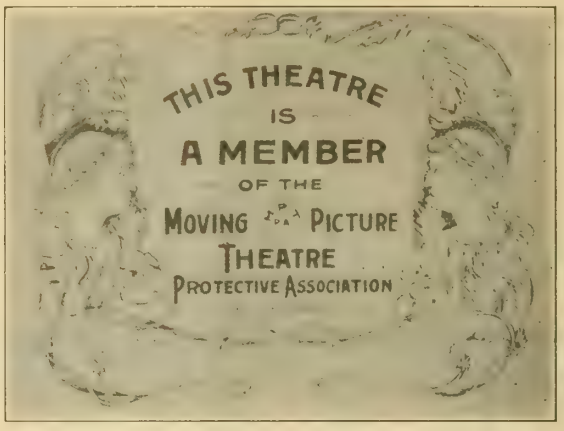

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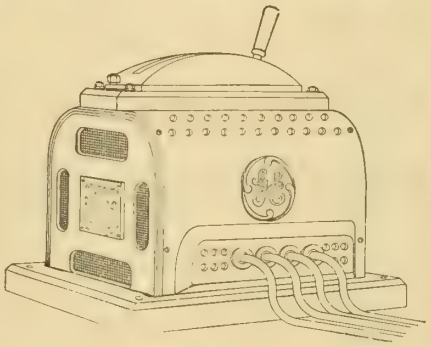

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NEXT WEEK'S SUBJECTS:

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THE WOOD-CHOPPER'S CHILD
Dramatic
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Shipment, April 23, 1909

WHO'S WHO
Comedy
No. 6450 Code, VENTRUDO
App. Length 900 feet

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BIOGRAPH COMPANY.

A TROUBLESOME SATCHEL.—This comedy demonstrates the old maxim "a bad penny is always turning up," for it seems impossible for our friend Brown to get rid of the odious handbag. At a sale of unclaimed express packages the satchel looks good to Brown and he purchases it. Upon opening it he finds it contains a full set of burglar's tools. Well, here is a fine predicament for an honest man so he endeavors to get rid of it, leaving it behind him at several places, but it is always returned to him by some kindly disposed and well-meaning person. In desperation he seeks a secluded spot in the park intending to deposit it in the shrubbery. On the way he is followed by a couple of crooks who hold him up just as he is about to drop his "elephant." They take his money and valuables and also the satchel, which they open at once and learning its contents, immediately return his valuables and money—shaking his hand, with the expression, "Why, one of the Brotherhood." Length, 212 feet.

LADY HELEN'S ESCAPADE.—One of the most irksome conditions in life is to be in possession of everything one's heart may desire—and then some, for it is only life's struggle that makes it interesting. Prizes gained without effort are never valuable, and, though we don't appreciate it, the longing for something makes existence sweet; hence if one has everything there is nothing to long for. Such was the condition of Lady Helen, who had everything she could wish for, and in consequence felt very much bored. In her ennui she longs for excitement, for some new sensation, but in vain, until looking over the newspaper she is seized with an irresistible inclination of going out to work, so incognito engages as a domestic in a boarding house. Here she makes a ludicrous attempt to cook, etc., and of course, being totally ignorant of the culinary art, meets with meagre success. However, her pretty face and ill-concealed refinement make such a strong impression upon the male contingent, that they make no complaints at her cooking, and would have taken even poison if served by her fair hands. Two hallroom boys are particularly smitten. Among the boarders there is a talented musician, and his gentle manners and wonderful talent appeal strongly to Lady Helen. He on the other hand, not knowing of course her true self, falls in love with her. All this is most agreeable to the women folks, who at once conspire to rid the place of her, which one brings about by having her accused of the theft of the musician's violin. He, of course, believes her innocent, but she is discharged nevertheless. Lady Helen is so moved by the poor fellow's kindness, that she interests herself in his behalf and secures for him a position as a director at the Conservatory, for which he calls to thank her and finding her a lady of quality would shrink humbly from her presence, but she will not let him for she too loves him. The subject as a whole is a decidedly amusing comedy drama, with a pretty love story running through it. Length, 765 feet.

THE DRIVE FOR A LIFE.—A thrilling story of a woman's jealousy. It is said that jealousy is love, but it is not so; for though jealousy be produced by love as ashes are by fire, yet jealousy extinguishes love as ashes smother the flame, and an illustration of this is clearly shown in this Biograph subject. Harry Walker, a wealthy young business man, had been carrying on for some time a flirtation with Mme. Lebrun, a young widow, who, though he fancied as a friend, had not considered her very seriously. She, on the other hand, had mistaken his platonic attentions for love and when he informs her of his engagement to marry Mignon Parsons, she flies into a jealous rage, threatening dire vengeance. Walker does not appreciate the strength of her avowal, and leaves, promising to return to her her letters in his possession. But Walker little knows the fury of a woman scorned, and she at once sets to work to wreak a vengeance that is as cunning as it is terrible. Procuring a box of the choicest candy she injects a drug into each particle, and writes a note, cleverly imitating his handwriting. These she sends to Mignon who resides about ten miles distant, by a messenger boy. Some time after Harry calls in his automobile with the letters. These he gives to Mme. Lebrun, who goes to her boudoir to get his letters. While she is absent he sees the evidence of her treachery on her writing table. On her return he accuses her and she taunts him in his apparent helplessness to rescue his fiance from her impending danger. Here he is, ten miles away, and the messenger, who has much the start of him speeding by railway towards the goal. Hurling the woman aside, with an invective of denunciation, he rushes to his automobile and commands the chauffeur to drive on, disregarding all speed laws, for it is life and death in the balance. On they go like mad through lanes, around curves, over hills, slowing up for nothing. At one point in the journey a toll gate is closed, but it proves to be no handicap, for they come on relentlessly plowing through the obstacle, smashing it into pieces. At another point a farmer's wagon is seen trolling slowly across the road, and the auto coming on at a furious speed, hits and demolishes

it, and passes leaving the poor farmer ruefully gazing upon the wreck. On, on goes the auto until Mignon's house is reached. But the messenger boy has arrived, delivered his charge and departed. The box is open, the note is read, and the first luscious confection lifted to the lips, when Harry rushes in, dashes the candy to the floor and folds the amazed Mignon in his arms—"Saved." Length, 940 feet.

EDISON MANUFACTURING CO.

THE WOOD-CHOPPER'S CHILD.—Synopsis of scenes: A sturdy wood-chopper, living the simple life, far away in the North Woods—happy in the companionship of a faithful wife and beautiful child, returns from work to find a false friend making love to his wife.

A terrible scene ensues in which the wrath of the wood-chopper nearly causes a murder. The villain barely escapes with his life and departs swearing to have vengeance.

Watching his opportunity, he waylays the wood-chopper's child on her way to her father—at work in the woods—with his noon-day meal, and leads the little one away.

Forcing his way through the underbrush, seeking the recesses of the forest to hide the child safe from pursuit, he misses his footing on a rocky ledge, falls to the bottom and lies helpless with a broken leg.

The child, moved to pity, binds up the fracture as best she can; makes the villain as comfortable as possible during the night, and, in the morning, starts to obtain assistance and endeavor to find her way home.

The father and mother, nearly crazed with fear and apprehension, gather their friends and organize a search for the lost one. We find them in the morning at home, hopeless with despair.

Suddenly the little one bursts in upon them—their joy is unbounded. The father is appealed to by the child to hasten to the injured man's aid; vows he will let him die first—but, in the end, the child has her way.

We see the power of a child's faith and love. The father reaches his enemy's side in time. Carries him home, where is he nursed back to health—a changed man and ever after the champion of "The Wood-chopper's Child." Approximate length, 900 feet.

WHO'S WHO—Synopsis of scenes: After twenty years' absence the captain returns—a letter announcing his arrival is sent to the home of his brother, George Morgan.

Kitty, a maid in the household, is the sweetheart of the captain's messenger, the mate; at the meeting, vows of affection are renewed.

Mrs. Morgan and her daughter, who have never met the captain, anticipate his coming.

Responsive to his brother's invitation, the captain hastens to the reunion. On the way he rescues Kitty from the insults of a tramp. Accompanying her home, his heart is ensnared, and, under the subtle spell, he accepts her invitation into the kitchen.

Left in charge of the ship the mate hears the call of "Cupid"—he leaves his post; his serenade to Kitty interrupts the lovemaking of the captain, whose dignity is offended at her suggestion of concealment.

Diplomatically she tells of her lover's murderous pugilistic inclinations; the captain, alarmed, becomes a willing captive in the cupboard.

The mate's lovemaking is of short duration. Roguish Kitty garbs him in the captain's new coat. He finds a letter in the pocket that reveals the coat's ownership. He trembles with fear.

Explanations are interrupted by Mrs. Morgan's entrance—she mistakes him for the captain—his hesitant explanations she considers a joke; bewildered he is led to the sitting room and showered with attentions.

Mr. Morgan's arrival announced in the hallway fills him with terror—watching his chance he hides under the table. Meanwhile the captain, insane with rage, smashes his way out of the cupboard—entering the sitting room he attacks his brother by mistake—their recognition terminates a lively encounter.

The panic stricken mate is dragged from beneath the table—explanations made, the mate's negligence forgiven and all join merrily in the brothers' reunion. Approximate length, 900 feet.

ESSANAY FILM MFG. CO.

ONE TOUCH OF NATURE.—The story is about a young married man, who is called away from his home by an important telegram, and after kissing his wife and child a hurried farewell, rushes to his train.

The child, playing with her toys on the floor, sees her mother place a bottle on the dresser and leave the room. The little one, filled with curiosity, goes to the bureau and taking the cork from the bottle, drinks some of the contents. The bottle contains poison and the child falls in a swoon.

The mother, returning, finds the child, and realizing her condition, from the bottle of poison which the child has retained hold of, becomes frantic and rushes for aid; but the maid has gone out, the telephone wires have been cut, and in great despair she rushes back to her child, when a burglar enters through the window and holds the mother up at

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the point of a pistol. The mother with great joy greets the burglar and implores him to go for a doctor. He at first refuses, but she gives him all her jewels, and the baby face of the child in its helplessness appeals to him and he goes for the doctor.

The doctor arrives in time and saves the child's life. After he leaves, the burglar places all the jewels back on the mother's bureau unseen and quietly withdraws.

The husband, returning, finds the burglar leaving his house, and grappling with him, drags him into his wife's room. When all is explained and the husband realizes how the burglar saved his child's life, and how all the jewels were returned, both he and his wife offer the burglar a home with them and a chance to lead an honest life.

Alone in his nice clean room, the burglar determines to walk the straight road hereafter. Tearing up his mask and destroying his tools, he glances around and seeing a picture of the child in its nightie kneeling by its bed praying, appeals to the good heart of the man, and he falls by his bedside sobbing with his own hands clasped in prayer.

This "One Touch of Nature" makes the whole world kin. Length, 725 feet.

A PAIR OF GARTERS.—A pair of garters creates havoc in various homes through innocent adventures.

A young man presents them first to his sweetheart as a present, and her father finding them immediately gets very angry and scores the young man for his insolence, throws the garters out of the window and the boy out of the house.

A young girl passing along finds the garters, and on going to a dance with her beau, loses one of them on the ball room floor.

An old gentleman finds it and asks a very dignified old maid if she lost it. She immediately goes for him for daring to ask her such an insolent question. The old man then puts the garters in his pocket and leaves for home with his wife.

The final scene is then enacted when the wife finds the garters in her husband's pocket. She asks no explanation, but vents her anger and jealousy upon the innocent fellow. Length, 250 feet.

GAUMONT.
George Kleine.

THE POET'S VISION.—A poet in quest of inspiration saunters down the country road, his mind taken up with the beauty of nature when he meets a phantom spirit which leads him back many centuries and permits him to feast upon the ancient romance and beauty, only to shock him by a rude awakening and realization of the present conditions. Length, 356 feet.

TOO MUCH ADVICE.—Our friend Jones has a bad spell of the "tired feeling" and in this condition is receptive to all possible suggestions as to remedies to cure his imaginary illness.

His servants as well as his friends freely offer their counsel and advice, as a result of which Jones takes a hand at gardening, athletics and other sports; he tries the silence and water cures, but all to no avail other than to furnish amusement to his advisors.

His condition grows worse with each effort to regain his health until finally his family physician advises him to refrain from following the kindly suggestions of his friends if he wishes to regain his health. This counsel is faithfully followed and Jones soon performs the routine of his everyday life. Length, 638 feet.

SENTENCED TO DEATH.—The prisoner having occupied the death cell is awakened early on the morn of the day of his execution by the prison officials. Every effort is made to entertain the prisoner on the day of his execution. The fresh air, wafting in the cell, instead of cheering him, causes him to fear his catching a cold and he keeps his cell as warm and cozy as possible.

In as cordial a manner as though honored by a visit of his friends at his home he invites his executioners to be seated. Has an interesting chat with them and later he engages in a game of cards which he extends to such a time when his execution, if carried out, will be unconstitutional, and he is therefore pardoned. Length, 466 feet.

MAGIC EGGS.—An exceptionally clever series of optical illusions in which a basket of eggs and the chef take prominent parts. The chef gets a few ideas on the mysteries of the culinary art and is stupefied by a veritable storm of eggs.

Intensely interesting, amusing and very mystifying. Artistically colored throughout. Length, 384 feet.

URBAN-ECLIPSE.
(George Kleine.)

THE SQUIRE AND THE NOBLE LORD.—Rosie, a pretty village maiden, is engaged to be married to the squire, a manly fellow, liked by everybody.

The noble lord of the town castle, visiting the village, meets Rosie, and is immediately charmed by her beauty. He endeavors to kiss her for which he receives a merited rebuke from the squire. Enraged, the lord orders the former's arrest and he is carried off to prison.

Rosie consults her friends and then concludes to call at the castle to intercede for her betrothed.

The lord, intending to humiliate the squire, orders him brought forth and then again attempts familiarities with Rosie, not thinking that the squire would presume to resent the insult irrespective of the consequences. A violent encounter is caused and in the struggle the lord falls over the balustrade of the terrace. Before the guards realize what has happened, the squire and Rosie make their departure on a horse, escaping in the shadows of the night. Length, 436 feet.

FOUND ON THE ROCKS.—A group of fishermen are seen seated at a table in front of a resort. The waitress is serving refreshments when one of the men attempts to force his attentions upon her. One of the fishermen intercedes and a fight is on. While the two are belaboring each other one of the older men interferes. The incident is apparently over, but for the malice born in the heart of the younger of the two combatants against the old fisherman, and we see the men take leave from their families to follow their calling. Out on the sea the old man and the young fellow he interfered with are detailed to set the nets. While the older man is thus engaged the young man pushes him out of the boat, and rows back to the vessel, thinking the old fisherman will be drowned. The vessel returning to dock is met by the family of the fisherman and the sad news of the accident at sea imparted, causing great grief. The son, however, vows that he will find his father, and seeking the aid of another the two start out to sea in a little row boat. They scan the shores and are finally rewarded by the sight of a man's prostrate figure on the rocks. When they arrive the son administers a refreshing draught to his father and he revives. The true story is soon learned and together they return to their village where the guilty fisherman is found drinking. When he looks up at his supposedly dead victim he becomes affrighted and seeks pardon, but the police, who have been called, take him into custody, and he is subjected to the penalties prescribed by law for the deed he committed. Length, 549 feet.

PATHE FRERES.

THE LEGEND OF THE FORGET-ME-NOT.—This artistically colored film tells an interesting little love story, in the first scene of which we see a pretty maiden out walking with her very exacting mother. They meet a dashing youth, who becomes impressed with the young lady's beauty and tries to have a word with her, but meets with a cold rebuff from the old woman, who seeing that her daughter shows a fondness for the gentle stranger, hurries home with the girl. Not to be foiled in his purpose, the youth follows them, but each time that he draws near the maiden, the cross old mother chases him away.

The ambitious woman has other designs for her beautiful daughter, and is trying to force her into a marriage with an ugly looking old fellow with lots of money, who showers beautiful gifts upon his adored one, but the girl will have nothing to do with him, and drives him out of the place.

One night, thinking that the mother is in bed, the young Romeo comes to the window and is in earnest conversation with his Juliet, when the old woman spies them from her window above and throws a pail of water down on the young lover. She then drags her daughter to the latter's room, where she locks her safely in. The girl, however, determined to have her way, takes a sheet and after fastening it to the window sill, slides down to the street, where she joins her lover. The pair then run away, but it is not long before they are missed by the mother, who quickly starts in pursuit. On the way she meets her daughter's wealthy admirer, and he also joins in the chase. They soon come upon the couple in the park, where the latter are picking forget-me-nots. A scuffle ensues and the youth is thrown into the water, and as he disappears from sight a beautiful transformation scene takes place, and a spray of forget-me-nots rises up as if by magic from the still, cool water below, and forms before the distracted girl's eyes the words "Do not forget me." Length, 541 feet.

PAUL HAS DECIDED TO MARRY.—Realizing that he has arrived at the age when he must look at things in a more serious light and feeling that he has enjoyed the freedom of bachelorhood long enough, Paul decides to marry. He gets busy, therefore, and sends out a lot of invitations to his friends to join him in a little blowout in honor of his last day of bachelorhood. An old sweetheart happening upon one of the invitations and feeling the pangs of jealousy, takes on in a rather strenuous manner, and vows to have revenge upon him for his deception.

All the friends gather at his bachelor quarters and start out to have a big time; their first joke is played on an old couple who are snuggled up in bed. The revelers ring the door bell until the old fellow comes out, whereupon they detain him against his will. The old lady then comes out to look for her husband, and the crowd of funmakers compel them to stand on the sidewalk in their nightclothes. The little cast-off sweetheart hands the old pair Paul's card and tells them to call on him for damages. Next they enter a cafe, where they raise a veritable rough house, and in the fracas the police are called in, whereupon Paul is arrested for disorderly conduct. The spiteful little creature again makes her appearance and passes the unknown culprit's card around to all those whose feelings are wounded by the affair.

The next morning Paul shows up at the home of his fiancee just in time for the wedding, looking the worse for wear after his big night. To his horror he is besieged by all the people possessing his card, who insist upon heavy damages. Finally his intended father-in-law comes to his aid and squares matters up, after which they proceed with the ceremony. Length, 417 feet.

A PAIR OF WHITE GLOVES.—A prosperous looking young man arrives at a hotel, and after being assigned to a room, makes a most elaborate toilet before going out in search of diversion. When he is ready to depart, however, he discovers that he is in need of a pair of white gloves to complete his immaculate appearance. So, going to the telephone, he calls up a shop and orders a pair, and soon a young lady appears on the scene ready to fit him. As she is about to fasten one of the gloves, the button snaps, but this is soon remedied, for she has a needle and thread handy, and after sewing another one on, takes her departure.

The young man then goes forth in a most felicitous frame of mind and is driven to a select cafe, where he sits down to enjoy a good dinner. As he glances about him at the other diners he recognizes a female acquaintance sitting at the next table. He sees that she recognizes him, so he takes out a piece of paper and writes her a note, asking her to meet him that evening near the club. The girl and her companion soon leave the place, and as she passes, the youth slips her the note without being discovered.

In the next picture we see the happy young fellow waiting at the appointed place. Soon the lady comes along in an auto. After an affectionate greeting, the youth also steps into the machcine and accompanies his friend to her home. As they enter the house a rough-looking character on the sidewalk watches the prosperous-looking couple in a rather peculiar manner, but the latter pass in without paying the slightest attention to the stranger.

Arriving in the lady's parlor, the latter proceeds to remove her wraps, and in order to be more comfortable, she takes a beautiful pearl collar from her neck and places it in a jewel case which is lying on the table. She then leaves the room for a few moments, and during her absence the temptation to steal the valuable piece of jewelry masters her companion, and we see him slip the collar into his pocket. The evening is happily spent, and when the young man takes his leave the lady accompanies him to the gate and bids him a fond adieu. As he saunters down the street he accidentally drops his gloves, and the suspicious looking character, who watched them enter the house, picks them up and puts them on. The ruffian then steals into the house through an open window and is prowling around the parlor in search of valuables, when the lady, who by this time has retired, misses her collar and returns to the parlor to get it. Hearing approaching footsteps, the burglar hides behind a chair; the woman enters and not finding her jewels becomes alarmed and in her excitement shrieks for help. The fellow then springs from his hiding place and attacks the helpless girl, who in the ensuing struggle receives a death blow and falls at the mans feet. The murder, quickly re-

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moving the gloves, throws them on the floor beside his victim and makes his escape from the house.

When the crime is discovered and the detectives are called in, they find the gloves and immediately start out in search of their owner. Through the trade mark they trace them to the shop where they were purchased, and when they are shown to the saleslady she at once identifies them as the ones which she sold to the young man at the hotel. They then go to the hostelry, where they find the youth, who is just about to leave the place. He is detained and accused of the crime, but stoutly denies his guilt. On searching his belongings the detectives come upon the missing jewels. The youth is then led to the scene of the crime, where he is confronted with the victim as well as with the girl who sold him the gloves, which play such an important part in the case as circumstantial evidence. The unfortunate young man stoutly maintains his innocence, but the evidence is too strong against him and he is shackled and led away to prison, charged with the terrible crime. As he enters a carriage with the detectives, the real murderer, one of the curious crowd looking on, smiles with satisfaction as he sees the innocent man taken to pay the penalty of the crime of which he alone is guilty. Length, 1,012 feet.

THERE'S NO FOOL LIKE AN OLD FOOL.—This cleverly acted comedy shows us an old fellow who has a great propensity for flirting with every pretty woman he meets. One day he accompanies his wife to the dressmaker's, where he leaves her to have a new gown tried on while he saunters down the street in search of diversion.

His wife puts on the new gown, and after throwing a heavy veil over her face, she goes out to keep an appointment with one of her admirers. Her husband, not recognizing her in the new gown, follows her for a long distance, until finally she turns into a hotel, where she meets her friend. The old flirt, not to be thwarted in his design to make her acquaintance, waits outside. After some time the woman glances out of the window, when, to her great horror, she recognizes her husband standing at the door of the hotel. Fearing his anger should he see her, she changes clothes with the colored bell boy, and the latter, heavily veiled, is seen leaving the hotel. The old flirt, thinking he is the woman for whom he has been waiting, follows on. When the supposed beauty stops in front of a jewelry store the old fool approaches her and offers to buy her a watch, so they go in and make the purchase and then repair to a cafe, where they sit down to have some refreshments. The old beau gets the shock of his life when he assists his fair companion to remove her veil, and he makes a hasty exit.

His wife is waiting for him as he enters his home, and denounces him for staying away so long. He attempts to offer some lame excuse, but when his indignant better half finds the veil in his pocket he confesses all, and producing the watch presents her with it, and thereby makes her so happy that she forgives the old simpleton and calls matters square. Length, 804 feet.

MARTYRDOM OF LOUIS XVII.—This richly colored picture revives an interesting incident in French history and shows us some of the famous events connected with the overthrow of the power of Louis XVI. and Marie Antoinette.

In the first scene we see the royal family, which consists of King Louis XVI., Marie Antoinette and their two daughters, and their son, Louis XVII., the latter is heir presumptive to the French throne. They are apparently very happy in their domestic surroundings, but the nation is precipitating itself into the horrors of revolution and the next view shows us the mob surrounding the palace and beating its way into the royal family's private quarters. The latter flee for their lives from one part of the palace to another in a vain attempt to evade the ruffians. Finally the mob takes possession of the place and subjects the royal family to the most humiliating insults, keeping them prisoners in a room where the guards watch over them until the time comes for the King to be torn from his loved ones and condemned to death. The little heir to the throne is then torn from his heartbroken mother and turned over to the care of the cobbler Simon, who takes him to his hut and abuses the little fellow most shamefully, subjecting him to all sorts of trying insults. Finally the little fellow is thrown into a dungeon, where in a dream he sees his noble father going to be executed. When the child is nearly dead from exposure and starvation he is taken out of his prison and carried to the home of a sympathizer, where, in the presence of a few kind ones, he passes away. Length, 656 feet.

HUNGARY.—Pictures of this sort are always an innovation both from an entertainment and educational standpoint, for we are brought in close proximity with the people in far away countries and have an opportunity of studying their ways and customs, which in every respect are so different from our own. In this picture we are taken for a trip to Hungary and see the peasants in their simple surroundings enjoying life, and it is extremely interesting to see the quaint costumes worn by those people. We see them in their different native dances, also get a good view of their peculiar manner of celebrating a wedding ceremony, in which the whole village turns out in gala attire to do honor to the happy couple. Length, 325 feet.

SELIG POLYSCOPE CO.

A FIGTING CHANCE.—In the foothills of Colorado there lived an old cattleman by the name of Jed Spooner. He had long since relinquished his rights as head of the household over which he should have presided, to his very strenuous and iron-willed wife, who was known far and wide as "the boss of the Clear Creek Ranch." Susan, their only daughter, a handsome and impetuous girl of the Western range, was courted and much sought after by the young ranchmen and cowboys of that vicinity. George Graves was the favored one, however, and being a young man of industrious habits and exemplary conduct, he soon won the favor of the mother, and that, of course, placed him head and shoulders above all his rivals.

Now, old Jed Spooner was in the habit of slipping away unbeknown to his watchful wife and partaking of the liquid refreshments which were to be obtained at a nearby roadside saloon. On these occasions he was wont to imbibe so freely that he usually became nerved up to almost dare defy the will of his robust mate.

Meeting him at his favorite haunt one day, "Texas Joe," a rather unpopular cowman of the valley, plies the old man so freely with "Red Oak" whiskey that he soon has him in a melting mood and ready to grant Joe any favor within his power. "I want yer darter for my wife, Jed," whispers the half intoxicated bully. "She is yours for the askin', Joe," replies the boozy old ranchman. So with many expressions of mutual regard and admiration the two, arm in arm, roll out of the saloon and over the hill path to the ranch, to acquaint Susan with the wishes of her fond father and devoted admirer.

Out in front of the old ranch house stands Susan watching some of the boys at a game of poker. Hearing a shout in the distance she raises her eyes, and then a look of disgust spreads over her face, for coming towards the group is the hated "Texas Joe" supporting her hilarious old dad, who by this time is hardly able to walk. She starts to enter the house, but her father calls her back, and taking her hand roughly places it in the grasp of his friend Joe, at the same time informing her that Joe is to be her husband. With indignation stamped on her face our pretty heroine gives him a look of unutterable scorn, and turning her back on them walks into the house.

Now this independence on the part of his daughter fires old Spooner to uncontrollable wrath, and staggering after her drags her back and insists upon her giving her consent to the union he at present so much desires. No one notices the approach of young Graves, who happens upon the scene just in time to overhear the old man's command. Taking in the situation at a glance, he pushes the drunken father aside and placing his arm about the form of his sweetheart informs old Spooner and "Texas Joe" that in the future he will guide the destinies of the young lady in question. This is more than Joe can swallow. With a roar of indignant rage he springs forward to punish the fearless young man for his audacity, but a well directed blow from the iron fist of George sends him sprawling to the ground. Staggering to his feet, he attempts to draw his pistol, but again the quick eye of the cattleman thwarts him and he gazes into the barrel of a wicked looking 45.

"Cut the cards for a chance for the girl," shouts one of the excited cowpunchers who has been an interested spectator of the little drama. "Agreed," replies Joe. Both men lay down their weapons. The cards are shuffled; both men cut. George wins. With a sudden bound the furious Texan wheels and grasps his gun, and raising it fires point blank at his fortunate rival, but his aim being unsteady the bullet plows its way through the plump arm of Susan. "He has shot the girl! Kill him!" shout the cowboys as they start in pursuit of the fleeing assassin.

Headed by George they lose no time in getting on the track of the fugutive, although he has partially succeeded in throwing them off the trail. Over the rocks, through the canyons, down the mountain sides they go, until finally by a well directed shot Joe falls to the ground with a bullet through his thigh. He is dragged back to the ranch and the general sentiment is for a necktie festival, but before old Spooner, who is suddenly turned against his former friend, has time to lead a movement in that direction, his valiant wife descends upon the scene, and immediately the old codger's valor reaches a low ebb. Driving him into the house, the old lady scatters the rest of the mob. At Susan's wish "Texas Joe" is allowed to go his way in peace, but with instructions to make himself scarce on the Clear Creek Range. Length, 689 feet.

A GOOD IDEA.

At the Dewey Theater this week they have overcome the objection to the lack of titles by placing the titles of the films on the stage as they do the names of the vaudeville acts. This serves two purposes. First, the lack of a title on so many films mars the exhibitions somewhat. Next, when a patron enters while the film is being run he knows what the subject it. It would be well if all theaters adopted this plan, even though the titles were always given.

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OUTCAST OR HEROINE.—An English soldier of Puritan days falls in love with a maiden who is an outcast from the community. During an Indian outbreak she braves all danger and brings the soldiers from the barracks miles away, saving the lives of her traducers. Length, 550 feet.

THE DYNAMITE WAISTCOAT.—Hans, a German cobbler of a mining camp, whose wife has been annoyed by the town bully, starts out for revenge and gets a good trouncing. Returning home, he hits upon a clever scheme whereby the tables are turned and the bully given an unwelcome surprise. Length, 365 feet.

THE LOST SHEEP.—Picturing the experience of a young woman clerk who forsakes home and friends for a chance acquaintance, only to be deserted herself. She finally returns home, is forgiven, and resolves never again to give up the old friends for the new. Length, 595 feet.

A FAITHFUL FOOL.—Two cavaliers aspire for the hand of the prince's daughter. She loves one while her father favors the other. The latter carries the girl away, but is detected by the jester, who informs the lover. Together they effect the girl's release, the jester losing his life in serving the lady so faithfully. Length, 315 feet.

THE WOODEN INDIAN.—Two raggedy looking tramps are seen coming down the street in the residential section. They stop in front of the house and ask for food. The lady refuses, orders them away, and as they go ducks them with a pail of water. At the next house they are also refused and a bulldog is set upon them. At last they meet with success, the woman giving them a ham bone and a bundle of clothes. Upon opening the package it is found to contain an old Prince Albert coat, light pants, an old silk hat and an Indian costume. Coming to the business section, they notice a sign in front of a store, announcing that it will shortly be opened as a first-class cigar emporium. One of the hoboes gets an idea. To his companion he unfolds a plan to dress in the Indian costume and sell the figure to the cigar dealer. His pal is delighted, and going into a barn nearby they change clothes. One dresses himself as the Indian, while the chum puts on the other clothes, represents himself as an agent, goes to the cigar store, introduces himself to the proprietor and succeeds in disposing of the Indian figure. He then returns to the barn, finds an old crate, into which he packs his friend. An express wagon is hailed and the crate is delivered to the cigar store, opened and the figure placed in position. After considerable trouble the Indian is satisfactorily located and the agent receives his money. The cigar man thinks he will make the image more secure, so takes a hammer and proceeds to drive a nail through the Indian's foot. At this the tramp loses his nerve entirely and kicks the proprietor. The jig is up and both tramps start at breakneck speed down the street. In turning the corner they run into the arms of two policemen, who lead them away amidst the cheers of the jolly crowd. Length, 400 feet.

ADVENTURES OF A DRUMMER BOY.—In the home of a Union officer his three children are playing soldier, the oldest, a boy of 12, acting as captain over his two sisters, who are younger. The father is about to leave for the front and is taking leave of his family. The little boy clings to father, begs to be taken along, and is gently but firmly refused. As the husband departs, the wife and children re-enter the cottage. Presently the boy takes his sword and toy drum and, unseen by his mother, leaves the house and goes in the direction taken by his father. The youngster reaches the Union encampment and is being questioned by the general as the father comes up and stands horrified to find his boy there. The little fellow salutes and asks to be made a drummer boy. The father again refuses and orders a soldier to take the boy home. This cannot be done, as the enemy surrounded the camp, and the father is finally obliged to grant the request. The new recruit is equipped with a uniform, given a real drum, and proudly marches off with a scouting party. They have proceeded but a short distance when they are fired upon by the enemy and forced to return to camp. The strength of the enemy is unknown and the general instructs a soldier to secure this information. While the conversation between them is going on the little drummer boy puts on a pair of overalls, takes a market basket on his arm and starts out for the necessary information. While crossing a field, the boy is intercepted by the enemy. They question him, but his apparent innocence saves him and he is allowed to proceed on his way, not until, however, he has counted the soldiers. Returning to the Union camp with the good news, plans are made for an immediate attack. The soldiers, including the little scout, attack the enemy and drive them off, then return to camp, where the little drummer boy is adorned with a medal for his bravery. The trouble over for the time being, the father secures a leave of absence and returns home, taking the little hero with him. Length, 620 feet.

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THE DEACON'S HOLIDAY.—Saturday, a day of work, sees the deacon in his office taking things easy. He is sitting in his comfortable chair, smoking a cigarette and life is a dream. Sunday, however, his day of rest, soon starts. The first thing in the morning the children wake up about 4 o'clock and raise a big noise, blowing horns, beating drums, etc., etc. The poor deacon next has to wash the dishes and then the family go out for a ride in the park. They all get into one carriage. After riding a short while, the horse is unable to pull the load, and the deacon must get out and push on the carriage. Then one of the wheels break. The deacon runs off a short distance and borrows a push-cart from a peddler. All the children pile on the push-cart and the wife gets on the deacon's back, and he carries them home in this manner. He reaches home, exhausted by his day of rest. Monday, another work day, finds him at his office again, asleep in his chair. Length, 450 feet.

AUTOMATIC NURSING BOTTLE. — A baby's mother goes out, leaving it with its grandfather, an old knife-sharpener, who has a large rotary grindstone in his room. The baby starts to cry and the old man goes for its bottle of milk, but, unfortunately drops it, and all his efforts to amuse the child and attract its attention away from the dinner are without avail. He finally hits upon a scheme of putting some milk in a can connected with a hose to the baby's mouth, and also puts a jumping jack on the grind-stone to amuse the baby. He then makes the grind-stone go fast and the milk is automatically pumped into the baby's mouth. Length, 167 feet.

NELLIE'S LOVE STORY.—Nellie is a country lass, living in a small town in Italy, who is in love with a farmer, of whom her father disapproves. They run off to Rome, where Nellie becomes a painter's model and falls in love with her employer, forgetting, for a while, her farmer sweetheart. He is heartbroken and attempts suicide, but the attempt is unsuccessful and he staggers on until found by some compassionate peasants, who administer to his needs. They learn of his love affair and send for Nellie, who appears before him dressed up in splendid clothes. He does not know her in this garb, but when she dons the attire of a farmer's daughter, he recognizes her and they fall into each other's arms. Shortly after, they are married. Length, 750 feet.

VIOLETS.—The children of a rich family are out walking with their mother, when they pass the home of a poor little shepherdess, who has a large quantity of violets around her. They wish to get some violets and the little shepherdess leads them to the place where the violets grow. Christmas time comes and the two children are having a joyous time, but the poor little shepherdess is sick. When spring returns the children go again to pick violets and then think of the little shepherdess, whom they go to visit. They enter the house and find her dying. Length, 420 feet.

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THE STATE SECRET.—A Raleigh & Robert film of high dramatic interest. The Secretary of War intrusts some important documents to an orderly and urges upon him their great value and secrecy. The orderly is followed by a spy who manages so that they two are the only occupants of a railway carriage. While the orderly's back is turned the spy fells him with a blow and tries to obtain the papers. The orderly struggles and seeing he is being overpowered he throws the state document out of the car window. The struggle goes on and the spy forces open the carriage door and hurls the orderly down an embankment. The papers have meanwhile been picked up by a girl who recognizes their value and when the spy traces and demands the papers she refuses and is about to be roughly handled when her father enters and cows the spy and holds him while the girl hurries to the military headquarters and surprises the poor orderly who has dragged himself back and is telling of his loss, by handing over the precious package. Length, 561 feet.

A TRAITOR TO HIS KING.—A dramatic film by Cricks & Martin. A young man learns of the treachery of one of the King's men, who manages to get the young man confined in prison. His sweetheart bribes the jailer and drugs him while she secures the release of her lover and both set upon and bind the villain who has come to gloat upon his victim. In the pockets of the villain are found the proofs of treason which are laid before the King and valor is rewarded. Length, 730 feet.

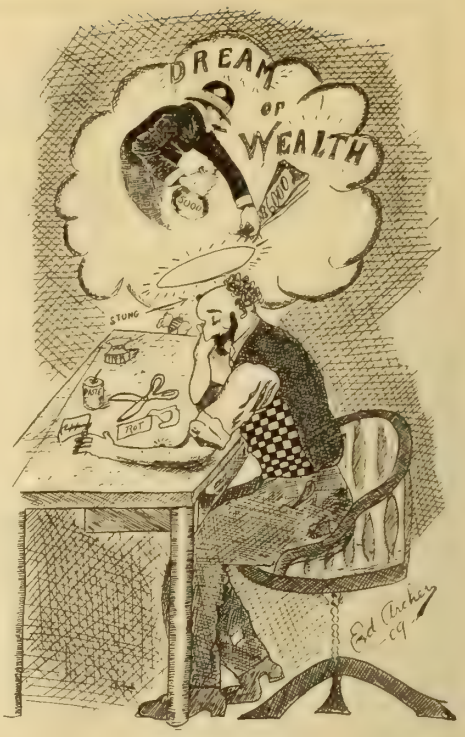
LAST DAYS OF POMPEII.—This magnificent spectacular subject is one of the grandest films ever produced. A story of heart interest leads up to the climax which is a splendid representation of one of the greatest events in history. Raleigh & Roberts, 1,001 feet.

FOOLSHEAD WISHES TO COMMIT SUICIDE.—In this Itala film we recognize a comedian who starred in many of Pathe's best comedies. Foolshead proposes to a damsel who rejects him and his various attempts to commit suicide are as comical as they are fruitless. He finally blows himself up with gunpowder but his remains are pieced together by kind citizens and he is still much alive as the curtain drops. Length, 472 feet.

PURITAN MAID.—A Clarendon film of the Cromwell period. The Puritan maid shields and secretes a young man who is pursued by the Roundheads. She disguises him so that he escapes and they are later seen together receiving the King's blessing. Length, 610 feet.

A PLUCKY LITTLE GIRL.—In this Hepwix film is shown a remarkable picture of canine sagacity and girlish bravery. A tramp robs a bank messenger, leaving him insensible by the roadside. A girl and dog at play find the victim and summon help, while the dog picks up the scent and leads his mistress to the home of the robber. Entering

Scene from the Great Northern film "The Magic Purse."



quietly she picks up the robber's own revolver and marches him into the street and into the arms of a policeman. Later she returns the bag of money to the bank messenger, who has recovered. Length, 500 feet.

FILM IMPORT & TRADING CO.

GIVE ME A LIGHT.—"Rufus of the Road" is wearily wandering along the wayside, as Chauncey, the choicy one, passes and disgustedly flings aside the butt of his cigar, which Rufus the Roadster cheerfully picks up. Having no match, Rufus is in sore straits to obtain a light. After many ridiculous situations and side-splitting episodes, Rufus in sheer desperation attempts to light his cigar from a fuse connecting a bomb which has been set by a band of conspirators.

Rufus takes a light and an aerial flight.

There is some rich American humor in the many scenes of this film, even if the victim of the fun is the poor American tramp.

LOST IN THE SNOW.—The love of man for dogs has from times unrecorded been a matter of pride and accomplishments; but the love of dog for his master, man, has been a matter of touching beauty. The dog's place in civilization with all its conflicts and achievements, its struggles and vicissitudes, its victories and dangers, has been nearer to man—as companion and personal aid, than any of the lower animals; if the cow, the sheep, camel and horse have been power and sustenance in man's necessity—the dog has occupied a more personal and sympathetic position, a more human place, since his intelligence has made it possible to offer assistance in danger, and genuine voluntary aid, and in some cases has proven to be a real heroic being, realizing his possibilities and power.

The story here told in film, is one which illustrates the wonderful achievements of the great St. Bernard dogs in rescuing children in the terrible snow drifts of the wintry Alps, and the subsequent joy that was entailed by the remarkable achievement.

CHICAGO FILM EXCHANGE.

The Deacon's Holiday (Comedy)	450 ft.
Automatic Nursing Bottle (Comedy)	167 ft.
Nellie's Love Story (Dramatic)	750 ft.
Violets (Pathetic)	420 ft.
Last Days of Pompeii—Raleigh & Roberts	1001 ft.
A Traitor to His King—Cricks & Martin	730 ft.
Puritan Maid—Clarendon	610 ft.
Plucky Little Girl—Hepwix	500 ft.
Foolshead Wishes to Commit Suicide—Itala	472 ft.
The State Secret—Raleigh & Roberts	561 ft.
Give Me a Light—Powhatan	855 ft.
Lost in the Snow—Les Lions	745 ft.
Episode of the Boer War (Dramatic)	737 ft.
Good Excuse (Comic)	156 ft.
Hurricane of Love (Religious)	653 ft.
Widow of Console (Comic)	333 ft.
Prascovia (Dramatic)	616 ft.
Love Letter (Comic)	693 ft.
Unfaithful Cashier (Sensational)	767 ft.
Husband's Revenge (Sensational)	700 ft.
Blind Child's Dog (Pathetic)	350 ft.

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LATEST FILMS.

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

March 8—The Roue's Heart (Dramatic).....755 ft.
March 8—The Wooden Leg (Comedy).....240 ft.
March 11—The Salvation Army Lass (Dramatic)....926 ft.
March 15—The Lure of the Gown (Comedy).....547 ft.
March 15—"I Did It, Mamma" (Pathetic).....342 ft.
March 18—The Voice of the Violin (Dramatic)....975 ft.
March 22—The Deception (Dramatic).....653 ft.
March 22—"And a Little Child Shall Lead Them"...340 ft.
March 25—A Burglar's Mistake (Dramatic).....959 ft.
March 29—The Medicine Bottle.....472 ft.
March 29—Jones and His New Neighbors.....454 ft.
April 1—A Drunkard's Reformation.....983 ft.
April 5—The Road to the Heart (Dramatic).....618 ft
April 5—Trying to Get Arrested (Comedy).....344 ft.
April 8—A Rude Hostess (Comedy).....439 ft.
April 8—Schneider's Anti-Noise Crusade (Comedy)..556 ft.
April 12—The Winning Coat (Dramatic).....767 ft.
April 12—A Sound Sleeper (Comedy).....214 ft.
April 15—Confidence (Dramatic) .....973 ft.
April 19—Lady Helen's Escapade (Dramatic).....765 ft.
April 19—A Troublesome Satchel (Comedy).....212 ft.
April 22—The Drive For a Life (Dramatic).....940 ft.

EDISON MANUFACTURING COMPANY.

March 23—Strolling Players (Dramatic).....900 ft.
March 26—A Cry from the Wilderness (Dramatic)..900 ft.
March 30—Hard to Beat (Comedy).....445 ft.
March 30—Oh! Rats! (Comedy).....485 ft.
April 2—On the Western Frontier (Dramatic)....900 ft.
April 6—Father's First Half Holiday.....700 ft.
April 6—Unappreciated Genius.....200 ft.
April 9—A Cup of Tea and She.....900 ft.
April 6—Father's First Half-Holiday (Comedy)....700 ft
April 6—Unappreciated Genius (Dramatic).....200 ft.
April 9—A Cup of Tea and She (Dramatic).....900 ft
April 13—The Interrupted Joy Ride (Comedy).....500 ft.
April 13—The Other Fellow; Or A Fight for Love (Comedy) .....475 ft.
April 16—In the Days of Witchcraft (Dramatic)....1000 ft.
April 20—The Wood-Chopper's Child (Dramatic)....900 ft.
April 23—Who's Who (Dramatic).....900 ft.

ESSANAY FILM MFG. COMPANY.

Mar. 3—Shanghaied (Dramatic).....1000 ft.
March 10—An Expensive Sky Piece.....500 ft.
March 10—The Crazy Barber.....500 ft.
March 17—The Road Agents (Serio-Dramatic).....1000 ft.
March 24—An Energetic Street Cleaner (Comedy)....450 ft.
March 24—A Midnight Disturbance (Comedy).....525 ft.
March 31—For Love's Sake.....1000 ft.
April 7—A Tale of the West.....1000 ft.
April 14—The Rubes and the Bunco Men (Comedy)..430 ft.
April 14—The Chaperone (Comedy).....550 ft.
April 21—A Pair of Garters (Comedy).....250 ft.
April 21—One Touch of Nature (Dramatic).....725 ft.

GAUMONT.
George Kleine.

March 30—The Politician (Comedy).....361 ft.
April 3—Uncle's Palm Tree (Comedy).....406 ft.
April 3—Benares (Educational).....456 ft.
April 6—Prodigal Daughter (Drama).....688 ft.
April 6—The Riviera (Scenic).....297 ft.
April 10—The Tramp at the Masquerade (Comedy)..589 ft.
April 10—He Advertised for His Dog (Comedy).....354 ft.
April 13—Charlie Forced to Find a Job (Comedy)..539 ft.
April 13—In the Lime Light (Comedy).....589 ft.
April 14—Under Suspicion (Dramatic).....589 ft.
April 14—Policeman in Action (Comedy).....367 ft.
April 20—The Poet's Vision (Dramatic).....356 ft.
April 20—Too Much Advice (Comedy).....638 ft.
April 21—Sentenced to Death (Dramatic).....466 ft.
April 21—Magic Eggs (Magic).....384 ft.

GREAT NORTHERN FILM COMPANY.

March 3—The False Superintendent (Comedy).....540 ft.
March 3—Sherlock Holmes III. (Dramatic).....890 ft.
March 8—The Chimney Sweep's Birthday Dream (Comedy) .....544 ft.
March 8—Round the Lake of Constanz (Scenic)....344 ft.
March 8—The Capricious Monument (Comedy).....361 ft.
March 14—For Love of a Fisher Girl.....575 ft.
March 14—The Artist's Model's Sweetheart.....400 ft.
March 14—From the North Cape.....430 ft.
March 31—The Magic Purse .....575 ft.
March 31—The Non-Stop Motor Bicycle.....225 ft.
March 31—In Ancient Egypt.....295 ft.
Mar. 31—William Tell (Dramatic).....515 ft
April 5—Nat Pinkerton I. (Dramatic).....
April 14—A Sailor's Life.....574 ft.
April 14—Canals of Copenhagen.....295 ft.
April 16—The Magic Purse (Comedy).....580 ft.
April 16—Bangkok (Scenic) .....250 ft.
April 21—The Artist's Dream (Dramatic).....360 ft.
April 21—A Walk Through the Zoo (Scenic).....490 ft.

KALEM COMPANY.

Feb. 26—The New Minister.....865 ft.
Mar. 5—The Old Soldier's Story (Dram.).....825 ft.
March 12—The Seminole's Vengeance (Historic).....920 ft.
Mar. 19—The Cracker's Bride (Dram.).....915 ft.
March 26—The Mysterious Double (Dramatic).....800 ft.
April 2—The Fish Pirates (Dram.).....940 ft.
April 9—Yellowstone National Park (Scenic).....800 ft
April 16—The Orange Grower's Daughter.....860 ft.
April 23—Northern Schoolmaster.....865 ft.
April 30—Artist and the Girl.....860 ft.

LUBIN.

March 11—The Little Rag Doll (Dramatic).....460 ft.
March 15—A Cowboy Argument (Dramatic).....600 ft.
March 15—Talked to Death (Comedy).....215 ft.
March 18—Reforming a Husband (Comedy).....530 ft.
March 18—Uncle Reuben's Courtship (Comedy).....350 ft.
March 22—The Day of the Dog (Dramatic).....740 ft.
March 22—Our Ice Supply (Comedy).....200 ft.
March 25—A Just Reward (Dramatic).....745 ft.
March 25—Mad Dog (Comedy).....222 ft.
Mar. 29—Help! Police! (Comedy).....450 ft.
Mar. 29—The Photograph Habit (Comedy).....340 ft.
April 1—The Guarding Angel (Serio-Dramatic)....750 ft.
April 12—The Curse of Gold (Dramatic).....740 ft.
April 12—My Friend, Mr. Dummy (Comedy).....250 ft.
April 15—After the Bachelor's Ball (Comedy).....685 ft.
April 15—Slip Powder (Comedy).....275 ft.

PATHE FRERES.

March 24—New Cut Roads Up Mt. Blanc (Scenic)...344 ft.
March 26—The Maid and the Millionaire (Dramatic).597 ft.
March 26—Jolly Sports (Comedy).....394 ft.
March 27—Life on a French Training Ship (Edu.)...508 ft.
March 27—Warden's Nightmare (Comedy).....390 ft.
Mar. 29—What Three Tots Saw in the Land of Nod (Scenic) .....606 ft.
Mar. 29—The Child of the Regiment (Dramatic)....311 ft.
Mar. 31—Whale Fishing (Educational).....512 ft.
Mar. 31—His Last Illusion Gone (Dramatic).....407 ft.
April 2—Larry, the Limit for Deviltry (Comedy)...253 ft.
April 2—Old Aunt Hanna's Cat (Comedy).....276 ft.
April 2—Beware of Evil Companions (Dramatic)...407 ft.
April 3—Every Lass a Queen (Comedy).....466 ft.
April 3—The Martins Leave Home for a Week (C.).420 ft.
April 5—Vercingetorix—Gaul's Hero (Dramatic)....639 ft.
April 5—The Schoolboy's Revenge (Comedy).....335 ft.
April 7—The Kiss of Judas (Dramatic).....676 ft.
April 9—Contemptible Theft (Comedy).....518 ft.
April 9—Moscow Clad in Snow (Scenic).....459 ft.
April 10—Theodore Yearns to Be a Tough (Dramatic).472 ft
April 10—Ponto Runs Away with the Milk Cart (C.).253 ft.
April 10—Clarence and His Cigarette (Comedy).....266 ft.
April 12—Moonstruck (Scenic) .....721 ft.
April 12—Pranks of a Mischievous Kid (Comedy)..239 ft.
April 14—Oliver Cromwell (Dramatic).....804 ft.
April 16—The General's Fiancee (Dramatic).....430 ft.
April 16—The Teamster's Daughter (Dramatic).....328 ft.
April 16—We're Backing Up (Comedy).....246 ft.
April 17—Jack's Successful Bluff (Comedy).....600 ft.
April 17—A War Time Tale (Dramatic).....308 ft.
April 19—The Legend of the Forget-Me-Not (Dramatic) .....541 ft.
April 19—Paul Has Decided to Marry (Comedy).....417 ft.
April 21—A Pair of White Gloves (Dramatic).....1012 ft.
April 23—There's No Fool Like an Old Food (Comedy) ..... 804 ft.
April 24—Martyrdom of Louis XVII. (Dramatic)....656 ft.
April 24—Hungary (Scenic) .....325 ft.

SELIG POLYSCOPE COMPANY.

Feb. 4—Stirring Days in Old Virginia (Historical).1000 ft.
Feb. 18—King of the Ring (Dramatic).....1000 ft.
Feb. [illegible]—On the Warpath.....1000 ft.
Feb. 25—The Skipper's Daughters (Dramatic).....1000 ft.
Mar. 2—With Taft in Panama (Scenic).....1000 ft.
March 4—The Mad Miner (Dramatic).....870 ft.
March 4—Outing Pastimes in Colorado (Scenic).....125 ft.
March 18—Boots and Saddles (Dramatic).....1000 ft.
March 25—Four Wise Men (Comedy).....650 ft.
March 25—Infant Terrible (Comedy).....350 ft.
April 1—The Settlement Workers.....1000 ft.
April 8—Brother Against Brother (Dramatic).....985 ft.
April 15—Love Under Spanish Skies (Dramatic)....1000 ft.
April 22—A Fighting Chance (Dramatic).....689 ft.

URBAN-ECLIPSE.
George Kleine.

March 17—Master Goes Shopping (Comedy).....331 ft.
March 17—Cremation on the River Ganges (Scenic)..176 ft.
March 17—The Celebrated Mountain Climbers (C.)..393 ft.
March 24—I Have Lost Toby (Comedy).....403 ft.
March 24—Mr. Pallet Goes Out Landscaping (C.)....463 ft.
March 31—Benevolent Employer (Comedy).....561 ft.
March 31—Arabian Horsemen (Topical).....307 ft.
April 7—On the Brink of the Precipice (Dramatic)..562 ft.
April 7—Inviting His Boss for Dinner (Comedy)....394 ft.
April 17—A Plot Foiled (Dramatic).....354 ft.
April 17—A Bachelor's Persistence (Comedy).....555 ft.
April 24—The Squire and the Noble Lord (Dramatic).436 ft.
April 24—Found on the Rocks (Dramatic).....549 ft.

VITAGRAPH COMPANY.

March 16—A Cure for Rheumatism (Comedy).....275 ft.
March 20—A Friend in the Enemy's Camp (D.).....520 ft.
March 20—A Brave Irish Lass (Dramatic).....435 ft.
March 23—Cohen at Coney Island.....660 ft.
March 23—Cohen's Dream of Coney Island.....295 ft.
March 27—King Lear (Shakespeare).....960 ft.
Mar. 30—Children of the Plains (Dramatic).....555 ft
Mar. 30—The Wooden Indian (Comedy).....400 ft.
April 3—The Shepherd's Daughter (Dramatic).....675 ft.
April 3—An Auto Maniac (Comedy).....295 ft.
April 6—The Life Drama of Napoleon Bonaparte and Empress Josephine of France (Dramatic) .....875 ft.
April 10—Napoleon; The Man of Destiny (Dramatic).990 ft.
April 13—Tax on Bachelors (Comedy).....305 ft.
April 13—A Marriage of Convenience (Dramatic)....650 ft.
April 17—Student Days (Comedy).....455 ft.
April 17—Forgiven (Dramatic) .....520 ft.
April 20—Outcast Heroine.....550 ft.
April 20—The Dynamite Waistcoat.....365 ft.
April 24—The Lost Sheep.....595 ft.
April 24—A Faithful Fool.....315 ft.

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Sunbonnet Sue.
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It's Nice to be Loved by Someone.
I Love You for Yourself Alone.
My Old Lady.
When You Know That the Girl Loves You.
I'm Going to Tell on You.
Would You Like to Take a Walk with Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will Be Too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.
As In Days of Old, Dear Heart.
If You Must Love Someone Won't You Please Love Me?
I Don't Want Another Sister.
In the Sweet Blossom Time.
Nobody Knows Where John Brown Went.
Somewhere—Sometime—Someone.
The Longest Way 'Round Is the Sweetest Way Home.
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Bandy Legs.
My Sahara Belle.
My Little Yiddish Queen.
Set Them Up in the Other Alley, Pally.
I Want a Home, That's All.
Go Easy, Mabel.
"Cutey."

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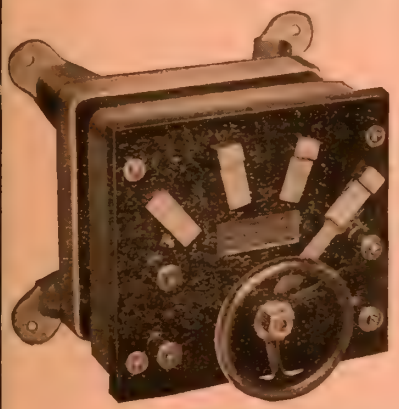

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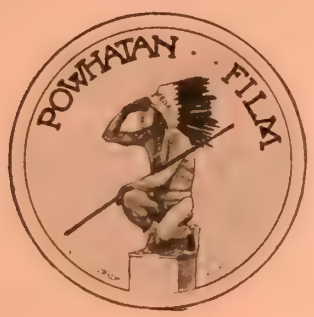
NEXT 

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The above paragraph appeared in the Moving Picture World on page 361, issue of March 27, 1909, under the caption of "Observations by Our Man About Town," and is the cause of our publishing the above offer. This paragraph was probably published with a view of ridiculing the INDEPENDENT movement and INDEPENDENT exchange. As this article has appeared, we wish to say, as America's Largest Film Exchange, either TRUST or INDEPENDENT, that the facts published are, in the main, true. There are many small wild-cat exchanges representing themselves as being Independent which are really the back door of some TRUST film exchange who are endeavoring to make their "junk" film earn them something.

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—My branch managers in eight cities wire me that they are in the same fix; that letters and telegrams of congratulations are pouring in upon them. They are sending frantic orders for additional supplies of all sorts. They are as crazy over the new turn of affairs as I am!

—It is the most tremendous public ovation ever given anyone in the moving picture business, and it proves that the exhibitors are heart and soul with the independent movement.

—Customers of mine who damned me most frightfully a week ago are now falling upon my neck in pure joy.

—Others who realize that I knew just exactly what I was doing all the time commend me for my care and caution in first making sure that the Independents could deliver high-class films before I would handle their product.

—Even my new Denver office, which is the baby of the family—only one week old—has started off with a crush of business.

—All this shows which way the wind is blowing. It sounds the death knell of monopoly. It puts a quietus on the license proposition. It is the voice of the people, and I want to say that when old Vox Populi gets busy he has some voice!

A thousands thanks, fellow fighters, and a renewal of my iron clad promise to give you the best films and the best service at all times in spite of Hades itself!

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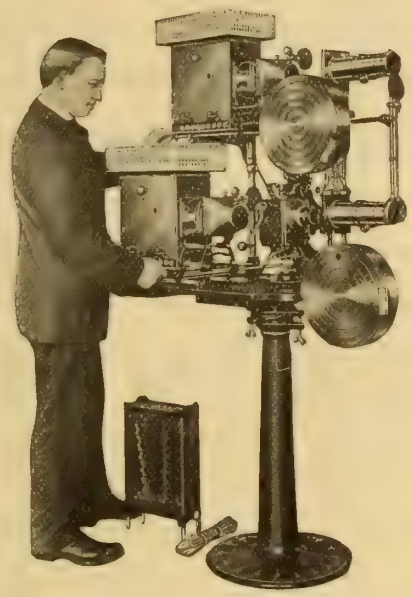

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VITAGRAPH FILMS

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TUESDAY, APRIL 27, 1909

HIS FIRST GIRL

A young girl of 16 and a youth of 18 are introduced to each other at a skating rink. The youth is at once smitten and the next night calls at the girl's house. The little sister butts in, the hated rival appears, and when finally sent home by the father, is obliged to walk because he gave his last coin to the girl's little sister. Length, 745 feet.

A BELATED MEAL

Upon arriving home Saturday night, John finds company with nothing in the house for dinner. He goes to the grocer's and makes purchases. On his way home, he is intercepted several times by acquaintances and when his hungry wife and friends locate him, he is feeling very jolly. His wife alters his feelings with a beating. Length, 240 feet.

SATURDAY, MAY 1, 1909

THE SCUPTOR'S LOVE

A young heiress, who spurns a French Duke is forced into an engagement by her father. After rescuing the heiress from highwaymen a young sculptor falls in love with her. He is in despair after learning from the father of the engagement to the Duke, but everything ends happily upon appearance of the heiress and her confession of love. Length 465 feet.

THE MARATHON CRAZE

A cleverly contrived comedy in which the effects of newspaper accounts of Marathon races upon a household are shown. As a climax there is a surprising finish by an old grandmother who trailed the contestants to a Marathon course. Length, 455 feet

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Code Word--MEPHISTO. Length, 900 Feet

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Issue of April 30, 1909

THE ARTIST AND THE GIRL

Length 860 Feet

"The Artist and the Girl" when shown to the New York Board of Censors, was generally considered one of the most perfect specimens of moving picture photography ever produced, and in addition embodys an ideal story. You will miss a rare opportunity if you do not show this splendid film.

Whenever one of our lectures is lost in the mail, we get such a kick that we are convinced they are extensively used and appreciated. A postal will bring them to you free.

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED APRIL 26, 1909

LUCKY JIM

Jack and Jim are chums, but are both desperately in love with Gertrude. Jim wins out and marries Gertie, and poor Jack as he views the wedding sighs forth, "Oh! Lucky Jim, how I envy him." But he doesn't know. Gertie, besides being a bad cook, has a bad temper, and when he kicks at the food he receives various articles of table furnishings at his head. Jim dies a victim of acute indigestion, and Jack is free to marry the widow, which he does. The same treatment is handed poor Jack, and as he views the mourning-draped portrait of his predecessor he murmurs, "Oh! Lucky Jim, how I envy him." Length, 502 feet.

TWIN BROTHERS

A very funny comedy of two brothers who go out into the world to seek their fortunes. They go in different directions, but are finally reunited in singular manner. After various episodes they are reunited while playing the parts of wild animals in adjoining cages at a dime museum on the Bowery. Length, 437 feet.

RELEASED APRIL 29, 1909

'Tis An Ill Wind That Blows No Good

An interesting comedy drama of freakish fortune.

Tim Noonan and Mary Flinn are sweethearts. Both are employed in a box factory, but Tim arouses the ire of the boss and is discharged. Things go badly with him and he is finally down and out and evicted from his boarding place. Driven to desperation through hunger he steals a piece of pie from a restaurant. He is chased and enters a vacant house, where he overpowers the pursuing policeman and takes away his cap and coat, in which he manages to escape the rest of the mob. Thus garbed, he is approached by an Italian woman, who demands his help, as her husband is at home wildly drunk and threatens to kill them all.. Here is a predicament. However, he goes and succeeds in hauling the fellow to the station house. He proves to be a desperate and much sought for criminal, so Tim is rewarded for his bravery by a position on the force. He then goes and claims Mary as his bride. Length, 876 feet.

Release days of Biograph Subjects — MONDAY and THURSDAY

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GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"THE AUTOMATIC MONKEY"

Comedy. Approx. Length, 324 feet.

RELEASE, TUESDAY, APRIL 27, 1909.

In this picture we find Jocko, a full size automatic monkey, taking a hand at the fine arts. He demonstrates his ability with the brush and palette, wins laurels as a sculptor, tries architecture and proves an apt scholar of music. Fascinating to young and old.

"HOW THEY PROPOSE"

Comedy. Approx. Length, 292 feet.

RELEASE, TUESDAY, APRIL 27, 1909.

Theory and practice have always been somewhat at variance and in this series of views the practice of proposing is illustrated from the view point of the novelist and of the every-day practitioner.

The author of the novel has a peculiar sentimental manner of the hero meeting the heroine, etc., the kitchen maid has a rule of action in vogue in her sphere, the traveler in the coach follows precedents long established and the god of the gallery gives way to the manner of his type. Very amusing throughout.

"BEFORE AND AFTER"

Comedy. Approx. Length, 357 feet.

RELEASE, TUESDAY, APRIL 27, 1909.

This subject illustrates the charming manners of a modest young lady in her quest for a husband.

She is attentive, solicitous and loving so that the young fellows falls an easy victim to her plan of action. Six months after the wedding ceremony matters look a trifle different at the home of the young couple.

The wife, once devoted and painstaking, is now more interested in the pages of a novel, while her husband is busily engaged in the details of the housemaid's occupation.

"AN UNWRITTEN LETTER"

Drama. Approx. Length, 1060 feet.

RELEASE, WEDNESDAY, APRIL 28, 1909.

A beautifully pathetic story, well dramatized and of unexcelled photographic quality.

A blind grandmother is escorted to church by her nephew. As the two leave the church edifice to return to their home they meet a number of young men friends of the nephew. When later the young man is out in public his frinds ridicule him for having escorted a blind woman to church. He pretends to ignore their taunts, but when they persist with their annoyance he slaps one of them in the face. For this he is challenged to a duel.

Returning to his home he imparts the facts to his father. The grandmother is to know nothing of the affair and as explation to her a journey is arranged and all accompany the noble young fellow to the station. The journey, however, is not one on business as alleged, but to the field of honor. The seconds return after the duel and report to the father the death of his son.

Almost heartbroken the parents share with each other their grief, but cannot apprise the grandmother of their loss and sorrow. Daily she waits for news of her nephew, who has always proven a devoted companion to her, and she cannot explain why he does not write.

The parents finally determine to deceive her and accordingly they insert a blank sheet of paper in an envelope properly addressed which is delivered by the mail carrier. They eagerly tear it open and with great difficulty the mother pretends to read from the blank pages an account of his experiences and endearing words of solicitation for her welfare.

One day as another message is received and she is seated alone in the garden she calls to the gardener, whom she hears close by, to come to her to read the letter.

The gardener, not knowing of the deception, discloses to her that the pages she holds are blank. When soon after the daughter reappears and learns of the incident she tearfully relates the truth to her aged parent and together they share the sorrow of their grief and irreparable loss.

"TWO LADIES AND A BEGGAR"

Comedy. Approx. Length, 690 feet.

RELEASE, SATURDAY, MAY 1, 1909.

Anxious to avoid working for a living a vagrant contrives an appliance by means of which he appears to be deprived of his limbs and obliged to wheel himself about in a little cart, and seek public charity.

Two good old ladies take pity upon the fellow and after investigating decide to give the poor unfortunate all possible aid.

Accordingly they cut down his trousers to what they deem more suitable length, secure specially appointed rooms with furniture of size and style adaptable to a man afflicted as he purports to be and even endeavor to secure him a wife from among other unfortunates of his type.

All is graciously received by the impostor until the wife is tendered, when he exposes himself and flees.

Very amusing and of good definition. Well acted.

"DREAM SPECTRES"

Drama. Approx. Length, 292 feet.

RELEASE, SATURDAY, MAY 1, 1909.

An artistically hand colored subject illustrating the visions of an aged man in the orient.

Having surreptitiously indulged in a few whiffs from a pipe the old man sinks into oblivion and then experiences some very vivid and exciting dreams.

Figures in oriental costumes beautifully and naturally colored.

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NOTICE **Owing to a delay in the receipt of foreign shipments of Urban-Eclipse film we will this week release three reels of Gaumont subjects, but during some subsequent week we will release two reels of Urban-Eclipse and but one reel of Gaumont subjects.**

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Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

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Vol. 4 APRIL 24 No. 17

Editorial.

The Perfect Film.

Ever since the publication of the widely advertised assertion that the moving picture photographs sent out by the associated manufacturers were "perfect" we have taken careful note of them from a purely photographic standpoint. It is astonishing, when one looks at them with the eye of knowledge and experience, how far off they appear, not merely from perfection but even from superexcellence. In writing thus we would have the reader understand that we are looking upon these productions merely as monochromatic renderings of an original; in fact, impressions in developed silver of all the lights, shadows and gradations of a nature subject. This, we submit, is the proper way of judging of the purely technical end of the work as distinguished from the pictorial and dramatic. Technically, then, what do we find? Why, bold as the assertion may look, some of the manufacturers, in the current idiom of the time, are not even commencing to make a moving picture photograph. Careful analysis shows, just to give the reader some idea of what we have in mind, that the tone values of these pictures are altogether false and that they grievously misrepresent the original. The light parts of the pictures are far too light; the dark parts too dark, and there are no middle tints or gradations. Let us make curselves perfectly clear by concrete example. Before us, as we write this, is the unromantic view of a back yard. A distant wall is in shadow; then we come to another wall somewhat lighter in tone; next we pass to a roof upon which there is reflected sun-light; finally we pass to the sky which is brighter still. All these parts of the picture have what is called a relative luminosity or brightness to the eye, and any photograph which purports to be a representation of this view must show these relative luminosities or brightnesses, as the case may be, properly proportioned one to the other. If the reader will apply these methods of comparison to a moving picture when he next critically examines it, he will be surprised how much out it is likely to be when he sees that the contrasts of the picture, that is to say, the difference between the extreme shadow and the extreme high lights, "hits him in the eye" then he will know that something is wrong. That "something" is that the picture fails to actually represent the luminosities, tone values or gradations of the original work. The remedy for this is obvious. Accurate exposure and careful development will prevent excessive contrast in the picture, which will thus show a more harmonious effect to the eye.

This is only one of several little technical respects in which we think that moving pictures, as a whole, are open to reasonable criticism. We make the criticism, not for hypercritical purposes, that is to say, not for the purpose of finding fault in a superior way or airing our own opinions or knowledge of the subject, but rather for the purpose of directing the attention of those responsible for the exposure and development of the pictures to the fact that the work does not, at present, manifest the highest form of technique which they are capable of imparting to it. And these remarks we would have it understood are of general application. They apply as much to imported films as to those made in this country, although, of course, in both sources of supply there are exceptions to our strictures.

The Moving Picture in Summer.

With the close of the Winter season and the opening of Summer there is bound to be a diminution of the attendance at moving picture houses in large cities. But this need not interfere with the popularity of the moving picture as a whole. The American public is a very out-of-doors public. Probably no other people on the face of the globe so strenuously lead the outdoor life in the Summer season and demand an unceasing variety and change of amusement to fill up their time. Taking New York as a typical great center of population: A feature of the Summer season is the great popularity of the moving picture at the various beaches and other ocean resorts which are so conveniently situated near to the metropolis. At those places you see the moving picture on every hand. Indeed, we, ourselves, one Summer night at Dreamland last year, never enjoyed anything so much as sitting and sipping our liquid refreshment as we watched a very excellent moving picture on the open-air screen. In our company was a friend from England. His remark was: "Why, this is quite Continental." Continental, we may explain for the information of the reader, means approximating to the outdoor life of France, Germany and other European countries, where much is made of *alfresco* entertainment. We think, therefore, that the exhibitor will be wise who, this coming Summer, takes every advantage of the opportunities given to him of showing moving pictures out-of-doors at night. The better these pictures are, the more people they will attract. There is something very brain-resting in sitting under the starlit sky and watching a mimic representation of life on a stage. More especially, in the case of a moving picture, as the action is easily followed at a distance, and the loss of the human voice is not felt. In this respect the silent stage has a great advantage over the talking stage. As our readers well know, open-air plays generally fail by reason of the fact that the voices of the players do not carry well beyond a certain distance. We

have heard much recently about the "up-lift" of the moving picture in theaters. Now it remains for those who are responsible for outdoor entertainments, these next six months, to see what they can do in the way of attracting pleasure-seekers to the *alfresco* moving picture amidst pleasant, proper surroundings. There is money in the idea, and we hope that manufacturers, renters and exhibitors will make the best of it.

More About the "Uplift."

The salvation of the moving picture business is being quietly and effectively worked out in ways that may not be familiar to some and certainly not to the exact liking of all concerned. The film censorship is going along smoothly, although several manufacturers are being hit pretty hard. The Patents Company have been instrumental in influencing the legislators and the Mayor to more favorable action. They are now working in unison with the Liberal Sunday League to frame up a law in regard to Sunday opening that will be satisfactory to all. It is hoped that the decisions arrived at will be of national benefit, as well as the decisions of the Censorship Board. The action of police officials, such as has been seen in the police censorship in many cities, was far more unsatisfactory; in fact, in many cases that came to our notice they were ridiculous. That some censorship was necessary, everyone will admit. We have before us a letter dated January 10, from an exhibitor, in which he complained bitterly of the sensational films. This was before the Censorship Board was heard of. We did not publish the letter at the time, as several films released about that time were severely scored, and especially one manufacturer, to whom we referred the complaint. The exhibitor said that this manufacturer "made the best films and also the worst, and the only films that ran perfectly on a good machine." Who was he? (Gentlemen of the associated manufacturers, don't all speak at once.) There are some passages from the letter of the exhibitor which we will quote:

"Another of the revolting scenes is shown in '——— ———,' which was an artistic portrayal; yet a great many of my patrons expressed regret at seeing it. A number of my lady patrons have not been to a moving picture show since. Cannot the manufacturers depict crime without going into too many of the morbid details? I should suggest that whenever they show crime in any form that they go enough into the detail to show that the criminal gets punished, making a healthy moral to the picture, instead of not neglecting a single morbid detail of a crime, and then too often forgetting to show the punishment. These sensational pictures are the type that stir up fanatical ministers like the Rev. Lang S. Ford, of Chicago, perhaps not without some cause. While I am not a reformist, yet I believe in catering to public opinion, and my idea of the big percentage of the American public is that they will go and enjoy pictures in which questionable morals are portrayed, yet their reasoning decency makes them vote that such pictures should not be shown without a moral. Continuation of such stuff will in time create agitation against moving picture shows, making it hard on the exhibitor, and kill the goose that laid the golden egg for the manufacturer. I think more thought should be given to the detail moral of a picture without cutting out the sensation or making it too mushy, and the remedy should be applied before agitation gets dangerous.

"Yours very truly, W. CLARKE,
"Prop. Rockford Moving Picture Parlor, Rockford, Ill."

There is good sense in Mr. Clarke's remarks, and he, for one, should be gratified with the work the censors have done. Is he any better pleased with the programs that have been sent out the past few weeks? There is a class, however, who are not so well pleased and say that the "ginger has gone out of the show." The man who tries to please everybody courts failure.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F.R.P.S.

CHAPTER VII.

The Developing Room.

It stands to reason that what was said in a previous chapter, as to the cleanliness required in handling a film before exposure, applies with equal force to its manipulation in the developing room; therefore, it is unnecessary to repeat it. The same remark applies to the safety of the light. Most films in the process of development are wound on drums which are revolved through successive baths of developing, washing, fixing, and final washing solutions, before being wound on a drying drum, from which, when thoroughly dried, they are taken, preparatory to being reeled and sent out for use. Now, between the developing and the drying the most important part of the work is done, and if it be not attended to with the minutest exactitude, the picture will be faulty in some respects, and then all the labor will have been in vain. When we consider for a moment that prior to the development of this few 100 feet of sensitized celluloid, an expenditure of many hundreds and perhaps thousands of dollars has gone to waste, it demands very little insistence to urge the importance—the vital importance—of concentrating all possible care and attention on the successful development of the negative. For in most cases the act or scene cannot be photographed again, and if it can, only at a very great expense.

Let us follow the passage of the film from the developing tank to the drying drum, and endeavor to realize the care that must be taken. It goes without saying that the film must be wound evenly, edge to edge, on the flat frames or drum. This is generally made of some kind of thin metal. Sometimes the circumference is formed by separate sections, so that the picture can be seen through while it is being developed. When all the film is wound upon it, the drum should be lowered into the developing solution and mechanically revolved in the latter until the image has attained proper printing density. The developing troughs should be spotlessly clean, and the solution in it should be filtered and free from all dust particles. Moreover, it should be of an even temperature, as that of the surrounding apartment—say from 65° to 70°. If you lower the temperature, you slow the action of the developer; if you raise the temperature, you hasten the action. Hence the urgency of having the temperature at a fixed point, so that the developer may act constantly and regularly. When development is complete, the film should be well washed, either in plain or acidulated water. Some workers prefer to use common hydrochloric acid in very dilute solution. It stops developing action and clears the film, which is then ready for the hypo solution. This, again, may either be of the plain or acid kind. Whichever it is, it should be filtered and not allowed to become too weak by excessive use. Fixation is generally complete in about fifteen minutes. After fixation another wash of fifteen minutes, and, though this is not essential, the passage of the film through a bath of glycerine for a few minutes may be adopted. Finally, after a last wash, the film is wound edge to edge on the drying drum, secured taut with push pins, and either allowed to dry spontaneously or by rapid revolution of the drum. As the film is revolved,

it is a good plan to go over its surface with a pledget of moistened absorbent cotton, so as to remove particles of dust or any other impurities that may have gathered on the gelatine. The reader will notice that I lay repeated stress on the danger of dust and dirt. These are deadly darkroom enemies to successful negative making. Every possible precaution should be taken to keep out dust. Before work, it should be filtered out, swept out, fanned out; everything done to prevent its appearance in the room when developing is taking place. The clothing and the hands of the darkroom staff should be scrupulously clean. So must the developing, washing, fixing troughs. Smoking should be prohibited in the room. A negative developing room is the most important part of the whole moving picture installation. There should be a most rigid set of rules as regards cleanliness. Any infraction of them should be punishable, as upon the absolute purity of the negative depends its final success as a picture. If the film be allowed to dry in a stationary position, a drip will collect at the bottom of the drum, which should be carefully drained off. I have said that the temperature of the room should be constant, and that, also, means should be taken to prevent it getting humid. A current of cool air should, if possible, be kept constantly passing through it. All air which obtains access to the room should be filtered through clean fabric, as is done in dry plate factories, so as to keep out dust. I know that many readers will think that these little points are in the nature of ultra refinements, but their observance is necessary in the production of first-class work. Then, again, the developing troughs are best not made of iron or other metal, but rather of porcelain, which is chemically a most innocuous substance. Iron has a tendency to corrode under the action of the developing and hypo solutions, the effects of which will be described in the next chapter. What I have endeavored to do in this one is to give some common sense ideas as to how the films should be handled in development. Next week I shall describe some of the defects due to faulty development and other causes.

A visitor from the other side of the Rockies, in whose company we made a tour of the New York shows, made some comments which the proprietors of some of these places would not like to see in print. One remark made was that in the large Eastern cities it seemed to be all outside show. Make the most alluring displays and blast of trumpet to get the people inside and then give the poorest show possible to chase them out again. No doubt this is practised to some extent on thoroughfares that depend upon transient trade, but where a steady patronage is looked for, the following tip from a successful Western exhibitor is good for any section of the country: "Get the best operator you can find. Give him everything necessary to produce the very best pictures, even to a good salary. Then conduct your house as it should be and watch your bank account grow." There are many houses in the East, some even in New York City, that are conducted along these lines, and they are the ones that will still be doing business when the others are passed away and forgotten.

The sign in front of Miner's Theater, "We show only uncensored films here," is a sample of mild sarcasm and also shows that the manager is bright enough to seize on a clever advertising dodge, and no doubt one that will appeal to his clientele.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER III.

As has been stated, the tendency of electric current is to reach the earth, exactly as steam confined in a boiler seeks to reach the open air. What the air is to steam the earth is to electricity. I have therefore sought to impress upon you the importance of thorough insulation and have told you that the higher the pressure (voltage) the greater the necessity for perfect insulation.

All wires used in inside work, and most of those used for outside as well, are covered with either rubber, gutta-percha or a fibrous covering saturated with an insulating compound. Such wires may touch DRY wood without likelihood of danger but, on general principles, should not be allowed to. Wires should never, under any circumstances, be allowed to come in contact with metal which has any kind of connection with the earth or which reaches (as the iron sheeting of an operating room) from one wire of a circuit to the other. In saying that wires should not be allowed to touch metal the writer is fully aware that modern electrical wiring allows of, in fact, in some cities, requires that wires be encased in metal tubing, both wires of a circuit being placed in the same tube. There are technical reasons why this is not injurious. There are, by the close proximity of the wires to each other and to the conduit, induced currents when alternating is used but one current neutralizes the other so that, as a matter of fact, this induced current is not recorded by the meter nor does any reach the earth by way of the conduit, unless the wire insulation and conduit insulation is imperfect allowing actual contact between a raw wire and the metal of the conduit. A technical explanation of the reasons for this would be beyond even the average electrician and will therefore not be given. Suffice to say this is the fact.

In running your house or operating room circuits run the wires as directly as possible, stretch them tightly and fasten them securely to porcelain insulators, types of which are shown in Fig. 1.

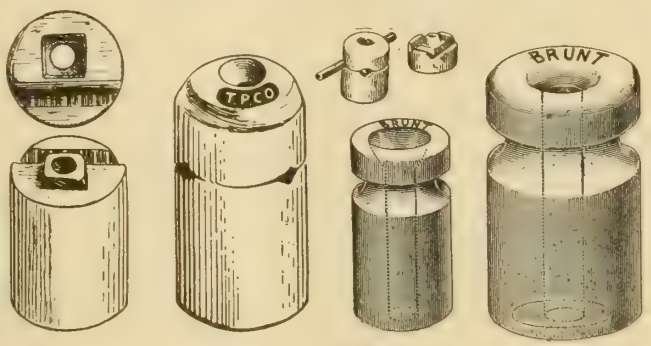


FIG 1.

It is best to keep the wires of a circuit not less than 2½ inches or 3 inches apart. The insulating knobs may be fastened to the wall or ceiling either by nails or suitable screws. If nails are used cut out a circular piece of heavy leather ½ to ¾ inch in diameter and drive the nail through it first. This acts as a cushion and you can drive the nail down tight on the head of the insulator without breaking the porcelain. Allow your wires to come into contact with absolutely nothing but the insulators except as hereafter related. To pass wires through a wall or floor get some hard rubber insulating tubing from an electrical supply house. Bore a hole as large as the outside diameter of the tubing through the wall or floor, being certain that the tubing will go over the insulated wire. Run your wire through the hole and slip on the tubing, shoving it into the hole so that it projects slightly on either side. Pull the wire tight and fasten it, then wrap insulating tape tightly around the end of the tubing and wire on both sides of the wall to prevent its slipping out of place. Porcelain tubes may be used instead of hard rubber if desired (see Fig. 2).

If the wall be of brick take a piece of gas-pipe and file saw teeth notches around the circumference of one end. Using this as a drill you will be astonished how soon you can pierce a hole through the wall.

Bear in mind that this work is not designed to make a lineman of you but merely to give sufficient direction that you may be able to run a circuit properly should circumstances be such that

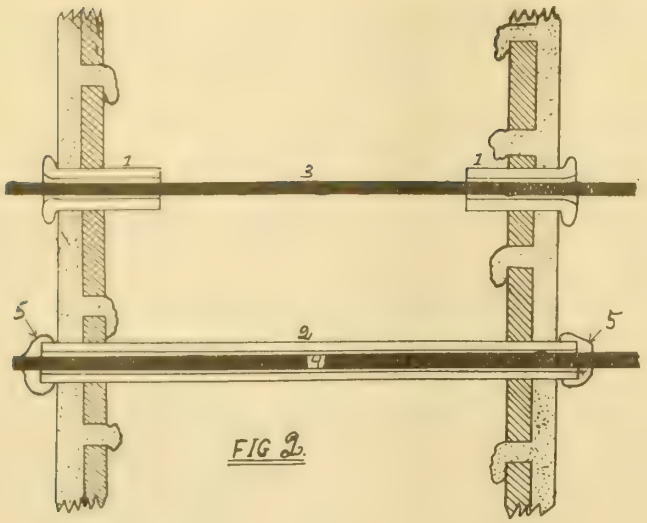


FIG 2.

it be necessary. On the road an operator is called upon to do a great many stunts and frequently if he can't do them circumstances are such that they cannot be done at all. Moreover, I wish to enable the operator or manager to, from the directions given, be able to form at least an intelligent opinion as to whether their wiring is being, or has been, properly done.

Your wires should be selected by reference to the wire and lamp current consumption tables which appear a little further on. It is generally stated that "a 16 c.p. incandescent lamp consumes ½ ampere of current." This, you will see by reference to the lamp consumption table, is very wrong, applying only to 110-volt lamps.

To figure the size of wire necessary in circuits you proceed as follows: Supposing we have 110-volt current and wish to install a circuit to carry ten 16 candle-power lamps. By reference to the lamp consumption table we find that each 110-volt 16 c.p. lamp will require ½ ampere of current, or a total of five amperes. By reference to the wire table we discover that a No. 16 rubber covered wire will carry six amperes, leaving a one-ampere margin, so we select this size. A No. 18 weatherproof wire would carry the required current but the underwriter's rules forbid anything smaller than a No. 16 wire being used on inside work.

In using this table we must remember, however, that it applies for SHORT LEADS ONLY (see Table No. 3). As the length of a wire increases its total resistance increases, so that a No. 16 wire would not convey six amperes of current for a long distance without drop in voltage due to resistance. If the lead be long a larger size must be used for a portion of the distance. In other words, if your lead be a long one, it will be necessary to use, for a portion of the distance, a size of wire capable of carrying something more than the amperage indicated in the table, else there will be "drop" of voltage and your lamps will not burn up to candle power.

The following table gives the current allowance by the National Board of Fire Underwriters for various sizes copper wire, figured on a non-heating basis and, with due allowance made for long leads, it will meet every requirement of either the operator or the electrician.

TABLE NO. 1.

Browne & Sharpe Gauge.	Rubber Covered Wire. Amperes.	Weatherproof Wire. Amperes.
No. 18	3	5
No. 16	6	8
No. 14	12	16
No. 12	17	23
No. 10	24	32
No. 8	33	40
No. 6	46	65
No. 5	54	77
No. 4	65	92
No. 3	76	110
No. 2	90	131
No. 1	107	156
No. 0	127	185
No. 00	150	220
No. 000	177	262

NOTE.—The discrepancy in allowance between rubber covered and weatherproof wire is not that one will not carry just as much current as the other, but arises from the fact that the least heating will cause gradual deterioration of rubber insulation. Wire with rubber insulation is therefore rated very low in current carrying capacity.

LAMP CONSUMPTION TABLE.

This table is compiled from actual tests made with standard lamps and it will be found to be approximately correct. Used in conjunction with the wire table even the novice may figure out what size wire to use for any incandescent circuit not exceeding seventy-five feet in length.

TABLE NO. 2.

Voltage.	Candle Power.	Amperes.	Watts.
52	16	1.04	54.1
52	32	2.08	108.2
100	16	.64	64.0
100	32	1.28	128.0
110	16	.58	64.0
110	32	1.16	128.0

Where 8 c.p. lamps are used in decoration two of them equal one 16 c.p. lamp in current consumption.

Light frosted or ground glass globes reduce the illuminating power of incandescent lamps by about 12 per cent. The average life of an incandescent lamp is about 800 hours of use. Many will burn much longer and some much less, but this is the average. Old lamps are poor economy in a theater, as they burn dim and destroy the illumination.

TABLE NO. 3.

This table will be found of much use in conjunction with Table No. 1. As has been said, there is drop in voltage in long leads, due to resistance. This table gives the data in this connection so far as it will be likely to be of the least use to the theater man or operator.

Voltage			Wire No. Browne & Sharpe Gauge.
52	110	220	
292	625	1247	14
370	780	1586	13
473	1000	1957	12
602	1252	2499	11
749	1575	3175	10
940	1984	3976	9
1186	2542	5012	8
1500	3162	6355	7
1897	3997	8032	6
2387	5100	10110	5

To use this table multiply the distance in feet from the point of departure to the end of the circuit by the number of amperes you wish to use on the circuit. Look in the table under the voltage heading corresponding to the voltage of your lines and find the number nearest to the product you have obtained by the multiplication. Opposite this, in the right-hand column, will be found the size of wire necessary to carry this current with 3 per cent. loss.

(To be continued.)

A FIREPROOF REWINDER.

There has been for some time a demand upon the part of insurance companies and others interested in safety devices for moving picture theaters and exchanges for a fireproof rewinding device which will handle the film while it is being examined and rewound without danger of ignition. It is therefore of interest to record at this time the fact that a safety fireproof rewinder has recently been placed on the market by Messrs. Williams, Brown & Earle, of Philadelphia. This rewinder is so arranged that the film is contained in fireproof boxes with fire valves, so that even should the portion of the film which is exposed during the examination, become ignited, the fire valves would at once extinguish the fire.

This rewinder has recently been submitted to the Underwriters and to the police departments in many of the large cities and is endorsed and recommended by them. Much of the danger in the handling of film comes from a possible igniting of the film during the rewinding and examining. This is now entirely avoided.

The rewinder is made in several designs and is especially adapted for the use of either the exhibitor or the exchange. The magazines containing the film are supplied with automatic self-closing doors, with brake attachment for controlling the free running reel, and are so arranged that the operation of the machine is entirely from one side, so that it can be placed on a bracket against the wall as well as on the edge of a table, a matter of great convenience, especially in confined situations or where space is limited.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

So Laemmle has recanted! It is now a settled fact that he is not working under a license of the Motion Picture Patents Company. He is out—there is no evidence that he is "down and out"—but he is out; and, I understand, upon his own initiative. It would hardly be fair to other worthy renters who are also "out" to say that the "going" of Mr. Laemmle carries with it a stronger significance than did the exit of others. It must be acknowledged that no film renter in the business believed in and more liberally used printers' ink than Mr. Laemmle, and none in the business had more film rental exchanges than he had, but at the same time he was a unit. Yet the course of Mr. Laemmle has a peculiar significance. He and Swanson were the kingpins in the point of enterprise. As advertisers they had no peers. Whether or not the advertising did them any good is best attested by the books of the film manufacturers. No adverse reports as to their credit are afloat even at this date. The least that can be said is that when Swanson and Laemmle dropped, the licensed people lost two good, energetic men. The significance attached to Laemmle's dropping out is this: His first intention was to stand by his Chicago colleagues and go with the Independents. Upon mature reflection he decided to stand by "the old guard" and he enrolled himself under the banner of the Patents Company. Now, after an experience of about ten weeks, he takes on the sackcloth and ashes and retreats to the fold he first had in view. Why is it? I have drained every quarter to get at a true solution, but to this day I am in the dark. Those who should know refuse to speak. Those who can speak refuse to hear. Laemmle himself gives the only answer in his advertisements. He says: "No more licenses. No more worry." Taking his own public declaration, it can be fairly assumed that the film renters and the rental exchanges of the West are against the license system, and, after about ten weeks of conscientious work, Laemmle has concluded that, as self-preservation is the first law of nature, he had only one alternative—to join the Independents. I know Laemmle personally, and I know he has many warm friends in the ranks he deserted. I know that some force that overcame his personal convictions prompted the step he took. What was that force? Surely not selfishness. No one will charge that to him, for all in the business know that, like Swanson, he was in the ranks of the foremost, with both money and energy, to help all movements looking to the betterment of the motion picture business. No pretension is made that because Swanson, the Twentieth Century Optiscope Company, Laemmle and others have renounced the Motion Picture Patents Company agreement or license the business is going to the dogs, or that the Patents Company is going out of business. Such an assumption is unjustifiable in the light of experience and matters of record. It must be remembered that Chicago is the hotbed of opposition to anything that bears a license—a Patents Company license. All the leading film exchanges of that city are on record as to that. But why? Why is it that Swanson, Laemmle and the Twentieth Century Optiscope Company, the recognized leaders of the Film Service Association of last year renounce the Patents Company after having operated under its license? Mr. Swanson has volunteered a public statement as to his position. Well, all moving picture men know that Swanson frequently became enthusiastic when ventilating his views. His energy frequently taps the think pot of readers. His views are not discredited, but at no time more than the present would the calm, unbiased views of others who have joined hands with him be more opportune. As the case stands at present the real trouble seems to rest on the license question. If such is the case, we cannot hope for an early truce. Those who have renounced the license proposition are looking for business and the Patents Company is looking for the revenue—so there you are.

* * *

Reliable information received from the West justifies the prediction that within a short time the list of licensed film renters will be still further decreased. This information carries with it the assertion that the Patents Company is not "making good" outside the collection of royalties. More than that, film exchanges throughout the country are losing business. Complaints are flowing in from all quarters.

* * *

The chief complaint against the Patents Company appears to be that it has not stood upon its patents. Rumors are afloat that such steps are ripening. Every day these steps are deferred tends to weaken the hopes of those who have been loyal. The collection of royalties is not the main object of the Patents Company, as many seem to think. A return for the royalties paid is the point. Considerable stress has been laid by some upon the fact that the Patents Company has maintained a representative at Albany to look after the interests of certain bills in behalf of the moving picture people. This is a good move, but the royalties are being expended in this direction in behalf of the Independents as well as those who go down in their pockets. Something should be done to protect the men who are paying the royalties. If a man paying two dollars a week for the privilege of using licensed films finds that his next-door neighbor is getting the use of the same films without the payment of a royalty he is liable to suffer a severe attack of indignation. Replevin proceedings are all right so far as they go, but that is in the nature of a punishment. Why not provide something in the form of a preventative? Why is it that independent film exchanges are supplying their customers with licensed subjects almost as soon as the men who pay rolalties receive them? Why is it that the independent film exchanges advertise and make good on the declaration that they can supply all makes of films—licensed or unlicensed? That is what the exhibitor wants to know, and that is what was put up to me in every licensed place I visited during the past week.

* * *

I sometimes yearn to be a Rip Van Winkle. I would like to go upon some mountain, fall asleep and forget the moving picture business for twenty years. This impulse more particularly seized me a short time ago when I attended a meeting of the Exhibitors' Association of Greater New York. How my mind dwelt upon the parable about a house being divided against itself! I have persistently urged those outside the organization to get into it, and yet at a recent meeting I found a state of affairs that caused me mortification. I heard men claiming credit for doing this and that, and others making claim to credit for the same thing; I heard charges of default in payment of dues and listened to the claims of those paid in advance. Such a state of affairs should not exist. Get together, gentlemen, and work in harmony. Not only that, but work together for organization. Appoint committees to canvass territories and bring into the fold men who should be with you.

* * *

From all accounts, Long Green still holds sway at Albany. According to the information at hand, the proposed bill to stop all amusements on Sundays was framed at the instance of the stage hands employed in the theaters of Greater New York, and the icy barrier with which the bill was met would make the ice gorge at Niagara Falls look like a pimple on a watermelon. Information at hand also leads to the conclusion that, owing to an absence of the required lubricating material, the bill which raises the moving picture license from $25 to $250, with a proviso that exhibitions may be given between certain hours on Sundays, will also go upon the shelf of forgetfulness. The later bill, however, is meeting with much opposition on the part of exhibitors, who declare that it is unjust to ask places charging but five cents admission to pay a license of $250 per year, while houses charging one dollar, and as high as five dollars, pay but $500.

* * *

Time and again I have been asked during the past week whether or not the Board of Censors and the licensed manufacturers are working in harmony. I made this quite clear in one of my recent letters, but to dispel any misunderstanding will add "sure enough." I might also add that to get closer to the situation the Censors have asked the manufacturers to enter into a written agreement that they will not put out any film or part of a film that is not approved. Some developmens are more funny than many that appear on the films. I have not heard what the Censors agree to do, but my informant tells me that all they are required to do is to sit down and look on. I guess that's about right.

OLIVER.

The Italo-American Film Exchange is a new exchange which has recently opened for business at No. 138 Third avenue, New York City, under the management of Morris Levy, who was former manager of the Knickerbocker Film Exchange. It is the intention of this company to handle a large selection of high-class Independent films by the principal European manufacturers. Mr. Levy is busy framing up contracts for a steady supply of suitable subjects.

MOTION PICTURE PATENTS COMPANY

THEIR POLICY AND PROCEDURE.

The Celluloid Risks Bill Amended.

The Motion Picture Patents Company brought about, through its representative, Mr. Chester Beecroft, the amendment of Bill No. 618.

This bill if passed in its original form would have meant the death of a business in which millions of dollars are invested.

The following letter, written by Mr. C. F. Murphy, Chairman of the Committee on Codes, by Mr. Beecroft, was the direct cause of the amendment of this bill, and thereby accomplished for the motion picture business at large more good than has ever before been attained by any corporation or individual:

"Mr. C. F. Murphy,
Chairman Committee on Codes,
New York Legislature, Albany, N. Y.

"Dear Sir: I beg to call your attention to Bill No. 1600, introduced by Mr. Coughlan on March 25th, and referred to the Committee on Codes.

"This bill seeks to make the use of celluloid films a misdemeanor. The patents now applied to motion picture machines render it absolutely impossible for a film to burn, excepting a space of about two inches directly in front of the lens. The possibility of even this small space catching fire is most remote, as machines are fixed now, and amounts to about as much fire as that caused by the igniting of a parlor match.

"We will be glad to demonstrate this matter before your Committee, or any member thereof, at any time, and most strongly recommend that the Codes Committee does not report the bill favorably, as its passage would mean the death of a business in which millions of dollars are invested, and in which millions of people are interested. Anything affecting the motion picture is particularly a blow at the poor man and the children, to whom the five-cent rate of admission is a tremendous boon. Most sincerely yours,

"CHESTER BEECROFT."

The bill, which in its original form read as follows:

STATE OF NEW YORK.
No. 618. Int. 574.
IN SENATE.
March 8, 1909.

Introduced by Mr. Cullen; read twice and ordered printed, and when printed to be committed to the Committee on Codes.

AN ACT

TO AMEND THE PENAL LAW, IN RELATION TO MOVING PICTURE EXHIBITIONS.

The People of the State of New York, represented in the Senate and Assembly, do enact as follows:

Section 1. Article one hundred and seventy-two of chapter of the lows of nineteen hundred and nine, entitled "An act providing for the punishment of crime, constituting chapter forty of the consolidated laws," is hereby amended by adding at the end a new section, to be section nineteen hundred and fourteen, and to read as follows:

1914. Use of celluloid films in moving picture apparatus prohibited.—The use of celluloid films in any machine, apparatus or device whereby moving pictures are exhibited to the public is prohibited. Any person who shall knowingly operate, or permit to be operated in his behalf, any such machine, apparatus or device equipped with celluloid films in violation of this section shall be guilty of a misdemeanor, punishable by imprisonment for not more than one year, or by a fine of not more than five hundred dollars, or both.

This act shall take effect immediately.

was amended to read:

Bill No. 618, introduced by Mr. Cullen, Article 172 in Chapter 88 of Laws of 1909, entitled "An act Providing for the Punishment of Crime" constituting Chapter 40 of the consolidated laws, to read as follows:

No. 1914. "The use of films in picture machines, apparatus or device, whereby moving pictures are exhibited to the public, is prohibited unless they are absolutely fireproof or so far fireproof as incapable of independently maintaining combustion after once being lighted.

"Any person who so knowingly operates or permits to be operated in his behalf such machine, apparatus or device, which is equipped with film in violation of this section, shall be guilty of misdemeanor.

(Section 2.) "This act shall take effect October 1, 1909." and was in this form reported to the Senate.

Mr. C. F. Murphy, Chairman of Codes Committee, in a conversation with Mr. Beecroft recently, said: "I am positive that none of the various bills on Sunday closing now pending will come up for hearing this year, and I do not consider it likely that they come up next year either."

Mayor McClellan Won Over.

Chester Beecroft, representing the Motion Picture Patents Company, recently had a conference with Mayor McClellan and Francis V. Oliver, Chief of the License Bureau of New York. The Patents Company is anxious to have this city so frame its licenses as to compel the picture theaters to be kept light during and between shows. Mr. Beecroft stated that he had perfected a system of lighting that allows the house lights to be left full on without affecting the pictures in the least. He argues that the light theater would eliminate the possibility of panic and the offensive conduct of degenerates who sometimes take advantage of the darkness. "With the pictures approved by the Censorship Board, and the theaters light and safe, the picture show is the ideal amusement of the masses, and we ask the co-operation of the authorities in our effort to make the theaters light," said Mr. Beecroft. Both the Mayor and Mr. Oliver expressed approval of the scheme, which consists of amber and green colored lights and a cardboard shield, and it is likely that within the next few days the light theater will be compulsory.

THE MOVING PICTURE IN EUROPE AND AMERICA.

(Important Interview with I. W. Ullman.)

Mr. I. W. Ullman, of the Film Import and Trading Company, of 145 East Twenty-third street, recently returned from a prolonged visit to Europe; in the course of which he got in touch with the leading sources of moving picture supplies. We were desirous of ascertaining Mr. Ullman's impressions, and having been succesful in doing so, they are here set down for the information of the readers of The World. Mr. Ullman is particularly well qualified to give an opinion on the international status of the moving picture, because of his position as a very large importer, and the fact that this is not the first time that he has traveled Europe, in connection with the importation of moving pictures.

One of the first questions we asked Mr. Ullman was to give us some idea of the relative position of the moving picture produced in various countries in respect of qualitative character—in other words, which country made the best pictures? According to our authority, and we are bound to say that we agree with him, England is not, by any means, as far advanced as she might be. The insularity and conservatism of the people operates against the production of moving picture plays by English firms which are acceptable by the people of other countries. In pure technique the English firms stand well; dramatically and scenically the pictures still leave much to be desired. But there are signs that the English manufacturers are waking up to the needs of the situation, both as regards the quality of the picture and the commercial way of handling them.

Mr. Ullman went to Spain, and he found the haughty Spaniard to be somewhat lethargic in this respect. He is a great patron of the moving picture, but has much to learn in regard to its commercial exploitation. In Russia moving pictures are highly popular. Being a poor man's entertainment and the Russian peasant being very poor, moving pictures appear at an opportune time. Italy and Germany, in Mr. Ullman's opinion, show the moving picture in its highest form of development in Europe. The theaters are numerous and well patronized, and as a form of entertainment it has caught on with the people. One or two French makers have long been held up in this country as the standard of comparison in the making of moving picture films, but, in Mr. Ullman's opinion, and he is certainly a most competent judge, the Italian work, both dramatically and scenically, is ahead of that of the French film makers. This is an opinion which we think will be generally shared in. France, too, in the commercial handling of the moving picture proposition, is not as far advanced as she ought to be. With such large American and European experience, the answer to the question which we next put to Mr. Ullman, will, we are assured, be received with respect by our readers. What we asked was his opinion of the future of the moving picture.

"I believe," was the reply in the well-known phrase, "it has come to stay. It is the poor man's entertainment; it is of great educational value; it is part of the national life. Better classes of people are patronizing it than was the case two years ago; the work both technically and dramatically has also greatly improved. There is an increasing appreciation for good class films." This question naturally lead Mr. Ullman by easy stages back from his Ulyssean wanderings to "his own, his native heath."

"About this censorship, Mr. Ullman?"

"Well, I believe the censorship will be and has been carried out in a broad minded principle of common sense and intelligence. By and by, of course, there will be no need for a censorship, because the manufacturers will know what the public want and will profit by it. And it will have this value in that the New York censorship will be generally accepted throughout the United States. It would have been a misfortune if every little hamlet throughout the country had erected its own censorship. The members of the censorship committee are in touch with the needs of the people and they will only cut out that which is undesirable. For example, while they would not tolerate crime or sin in a picture, yet where it is necessary to show it in order to develop or illustrate a story, of course it naturally passes. On the whole, I think the censorship makes for the betterment of the moving picture. Mr. Collier is a very bright and earnest man, and I think the good work he is doing will be generally appreciated."

It having been stated that there is a tendency or a desire in certain quarters to restrict the exhibition of licensed film to those houses which do not put on vaudeville, we sought Mr. Ullman's opinion on this point.

"I am in favor of the exclusion of vaudeville," he replied, "because if it be shown, then the small moving picture theater will be closed, and the number of houses thereby will be largely reduced. It stands to reason that the big man who can afford to put on vaudeville with his moving pictures must crowd out the little man, so you will deminish the number of houses and limit the film output. I think the elimination of vaudeville from moving picture houses will tend to increase the latter."

Sliding Scale for Renters.

There was one subject raised by Mr. Ullman in the course of this very interesting conversation which we think should be ventilated for the information and benefit of all, and that is, the attitude of the renter or exchange man towards the manufacturer. "The renter in many cases is unreasonable. The feature film spoils him. He thinks that it is a hardship to pay a good average price for a manufacturer's output and to average up the commonplace subject with the feature films. If he did his duty to the manufacturer he would impress upon the exhibitor the necessity of accepting a service in which the highest grade of film was sandwiched in between the ordinary kind at a fair average price. Clearly the best must be taken with the second best. If the latter is also rejected or cast aside or laid on the shelf or refused then a point may be reached when the importer or manufacturer is not able to do business at a profit. A manufacturer or an importer very properly looks for the support of the renter or exchange man, as without that support he cannot progress. "Therefore," argues Mr. Ullman, and the argument strikes us as sound, "the policy of the renter should be to support the exhibitor and the manufacturer in a fair average price of film and not to set up tactics of discrimination." We commend this aspect of importation trade, subject to the attention of the renters.

We are pleased to have had this agreeable and informative talk with Mr. Ullman on the international moving picture situation, and we think that our readers, by persuing the foregoing account of it, will derive many a useful hint from what such a respected authority has to tell them on the subject of his experience abroad and the impressions he has formed from them.

Williamsport, Pa.—William H. Amer has secured the management of the Summer park at Vallamont asd promises a first-class line of attractions. He has secured a license from the Patents Company and intends to show only the best films made by the worlds' best artists.

Portland, Ore.—Newman's Motion Picture Exchange was burned out a short time ago. The films and fixtures were a total loss and only partly insured. Mr. Newman is in the market for a new supply of films and offers good cash prices for films that are in good condition. Address Rose City Film Exchange, Portland, Ore.

ON THE SCREEN.

By Lux Graphicus.

The "Observations" of your Man About Town are full of sound sense. Last week he quoted the manufacturers as complaining that they could not get good sketches and other subjects for film plays. Then he goes on to point out that good writers will not accept the paltry remuneration offered them for high-class work. The latter is true. The manufacturers can get the pick of the dramatic and literary market if they will pay the price and study, or pay somebody else to *study*, that market and what it has to offer. It is all a question of supply and demand. The supply exists; the demand doesn't—at any rate in the United States. They manage these things differently and better in London, Paris and Rome.

* * *

There is a week's work—maybe two or three—in the writing of a moving picture play. If it is a good one would it be dear at $250? No, it would be cheap. Clyde Fitch wouldn't do the work for that money; nor would any of the French, Italian and English dramatists. It is only in America, the alleged land of high pay for good brains, that you hear of $10 and $20 being offered for sketches by the manufacturers of "perfect" films. What is the result? Men who would have made a special study of dramatic writing for film subjects have turned their energies in other and more profitable directions. This is not hearsay. I know it for a fact. So do others.

* * *

Much the same may be said of the more technical end of the work. Good producers are rare, because they are not properly encouraged by adequate pay. And that's a fact. So are the photographers rare; those who take the pictures and develop the negatives and positives. The talent employed is often of mediocre quality. I know. I have seen it at work. I have "sized it up." I have tried and tested it. What it does not know about the work is considerable. Yet they are alleged to turn out "perfect" films. They don't. They can't. They won't—until they get down to a proper understanding of the work, as it is being described week by week in these pages.

* * *

The poor operator comes in for some rough treatment at times; the photographer, so far, has been allowed to escape; so has the playwriter and the producer. All these are in as dire need of reformation as the operator. They have my sympathy; they will earn my praise if they will do better work, and get it legitimately entitled to the proud title of "perfect." I saw a film last week in which the producer had lamentably failed in his work. At one part of the story the characters wandered about quite aimlessly; the action had halted; the producer had slurred over the passage; result on the audience: mystification and dissatisfaction.

* * *

I saw another film—a quite recent release and therefore a "perfect" one—which told a pointless story that, however, made the audience laugh by its absurdity, but nevertheless left people wondering why the thing was done at all. Another subject pretended to have an historical basis. No clew was given the audience as to the period of history shown. They couldn't guess. How can they? American audiences don't carry universal histories in their pockets when they go to moving picture theaters. Why should they? The moving picture is not supposed to be an enigma. Its aim is to entertain and amuse. The i's must be dotted and the t's crossed and nothing left to doubt.

* * *

So you see, boys and girls, men and women and fellows, it all comes to this: Your morality censorship will be no good at all by itself. It may sift out the undesirable, but who will sift in the good? Messrs. Collier & Co.? No. Not all the combined intellect of Nos. 80 and 96 Fifth avenue. The manufacturers must do this part of the business themselves. They must get those suitable subjects. **They must pay for them.** They won't get them otherwise. They can be got in France, Italy and England. Why not in America? Surely they need not be imported—just as Mr. Murdock is importing the films?

* * *

The unfortunate part of the business is that the heads of the various manufacturing companies do not or will not take a direct personal interest in the quality of the work that is made. There is an absence of that close supervision

which is essential to success all through the system. It is too often departmentalized so effectively that when the work is pieced together it presents the appearance of patchwork. In very few films that are shown can evidence be discerned of a master mind running through the production. How different with some stage plays and other works of art? In these the personality of the man who conceived the work is evident in the result. Ever see that in a moving picture? Not often. No reason why you shouldn't.

THE BOARD OF CENSORSHIP.

The Board of Censorship of Motion Picture Programmes announce that all manufacturers, or their representatives, producing pictures for the New York market have signed an agreement containing the following provisions:

All film intended for New York will be shown to the Board of Censorship at least a week in advance of issue. All changes desired by the Board of Censorship will be made and no picture condemned by the Board will be released for the New York market. The agreement may be abrogated by either party on a two-weeks' notice.

The Board of Censorship further states: "The agreement merely confirms an existing fact. Censorship has now been going on for nearly a month and the manufacturers have co-operated in the frankest spirit. All changes suggested by the Board have been made.

"The signing of the agreement means that the censorship has passed its experimental stage. There can be no dispute that moving pictures are on the upward road. The time may well come that the Censorship Board will find much of its work taken out of its hands by the manufacturers, who will cease to produce the occasional doubtful picture that has done harm in the past. Immense possibilities lie before moving pictures on the up-building and constructive side, and it is here that the most important work of the Censorship Board will be done.

"The campaign looking toward improved vaudeville and better physical conditions in moving picture shows will be pushed ahead rapidly. The city is being districted and local committees will take up the work of inspection. In this we will have the co-operation of the city authorities, the Association of Exhibitors, the Motion Picture Patents Company and the other groups of manufacturers, and of various civic organizations."

NOTES FROM CANADA.

The Bennett Theatrical Enterprises of London, Ont., have sold their Halifax, N. S., house to Fred H. Trifts, of St. John, N. B., who was formerly manager of the Bennett Unique in St. John and later had charge of their Halifax house. Mr. Trifts is a well-known figure in the M. P. business in the lower provinces, one of the best operators in Canada.

Halifax, N. S., two years ago had no M. P. theaters; to-day there are seven houses doing S. R. O. business. Several started up only to go down again. The survivors are:

"Nickel" (Keith house, M. V. Gastonguay, mgr.).—M. P., ill. songs and one vaudeville act; seating capacity about 700; Association service.

"Unique" (Fred H. Trifts, prop. and mgr.).—M. P. and ill. songs; seating capacity 250; Association service.

"Ackers" (Leonard Acker, prop. and mgr.).—Five vaudeville acts and M. P.; seating capacity 750.

"Star" (W. Webber, lessee and mgr.).—Pictures and vaudeville; seating capacity 450; mixed service.

"King dward" (Fred H. Trifts, mgr.).—M. P., songs and vaudeville; seating capacity 600; Association service.

"Orpheus Hall" (Jas. Gault, lessee and mgr.).—Vaudeville, songs and pictures; seating capacity 600; mixed service.

"Empire" (H. Redden, mgr. and lessee).—Vaudeville, song, pictures; seating capacity 800; Independent service.

THE "HALLBERG" ECONOMIZERS.

A large number of "Hallberg" Automatic Electric Economizers have been installed during the past few months, among which a few may be mentioned: Wilmer & Vincent's Colonial Theater, Richmond, Va., where a 220-volt direct current "Hallberg" Economizer is saving over 70 per cent. on the moving picture lamp current bill. A similar Economizer has been put in the Four-Paw Theater at Philadelphia. 110-volt direct-current Economizers, saving 50 per cent. on electric bills, have been installed in the Pictureland Theater, 645 Penn street, Reading, Pa.; at Proctor's Theater, Elizabeth, N. J., and also for the E. H. Martin Telephone Company, Webster City, Ia.

The "Hallberg" alternating current Economizer, saving 65 to 90 per cent. on the bill, is the standard current saver, approved by all operators who know. Among a few recent important installations, where perfect moving picture light and greatest saving won out, a few may be mentioned: F. F. Proctor's Bijou Dreams (5 Economizers); Pearce & Scheck, Baltimore (12 Economizers); Interstate Amusement Company, Washington, D. C.; A. W. McIntosh, Waterloo, Ia.; D. C. Scott, Anaconda, Mont. (6 Economizers); Col. J. A. McCurry, Rocky Ford, Colo, and hundreds of others

The "Hallberg" Economizers have been on the market for about two years, and are giving excellent satisfaction the world over.

A NEW SUMMER THEATER FOR SAPULPA, OKLA.

A new Summer vaudeville house will be erected on Main street by Geo. B. Thompson, formerly proprietor of the Vaudette moving picture show of that city. The house will have a capacity of 1,000. The building will be 30 x 140. The stage will be one of the finest in the State and the dressing rooms a boon to the vaudeville artists, having hot and cold running water in each.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

Here we have the **beau ideal** of the suburban moving picture theater in "The Ideas" situated at 110th street and Fifth avenue, New York City. I discovered the existence of this theater quite by accident, and I am very glad I did so, because it enables me to direct the attention of the readers of the World to what may be done in the way of especially erected moving picture theaters in the outskirts of a great city. "The Ideas" stands on its own ground, and is detached from other buildings. It is handsomely and solidly built; has a pleasant facade, and all the attributes of attracting a good class of patrons.

I went in the afternoon and found myself surrounded by nice mannered children and a few elders, eating candies. Quite a family sort of gathering. The charge in the afternoon was five cents, in the evening it is ten. I understand that "The Ideas" is a very successful type of moving picture theater.

I was very glad to notice that the sombre and gruesome were absent from the screen. The film illustrating the Biblical story of the Nativity and its attendant incidents was respectfully received, showing that an audience is always favorably inclined towards sacred subjects if they are properly handled. This "Star of Bethlehem" is a very well conceived theme, and it is so splendidly staged and carried out that it deserves special praise. The scene illustrating the Nativity is beautifully shown, the actress who impersonates Mary, especially fine. But the birth of the Redeemer probably did not take place amongst such luxurious surroundings as the producer of the picture would have us think. Christian art says one thing, Christian fact says another, and the fact of the matter was that the birth took place in a manger in a stable.

I am a little in doubt as to whether the Harlemites quite understood the real meaning of the Pathe film which showed how Paul decided to marry and the consequences of his decision. I am surprised that the censors passed such a subject, although on the surface it is all right. Paul has a **belle amie,** and having decided to marry, he incautiously leaves a letter stating the fact on the ground which mademoiselle sees. So Paul's party celebrating the close of his bachelordom is turned by the rejected girl into a perfect orgy, which eventuates in Paul being placed in the "lock-up" for the night. The next morning on his release the bride and her father appear, and the "woman scorned" triumphs over the discomfiture of the faithless swain. However, with truly French adaptability to circumstances the bride takes her lover to her arms, and off they go to be married. Not a particularly edifying story, is it, Mr. Collier? Another Pathe subject illustrated the legend of the "Forget-me-not," but at this, some of my audience irreverently laughed. It is the old story of true lovers parted by an unsympathetic parent, the poor young man dies a premature death and on the spot where he dies, forget-me-nots spring up. This picture, prettily colored, as produced by Messrs. Pathe, is, perhaps, rather too idyllic for a general audience. Harlem seemed to be a little in doubt as to how to take it.

"The Ideas" is really a very nice moving picture theater situated in a charming part of New York City, and it is clearly so well conducted that it is deserving of every praise and commendation.

Notable Films of the Week.

Edison Co. "The Woodchopper's Child."

Among the films of the week there is one that stands out as a notable example of the efforts of the film manufacturer to provide stories of an elevating nature and at the same time of dramatic strength. At Keith's Bijou Dream, on Tuesday evening, no film received more applause, or was watched with closer interest, than "The Woodchopper's Child." Having read the synopsis, we were prepared for a different beginning, viz., one of intrigue, and we felt relieved and pleased that the producer had given a neater and cleaner turn to the sketch.

The overseer of a gang of woodchoppers discharges one who was caught stretched out on the ground, smoking his pipe, when he should have been at work. He sees a chance to steal the overseer's child and in dragging her to a hiding place in the woods he falls over a cliff and is supposed to fracture a limb. The child now becomes his nurse and later runs home and brings back her father, who carries home and attends the now contrite and forgiven woodsman. Clearly told throughout, the story leaves a profound impression. The execution is masterly and the action good all through, one of the best things from the Edison studio for some time. The little girl could not have done her part better, but there are two occasions when the man with the supposed fractured limb forgets his helplessness. The photographic quality of the film is excellent and the staging all that could be desired. It is to be hoped that the Edison Company will give us more films of the same class.

The Biograph "Lady Helen's Escapade."

In this charming film the Biograph people seem to us to have especially addressed themselves to our own particular dramatic preferences. For "Lady Helen's Escapade" is nothing more nor less than a delightfully refined comedy of manners, such as one is apt to associate with the work of Maxine Elliott, of New York, or Evelyn Millard, of London. As we watched the development of the story we wondered whether the author of the Biograph play had ever seen R. C. Carton's comedy, entitled "Lady Huntworth's Experiment." The two stories are very much alike; in both, the aristocratic woman becomes the menial, and she has some very amusing adventures before reverting to her old life and ways.

So we are justified in asking whether "Lady Helen's Escapade is an American comedy or an English comedy? If the former, why "Lady" Helen; if the latter, we are curious to know whether it is acceptable to the generality of American audiences. It certainly has our unstitnted admiration, and on the occasion when we saw it in public the other people seemed to like it very much. Indeed, they very highly applauded it.

From all this we draw the conclusion that refined comedy, as shown in moving pictures, will attract the attention and applause of moving picture audiences, who have got heartily tired of the sombre and the murderous. The story of the Biograph "Lady Helen" is very prettily and very clearly told in this comedy. The girl who was bored to death by **ennui** and seeks distraction by disguising herself and taking up a menial position in a strange house, is, as we have hinted, not a novel theme. But it is worked out by the Biograph players with unflinching decision and conviction. Indeed, the acting in this film is superb. Each character stands out individually and distinctively. During the few minutes the film is being run, one gets in touch, as it were, with the personalities of each of the people shown in this moving picture. Now we look upon this as a very great triumph for the Biograph Company, who, in the last few weeks, have by common consent placed themselves at the very head of American film manufacturers, alike for the technical and dramatic qualities of their pictures. This film is, indeed, what we have recently very emphatically asked for, a well-written, carefully rehearsed play, well produced and photographically good. Indeed, it seems, as it were, to come to us as an adequate answer to our request.

Of course, the chief honors of the picture are borne by the now famous Biograph girl, who must be gratified by the silent celebrity she has achieved. This lady combines with very great personal attractions very fine dramatic ability indeed. Some of the scenes of this film, if acted on the talking stage, would make the fortune of the play. The story of Lady Helen's Escapade has been told in detail in other parts of the World, and therefore need not be repeated here. Our object now is to single it out as dramatically and photographically the film of the week, and to indicate why, in our opinion, it deserves that distinction. We do not suggest that the Biograph Company can give us pictures in this vein every time. There must be variety, there must be, we presume, pointless jokes, like a "Sound Sleeper," but we do suggest that in cultivating the representation of finished comedy, and above all of the delineation of character in the moving picture, the Biograph Company can contribute much towards the "uplift" about which the self-constituted oracles of the daily press are talking and writing so much. There is one little scene in this film which was worth going miles to see. That is where Lady Helen delicately hints to the old musician that she is in love with him, and he, in return, is sceptical of his good fortune. Here we touch a very high level indeed, of the acting art; and so on right through this delightful film.

"Lady Helen's Escapade" is a very fine piece of photography and a very pretty story, and, we came away from looking at the picture rather envious of that musician. He was a lucky chap to win such a nice girl so easily. But he acted his part well and with artistic restraint. The scene in the kitchen, where Lady Helen, disguised as a domestic, has many encounters with the cookery utensils which she does not know how to use, and the viands she does not know how to cook, was full of delicate humor; and her attack on a too persistent suitor with for weapon the pie-crust she is making, provoked much laughter. Indeed, the various phases of the story linger in the memory, a rare thing for us to say of a moving picture, and we are so pleased with this exquisite production that we want all the patrons of moving picture theaters to participate in our enjoyment of it.

NOTES OF THE TRADE.

The Empire Film Exchange has moved uptown to an excellent location at the southwest corner of Fourteenth street and Third avenue.

The Brayton Mfg. Co., of Chicago, are specialists in artistic slides for all purposes. Mr. Bird, the manager, recently showed a representative of the World a very fine and original collection of announcement slides, recently issued by them. Attractive announcement slides are as indispensable in a well conducted picture show as a good film service or a Curtainyline finished screen.

The Crescent Amusement Company, 30 East Twenty-third street, New York, are buying second-hand films largely for the South American market. The prices paid are low as European competition, but the quality is not so important and it does not even matter if the titles are missing. Send list and specify condition and rock-bottom price to the Crescent Amusement Company and turn your dead stock into cash.

The Chicago Film Exchange will release on April 28 that most remarkable film, the "Italian Cavalry Ride," by Ambrosio. The complete copy is 2,173 feet long. This is the crack film that the Independents have justly boasted about and nothing like it has ever been produced or is likely to be seen again. "The Last Days of Pompeii" is another exceptionally fine film by the same maker that was issued last week by the Chicago Film Exchange. The "Summers-Britt Fight Pictures" controlled by the Chicago Film Exchange have been drawing the crowds wherever shown. This film was declared by an exhibitor to have more go in it than the much-heralded Burns-Johnson fight film, which is generally criticised by the newspapers as a fake.

The Premo Slide Company have opened a new main office at 934 Arch street, Philadelphia, where with better facilities they can assure a more prompt fulfillment of the increased orders for their slides. A. Anderson, the manager, showed us some of his latest productions. The slides were for "Nobody Knows Where John Brown Went," "Since Cohen Wrote That Mary Was a Grand Old Name," "Somewhere, Sometime, Someone." They are full of originality, sharp and clear and are indeed very fine specimens of what can be done to illustrate songs. His slides for "Come Down and Pick Your Husband Out" are a great hit in Philadelphia and have caused considerable merriment, as three well-known local moving picture exhibitors act the principal parts and they have done it well.

Beautiful slides have been made for the songs "Liza" and "Denver Town," published by Jerome Remick & Co., 131 West Forty-first street, New York. The slides are by a new concern, Casanovas Bros., and a little out of the ordinary. The songs are also good and will no doubt become very popular.

Comments on Film Subjects.

"A Traitor to His King."—A C. & M. film which represents two young men who profess to be lovers of their king. One is really a traitor, but in a brawl over a girl he succeeds in having the loyal one locked up. The girl, whose lover he is, follows him to jail, regales the jailor on drugged wine and gains entrance to the cell. The other appears at this juncture and is admitted to the cell for the purpose of taunting the one who has been arrested. With the girl's assistance he is bound and gagged, and covered with his coat the prisoner escapes. He secretes himself in a barn, and as he lies down he discovers papers in the coat which incriminate its owner. He hurries with them to the king and is rewarded with knighthood and the hand of the girl he loves. The other is publicly degraded and hurried away to execution. The film is excellent technically, and the staging is consistent throughout.

"The Magnetizer."—An Eclair comedy which shows a man who wants to get out, but his wife objects. He takes her to see an exhibition of hypnotism, and when they return home he tries it on her with such success that she goes to sleep and he escapes, to indulge in all sorts of high jinks. The servant discovers what ails her mistress and wakes her up. Her husband returns, after spending a night in a police station cell, and finds her still asleep. With a crony he starts to drink, but his wife unexpectedly awakes, and the two of them get all that is due them. It is funny, and the rough house at the close adds to the sport.

"Artful Art."—An Aquila comedy, in which a statue getting broken some cute artists seek to sell the owner another to take its place. They induce him to take a girl posed to represent a statue. The supposed statue is taken to his home, set up and he pays for it. The wife discovers that the statue is a fake and drives the girl out with a broom. She then takes the statue's place. When the man comes in he admires his new statue and gets too familiar, and is soundly belabored with a broom. The picture is very funny and keeps the audience in roars of laughter from the beginning to the end.

"Last Year's Time Table."—A Hepworth comedy in which a naval officer leaves his swetheart to go on a cruise, but misses his train because he used last year's time table. Meanwhile she, ignorant of this, falls asleep and dreams of his journey. One scene is in a Japanese tea room, and what occurs there makes her very jealous. He returns in time to arouse her, but the dream is so vivid that she thrusts him away, and it is only after an explanation that he makes her understand she has been dreaming and that he missed his train. Then she fells on his neck and weeps.

"Burglary in the Year 200."—A Raleigh & Roberts picture which introduces considerable magic. A professor invents something which, when scattered about, makes objects walk away. Two burglars see him experimenting, and after he has departed they steal the substance and use it in burglaries. They fall asleep because of too much wine and are captured by the police. The movement of different articles in the room makes the audience laugh heartily. These semi-magic films are always interesting.

"The Magic of Music."—A Gaumont film which purports to represent the all-powerful influence of music under certain conditions. A mother leaves her child asleep after she has been soothed by the father's violin. The little one gets her doll and, in doing it, upsets a candle, which sets fire to the bed. The fright causes the mother to lose her reason. After trying to restore it, the father suggests a repetition of the scene when the child was lulled to sleep. The experiment is tried and the mother's reason returns. It is a rather strange story, but ends happily, hence it cannot be severely criticised.

"The Game of Pallone."—An Itala film which represents the troubles that arise through a gentleman becoming infatuated with the game of pallone. He smashes everything that comes in his way, and a constantly increasing crowd of those who have suffered from his enthusiasm follow him until he eludes them and gets safely behind a barred door. The action, staging and photography of this film are alike good, and many hearty laughs are heard.

"High Game."—A comedy from Cricks & Martin which has a good deal of merit. A couple receive a goose from an uncle, but it is so high they give it away. The recipient passes it on, and it goes from hand to hand until a tramp gets it, and he throws it on the dump. A message follows it from the uncle in which he states that as it is his nephew's birthday he has stuffed the goose with 10-pound notes. Then begins a frantic chase, and just as the dump is reached, with everyone who has handled it aiding in the search, a dog carries it away. This gives an opportunity to introduce a very lively chase, with the dog always just a bit in the lead. Finally the goose is taken away from the dog and a telegram arrives from the uncle saying that he forgot to put the notes in the goose and is sending a check instead. The chief faults of this picture are in the photography. The characters are too close to the camera and walk toward it, blurring the picture badly in spots.

"Coster Sold the Seeds."—A Warwick film representing a coster as trying to sell seeds. Finally one gentleman buys and scatters the seed beside his fence. During the night the coster returns and plants bushes where the seeds were sown, appearing again with more seeds just as the neighborhood is admiring the marvelous growth. The coster has no difficulty in selling what seeds he has and goes away laughing heartily over his good for tune and the results of his trick.

"A War Time Tale."—A Pathe film in which some of the unpleasant consequences of war are graphically illustrated. A man learns of an invasion of his country and leaves his wife and family to enlist. While on sentry duty he receives a message from his wife saying that their child is ill and asking him to return to her so she will not have to bear the trouble alone. He drops his gun and goes immediately. The officers in making their rounds discover that he has left his post and order out a detachment to arrest him for desertion. They find him at home comforting his sorrowing wife, but tear him from her side and hurry him away to execution. Just as the squad is about to fire, his wife, carrying the sick child, rushes in front of the rifles. The officer strikes the muzzles upward and listens to her story. He then draws his sword, but here the film ends, leaving the picture unfinished. Much can be imagined, but no one really knows whether the man is executed or not. The technical quality of the film is up to the Pathe standard, but the ending is unpardonable. Are we to understand that it is the work of the censor? Worse still, the manufacturer should have supplied a suitable ending.

"Jack's Successful Bluff."—A Pathe comedy in which a man has trouble with his wife because he came home the worse for imbibing too freely and is kicked out of the house. He writes a message on the wall that he is going to commit suicide. She discovers the message and rushes off to the police station to tell her story. While telling it an officer enters with her husband's clothes and the lady faints. Meanwhile the man has gone to the water's edge, taken off his clothes, laid them down and has sneaked home and hidden in an inside room. His wife comes in weeping over his clothes and he appears from the inner room. Then they make up and she promises all sorts of obedience now that she has him back. The film is funny and the laughs are continuous from beginning to end. Whether the type of fun is to be commended or not is a question which the audience should determine for themselves.

"Student Days."—A Vitagraph film which has a good many laughs in its length. Two students steal a dancing bear and the difficulties they and the bear get into are funny enough to make the saddest person laugh. The bear gets into a house and interrupts a minister's call upon one of his parishoners. And the rumpus which follows his exploits until he is taken in charge by his master is sufficient to make sport for a time. The action is well maintained throughout. In places the photography is weak, but perhaps some prints show better than the one the writer saw.

"A Plot Foiled."—An Eclipse film in which a plot to rob a man is foiled by a child. There is some binding and gagging and some shooting, but the photography is so clear and the action is so good that it is well worth while. The scenario and the excellent pictorial work throughout are worth reproduction.

"A Bachelor's Persistence."—An Eclipse comedy in which the persistence of a bachelor at last wins him the object of his affections. It is filled with rebuffs and quick turns and some amusing situations develop. The scenery is excellent. There is one scene where the sea is dashing over the rocks which is exceptionally good pictorially and photographically.

"Forgiven, or Father and Son."—A Vitagraph subject which represents a father and son coming almost to blows over a girl to whom the young man is paying attention and the

father turns him outdoors. The young man goes to see the girl and she turns him out, confirming what the father said that she was only amusing herself. The young man starts back home, but decides to enlist for the Philippines. He is killed in a battle and the father is apprised of his death through the papers. Later he is asked to go to a motion picture show in which the last battle the young man was in is depicted and the father sees him write out his forgiveness just before he falls. The action and staging are both good and the reproduction of a motion picture in a motion picture is so good that it seems like the original.

"The Orange Grower's Daughter."—A Kalem film which tells a story of love and jealousy in a lively and interesting way. The film is exceptionally good, perhaps better than the Kalem pictures which have gone before.

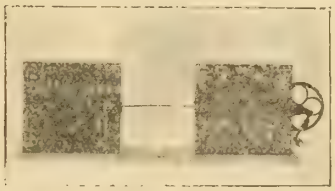
"In the Days of Witchcraft."—An elaborate film from the Edison studio which no doubt faithfully illustrates the days when witchcraft with its attendant cruelties virtually ruled certain portions of New England. While this picture is excellent, the only fault being the harsh lighting in places, it is more interesting for what it suggests than for what it really shows. It is hard to think that such scenes as this were almost daily enacted in Massachusetts not so very long ago and to have it brought before one so vividly is interesting. The picture has historic value as well.

"A Troublesome Satchel."—A Biograph comedy in which a gentleman buys a satchel at an express package sale. Upon opening it he discovers that it contains burglars' tool. His attempts to get rid of it are very amusing. Every time he leaves it someone appears to tell him that he has left his satchel behind. And he dare not leave it because of the articles it contains. After a time he is held up by two highwaymen, who, when they open the satchel, assume that he is one of them and return all his property. He leaves the satchel on a pile of stone and gets away without difficulty. It is a good bit of comedy and has the rare fault that it is too short.

"The Wood Chopper's Child."—One of the best films that has come from the Edison studio in a long time. The scenes laid in the woods are especially good. The photography is clear and the rocks and crags are good reproductions. The only criticism is that the little girl goes about bareheaded and barehanded while the men wear thick skin coats. There is no snow, but the leaves are gone from the trees, indicating that it is Fall and that it must be cold enough for a child to require some covering for her hands and head. Aside from this there is little to find fault with. The picture is good from the opening scene to the close.

"Outcast and Heroine."—A Vitagraph subject evidently based upon some story of early days. The costumes indicate that it was something more than a century ago and the introduction of an Indian attack also fixes the date. A girl whose parentage is doubtful is looked upon as a child of sin and is treated accordingly. A young soldier rides up to the house where she stays and is much struck with her appearance. A spy listens to their conversation and hears that they are to meet that evening. He tells of the arrangement and a posse go to the trysting place, where they wait until after the meeting and arrest her. She is publicly denounced for unmaidenly conduct and sentenced to four hours in the public pillory. Before the sentence can be executed the Indians attack the place and she volunteers to ride for aid. She goes direct to the garrison where her soldier lover is and a troop is sent to the aid of the menaced settlers. They arrive just in time. The Indians are driven away and the girl is proclaimed a heroine. Those who denounced her are readiest to praise and ask her forgiveness. The film closes with her in her lover's arms. This is an excellent picture, but it looks rather strange to see the solid stone walls of a church wave in the breeze. And that is exactly what the painted scenery did when this picture was made. Photography, action and scenario are good, with this single exception.

"The Poet's Vision."—A Gaumont which shows a poet walking through some ruins. A fairy appears and whispers something to him. Then as he passes he sees everything with changed eyes. A couple of fakirs fighting appear as Roman soldiers. Two commonplace tourists wandering among the ruins appear as a Roman gentleman and his mistress. The caretaker is a Roman centurion. And not until these visions have all been passed and enjoyed does the fairy return and remove the scales from his eyes. The interest in the picture is centered in the beautiful photography and the pictorial quality of the picture itself. It is unusually good, even for a Gaumont.



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A thrilling story of an Indian mail carrier who delivered his mail though mortally wounded.
Length 610 Feet

Inventions of An Idiot
Whoever would have thought that we see realized the inventions of a human incubator, a flying automobile and the solution of a jig saw puzzle?
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RELEASED, APRIL 29th

Boys Will Be Boys
A comedy film full of laughter-making comedy.
Length 595 Feet

The House of Terror
When the country folks broke into the house they thought they would prevent a murder, but the only thing that was murdered was the music of an opera presented by an amateur opera company.
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I am writing in reference to the "HALLBERG" Economizer on alternating current, and will say since the installation of your machines the results have been very gratifying. A much better light is obtained, and a great saving in current, a wonderful improvement over the old rheostat system.

As a practical man I can cheerfully recommend your machine.

Thanking you for past favors, I beg to remain,

Your very truly,
F. THOMSEN,
Proctor's Theatre,
Elizabe'h, N. J.

WRITE NOW and get my NEW prices

J. H. HALLBERG

28 Greenwich Avenue - New York

THE LECTURES.

A change of lecturers at one of the principal houses made a vast difference in the presentation of the subjects and served to add interest to the lectures given. The lectures were quite up to the standard, and in the case of "Mexico" at Proctor's Twenty-third street house the lecture and the illustrations were both better than they have been.

All the other lectures have been quite up to the standard. In fact, it would seem as though the quality is gradually improving. The slides are better and in most instances the lectures themselves are better. Where the quality and presentation of the lecture are satisfactory it adds to the program, and in all the best houses this holds good now.

THE SONGS.

Only two or three new songs have been heard this week. The rest were all old ones, but in this instance the fact that they were old did not detract from their attractiveness as parts of the excellent programs offered. The new ones were illustrated by DeWitt C. Wheeler and A. L. Simpson, and it is needless to say that the slides were exceptionally good, not only technically, but as interpretations of the sentiment of the song.

The singers appear to be doing better, therefore all the component parts of the song have appealed strongly to the audience. In at least one instance Mr. Wheeler's excellent slides have made the song.

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NOTES OF THE TRADE.

Pekin, Ill.—Barnard Denny, of Canton, is making arrangements to open an electric theater here.

Dundee, N. Y.—Kline & Blick have opened a new moving picture theater here; it is known as the Casino.

Rochester, Mich.—J. W. Smith is making arrangements to open a new moving picture theater here.

Pine Bluff, Ark.—The Crystal Palace, owned by Tom Hill, has been closed.

Dayton, Ohio.—Ben Wheeler has opened the Wonderland Moving Picture Theater at Lakeside Park.

Iowa Falls, Ia.—Mr. Hopkins, of Des Moines, is making arrangements to establish a moving picture theater here.

Kewanee, Ill.—Peter C. Straley, of Canton, has purchased the Dreamland Theater here, and is now in charge.

Leon, Ia.—L. P. Van Werden will remodel his theater building here.

Litchfield, Ill.—Frank Gillespie has decided to erect an airdome theater here.

Kokomo, Ind.—The owners of the Alhambra Theater are considering making extensive alterations to the playhouse.

Pesotum, Ill.—J. A. Heinz has leased the Opera House of D. L. Speicher and is now in charge.

Mesa, Ariz.—Wilson & Eckles will establish a Summer theater here.

Colorado Springs, Col.—Dan Tracy has bought a half interest in the Fairyland Theater from Henry Lubelski.

Pacific Grove, Cal.—D. Armstrong has opened a new moving picture theater on Lighthouse avenue.

Fort Madison, Ia.—Young Brothers' moving picture show was damaged by fire.

Portage, Wis.—Fink & Niemeyer have opened a new electric theater in the Brodie building on DeWitt street.

Hillyard, Wash.—A. J. Gray has bought the Crystal Theater from Harry Kingston, and has taken possession.

Waco, Tex.—Jake Garfingle is erecting a Summer theater on Franklin street.

Nevada, Mo.—The Crockett Bros. have purchased the Theatorium here, and have taken possession.

Lincoln, Ill.—Chris. Marker, of Pontiac, has opened a nickelodeon here.

Princeton, Ill.—M. A. Healy has sold the Main Street Electric Theater to W. O. Stevens, of London, Canada.

Brodhead, Wis.—Bert Stephens has sold a half interest in the Lyric Theater to J. P. Beatty, of Lockport, N. Y.

Fairfield, Ia.—J. A. West has leased the Opera House here, and will convert it into a moving picture house.

Aurora, Ill.—The Lyric Moving Picture Theater, on Main street, was damaged by fire.

Lafayette, Ind.—William A. Florer will soon open the new Victoria Theater, on North Fourth street.

Baltimore, Md.—George R. Summer will erect a moving picture theater at 2431 York road.

Frankfort, Ind.—Ed N. Thacker will erect an airdome on East Clinton street.

Cameron, Mo.—George W. Giffert, of Tulsa, Okla., has purchased the Dreamland Theater from Daniel & Ward, and has taken possession.

Cincinnati, Ohio.—Louis Mecklenberg will erect a moving picture theater at the corner of Highland and University streets.

Richmond, Mo.—The management of the Coliseum Roller Skating Rink has purchased the North Side Electric Theater of S. A. Black, and has taken possession.

Oskaloosa, Ia.—George Brock and D. Ekman have leased the Ed Parks Building, at 206 High avenue, and will convert it into a moving picture theater.

Tuscola, Ill.—J. L. Jones, of Rantoul, has purchased the interest of Edward Martin in the moving picture show conducted by Martin & Miller.

Baltimore, Md.—Baldwin & Pennington, architects, have completed plans for a new moving picture theater to be erected at 30-34 West Lexington street at a cost of $35,000.

Little Rock, Ark.—Duke Murta has opened a new moving picture theater at Main and Louisiana streets; it is known as the Princess.

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Advertising and ANNOUNCEMENT Slides

"I'm Going to Tell on You"
"Tell Me the Old, Old Story"
"Nobody Knows Where John Brown Went"
"The Longest Way 'Round is the Sweetest Way Home"
"Somewhere—Sometime—Somehow"
"Come Down and Pick Your Husband Out"
Since Cohan Wrote that
"Mary Was a Grand Old Name"
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We claim the Chicago Slides at $3.50 per set are the best made for the money, and Imperial Slides at $5.00 a set are the equal of any slides made. Give us a trial order.

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The Kind that Almost Talk
Ever Imitated, NEVER EQUALED
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Set of 20 plain, $4, colored $8. Set of 35 plain, $7, colored, $14
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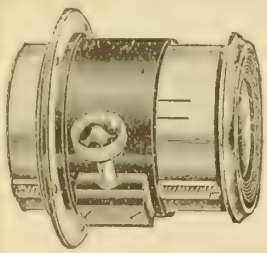

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Please mention The Moving Picture World when corresponding with advertisers.

Rock Springs, Wis.—E. L. Emery, of Cheyenne, will open a new moving picture theater here.

Argenta, Ark.—Robert R. Freeland, of Little Rock, is erecting an airdome here.

Canal Dover, Ohio.—Dan Reiss is making arrangements to erect a moving picture theater on Factory street.

Fargo, N. D.—W. J. Hawk, of Buffalo, has purchased the Ideal Theater from M. Phillips, and has taken possession.

Wheeling, W. Va.—The Airdome Amusement Company will establish an airdome here.

Galesburg, Ill.—R. H. Taylor and Roy Kindt will erect a string of airdomes; one is to be located here.

Salina, Kan.—Thatcher Brothers will erect a vaudeville and moving picture theater at 140 North Santa Fe.

Monroeville, Ind.—The Pearl Amusement Company opened a new moving picture theater in this city.

Schuyler, Neb.—Olsen & Jenson have sold their moving picture theater here to Fred Le Chase, Sr., and William Longworth.

Chicago, Ill.—Jones, Linick & Schaefer Company will establish a vaudeville theater at the corner of Cottage Grove avenue and Sixty-third street.

Palestine, Ohio.—The East Palestine Amusement Company has been incorporated, with a capital stock of $1,000. The incorporators are R. G. Suthern and others.

Williamsburg, Pa.—The Bedford Amusement Company has leased the Amphion Theater here, and will convert it into a moving picture and vaudeville house.

Monroe, Wis.—Weller & Wertz, of Rockford, Ill., are making arrangements to establish a moving picture theater here.

Milwaukee, Wis.—B. F. Haskins, of Watertown, has purchased the Majestic Theater, on Main street, and is now ready for business.

Alliance, Neb.—The building occupied by the Crystal Moving Picture Theater, was totally destroyed by fire. J. M. McNamara is the owner.

Dundee, N. Y.—The Casino Theater has just been opened with an up-to-date moving picture show, under the auspices of Kline & Blick, two of the most enterprising entertainers.

Grand Forks, N. D.—J. F. Mosher, of Appleton, Wis., is making arrangements to open a moving picture theater at 420 DeMers avenue.

Warrensburg, Mo.—The Airdome Company has disposed of its two theaters, "The Airdome" and "The Princess," to M. C. Stewart.

Reading Pa.—The "Palace" is the name of a new enterprise located at 734 Penn street, which was opened under most favorable auspices on Saturday.

St. Louis, Mo.—Eugene and Harry Fruend have purchased a lot at the corner of Cherokee street, where they will erect a $9,000 moving picture theater.

Baltimore, Md.—J. H. Heinz has purchased the Gem Theater at 714 East Baltimore street, and will operate it as an Independent house.

Philadelphia, Pa.—William Freihofer is estimating on the erection of a moving picture theater at Fifty-second and Ludlow streets to cost $35,000.

Augusta, Ga.—Jacob Wells, of Richmond, Va., has leased the Miller-Walker hall here and will remodel it into a vaudeville theater.

Charleston, S. C.—The Pastime Amusement Company, George S. Brantley, manager, will soon begin the erection of an airdome.

Marshalltown, Ia.—W. J. Fahey has sold the Lyric Moving Picture Theater, at 11 West Main street, to P. J. Fahey, who has taken possession.

Trenton, N. J.—The Mercer County Amusement Company has been incorporated, with a capital stock of $25,000. The incorporators are Charles C. Hildinger, Morris Steiner and Max Laub.

Williamson, W. Va.—The Williamson Theater Company has been organized with a capital stock of $5,000. The incorporators are K. B. Cecil, H. A. Goodloe, S. H. Goodloe, Jr., and others.

Salt Lake City, Utah.—The Wandamere Amusement Company has been incorporated with a capital stock of $12,000. The incorporators are Wm. E. Sutherland, John M. Knight and William B. Hughes.

JOHNNY SUMMERS

IF YOU WANT A WINNING ATTRACTION

one that will crowd your house at every performance, put on the

SUMMERS-BRITT FIGHT PICTURES

Taken before the National Sporting Club of London, England, February 22, 1909, and shown in the United States for the first time at Chicago, Ill., March 14

The admission price to the original performance in London ranged from $10.00 to $50 00 a seat This gives some idea of the absorbing interest of the public in this international contest.

These pictures are the latest, clearest and best fight pictures taken. Wherever they are shown they play to capacity and creat a sensation.

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By special arrangement made with John Krone of Chicago, these fight pictnres can be secured only through the Chicago Film Exchange.

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JIMMY BRITT

Buffalo, N. Y.—The Academy Theater, which for some time has been running melodramas, gave way to moving pictures and vaudeville and will continue so for the Summer season.

Washington C. H., Ohio.—R. H. Colman general manager of the Palace Amusement Company, has purchased the Palace Theater, and his policy is to exhibit only first-class moving pictures.

St. Louis, Mo.—The Mecca Amusement Company has taken over a ten-year lease on the building at the corner of Finney and Grand avenues, where they will remodel the place to be the home of a moving picture show.

Iowa Falls, Iowa.—Mr. Hopkins is to operate a moving picture theater in this city, which will be known as the "Electric." He has been remodeling the Kennedy for some time past, and expects to have his playhouse in operation within a short time.

Norfolk, N. Y.—Hull & Pressey, proprietors of the Picture Parlor, Norwood, N. Y., have just installed a new Motiograph which is not only pleasing them but is also pleasing their patrons very highly. Mr. Pressey says that it has indeed proved itself to be "the machine without a flicker."

St. Louis, Mo.—A new corporation known as the Consolidated Construction and Amusement Company, has been formed with a capital stock of $250,000, for the purpose of erecting a chain of houses throughout the State. Those interested in the incorporation are Wm. H. Miltenberger, V. W. Garesche, and S. Breadon.

Chambersburg, Pa.—A new theater is being built here for H. R. Weber, the proprietor and manager of the Palace. The new place will seat about four hundred and be ready about June 1. It is to be of fireproof construction and equipped with the latest and most approved apparatus and fixtures. The entrance is on the main street, with exits leading into side streets. Under Mr. Weber's management it will no doubt be a success.

Everett, Wash.—A. M. Miller has bought the Dreamland, on Wetmore avenue. He takes possession April 20. C. Schultz, the former lessee of both this and the Grand Theater on Hewitt avenue, will open a new house in Bellingham, Wash.

The Grand, J. L. Frazier, manager, is one of the most up-to-date straight moving picture houses on the Coast, playing to S. R. O. every night. It has as competitors three other houses which are running vaudeville and pictures, but owing to the superiority of the pictures shown by the Grand it does not suffer from the competition. Managers of some of the shows in the far West do some things better than in the East. We could name several most successful shows on the Pacific Coast whose success is due to the fact that they have not spared expense where the money is more wisely invested than in gaudy exteriors. They put it in the show and the public are quick to pick out and stick to the best. An exhibitor from Portland, who visited the World office, gives the same tip that is given by the success of the Grand in Everett. Get the best operator you can find and then give him everything to work with of the best, even to a good salary. Then conduct your house as it should be and watch the bank account grow.

Ground is being broken in Everett for another strictly modern theater with a seating capacity of 1,180, to run vaudeville and pictures. The cost will be $85,000.

CORRESPONDENCE.

NEW INDEPENDENT EXCHANGE FOR TROY.

Troy, N. Y., April 19, 1909.

Editor The Moving Picture World:

Dear Sir—The Arkicyde Company was incorporaed for $50,000 and have opened an Independent Film Exchange at 10 Third street, Troy, N. Y. They are using the output of the International Projecting and Producing Company, and the Film Import and Trading Co., etc., have a large stock of reels and started off doing a fairly good business on Monday, April 12.

Respectfully yours,
SYKO FILM EXCHANGE,
W. S. Milliken,
Per E. M.

10 Third Street,

EXHIBITOR PRAISES INDEPENDENT QUALITY.

Cincinnati, Ohio, April 14, 1909.

Editor The Moving Picture World:

Dear Sir—I read in your issue of the 10th, under heading of "Brothers, Where Are We Drifting To?" signed by An Exhibitor.

I note what the exhibitor says regarding the Motion Picture Patents Company and the Independents. I think he is laboring under the wrong impression and does not know the moving picture business at all, as who would be so ignorant as to state that the Independents are not turning out good feature films? I am located in the city of Cincinnati with keen competition all around me and am securing Independent films. Wish to say that my business has doubled since I started with an Independent exchange in this city.

The Patents Company claims to give us protection, stating they would not issue a license to any one starting in the same square if it would hurt the present exhibitor who was licensed. But they have violated their statements, as there have been started three moving picture theaters in this town since the formation of the M. P. P. Co., which hurt my business, and I was compelled to take an Independent service in order to secure films that my competitors were not using.

The M. P. P. Co. has licensed nine manufacturers, and out of these nine there are only five of them that turn out pictures of any merit, and sometimes the pictures turned out by these five manufacturers are such that they cannot be run, for the fact that they are full of murder, etc. I am changing daily and am securing some of the best films I have ever seen in my experience in the show business, and

YES, WE CAN SUPPLY YOU WITH THE

Best Films and Song Slides

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Write to-day for Complete List of Films

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The Largest Independent Exchange in New England

We have some high class first run Independent film service for sale. Reliable exhibitors write. New York and Penna. preferred.

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Don't Use Trust Pictures

DONT PAY ANY MACHINE LICENSE

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77 So. Clark Street, Chicago

I have been in the business since its infancy. I have exhibited the well known subjects received from the Independents, such as "Tyldia and Her Lions," "The Last Days of Pompeii," and "William Tell." These are only a few, but the photographic quality, staging, etc., are unexcelled.

The poor illiterate exhibitor who wrote you has swallowed some of the M. P. P. Co.'s dope and is not wide awake to the film situation. Yours respectfully,

AN EXHIBITOR.

LICENSED FIRMS NOT ABOVE USING JUNK SERVICE.

Indianapolis, Ind., April 15, 1909.

Editor The Moving Picture World:

Dear Sir—In your issue of April 10 editorially you speak of UNTITLED JUNK, and plenty of it, as comprising the programme.

I wish to say right here that there are more houses of this class, OWNED and OPERATED by one of the leading members of the Motion Picture Patents Company, and who have openly said: "That there is where the money is to be made," "Public be damned," concerning the houses he owns and controls, but when it comes to the renter whom HE or THEY sell to, then that is another question. You should ask for and get the latest, **particularly of their goods!**

Now the fact still remains that nickelodeons are and have always been the support of these manufacturers. Then why are they or he allowed to enter into the exhibitor's ranks, and by giving this class of an entertainment in a large, luxurious house a whole afternoon or evening for five cents, ruin the chance of a small competing house when this house can only seat from 150 to 200 patrons, and who must necessarily have many full houses and short shows for five cents to even make expenses?

Many of the rental exchanges are doing this same thing, and in places where other exhibitors are almost compelled to rent their goods from their competitor, or the large house and exchange.

There are many injustices in this business, but I believe this practice is one of the worst, and one that I know to a certainty is to be the death of many small, and, in the past, profitable exhibitors.

Cannot the Patents Company compel all manufacturers and renters to quit the field as exhibitors?

Yours very truly,

INDIANAPOLIS CALCIUM LIGHT AND FILM EXCHANGE COMPANY.

Travelogues

3 NEW SETS

Alaska—Yukon Pacific Exposition

Ice Skating in Germany

Franco-British Exhibition, London, 1908

Song Slides a Specialty

THE NEW ENGLAND LANTERN SLIDE COMPANY

W. S. Walker, Mgr.

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Films for Sale

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LYRIC FILM EXCHANGE, North Bend, Oregon

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Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Earl Butts, 220 Wood street, Ithaca, N. Y. Experienced operator, sober and reliable, best of references, desires steady position.

G. Leslie Palmer, Box 307, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.

W. H. Greenwood, 337 East Seventeenth street, New York City. Experienced operator, electrician and lecturer, would like position. Three years' experience, New York City license. Non-smoker and non-drinker, highest references. Any offer with reliable people accepted.

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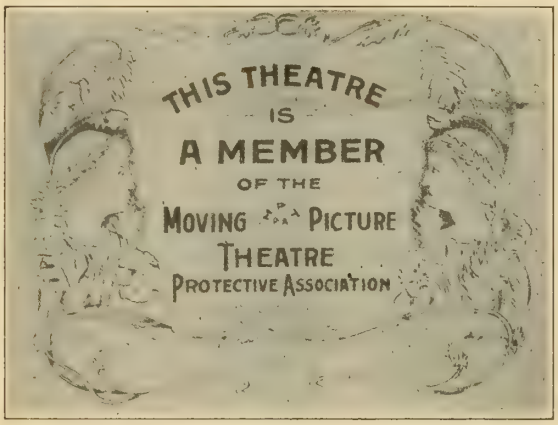

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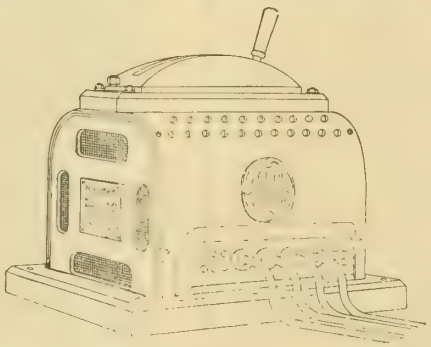

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BIOGRAPH COMPANY.

'TIS AN ILL WIND THAT BLOWS NO GOOD.—Tim Noonan and Mary Flinn were sweethearts and both were employed at the paper box factory. Jack Dunn rudely jostles against Mary, which arouses the ire of Tim, who lays Jack out with a powerful blow, for Tim is somewhat of a pugilist. The confusion brings the boss, a bantam, on the scene, who scolds—yes, actually scolds Tim, and Tim picks the boss up bodily, spanks him and quits. For some time he wanders about looking for work, but without success, until he is finally evicted from his boarding house. Discouraged and hungry he passes a restaurant. The sight of the viands in the window emphasizes his already famished condition, so he enters and begs for a bite to eat. The proprietor coldly waves him away with a refusal, and in abject desperation he seizes a piece of pie and runs, overturning everybody who attempts to hinder him. Out of the place he rushes followed by a mob. A policeman joins the pursuers and Tim finding them gaining on him rushes into a vacant house and ascends the stairs. In dashes the copper with such force that he stumbles and drops his gun. Tim seizes this and compels the guardian of the peace to divest himself of his cap and coat, which he puts on. Locking the policeman in the room, he rushes past the mob at the door, who think him the cop. He makes them believe the thief has escaped by the window and sends them one way while he goes the other. Free, he hides in one of the side streets to get his breath. While there an Italian woman rushes up and calls for help, as her husband is at home drunk and threatening to kill them all. Here is trouble. He tries to back out, but the woman insists he being a cop it is his duty to protect her. He goes and with one punch lays the wild Italian out stiff. He then drags him to the station house and receives the praise of the chief for bagging a dangerous and much sought for criminal. He tries to sneak, when in comes the real policeman, who denounces him. The chief, at first enraged, but later, considering his daring deed, appoints him on the force as a full-fledged copper. His star is now in its ascendency, so he visits the factory, calls for Mary and proposes marriage, which she coyly accepts. Length, 876 feet.

LUCKY JIM.—Jim and Jack were desperately in love with Gertrude, but Gertie showed a decided preference for Jim, so Jim wins out and marries Gertie—lucky Jim! Poor Jack is a miserable spectator at the wedding. Jim and his bride have ensconced in their little flat, and are enjoying their first meal. Sad to say, Gertie's education in the art of cooking has been woefully neglected and the result of her first attempt is simply awful. It is so bad that Jim kicks, and in return for his vehement vituperation he receives the little delicate attentions that Xanthippe bestowed upon Socrates—numerous articles of tableware at his head—sweet-tempered Gertie—lucky Jim. Meanwhile unlucky Jack is at home repining before a portrait of Gertie. Time goes on and poor Jack is still repining, when a notice in the newspaper is shown him which chronicles the intelligence that Jim has shuffled, a victim of acute indigestion, and his head is now adorned with a halo instead of the rim of a dish-pan. Jack feels that here is his chance, and Gertie is more interesting than before from the fact of being a widow, so he makes his appeal and is accepted. Jack is in the seventh heaven of delight when he returns with the sweet angel Gertie from the obsequ——, no I mean the marriage ceremony. But wait; that first meal is to transpire. Well, it comes in due time, and Jack gets a chance to sample a bit of Gertrude's cooking, and if the road to the heart is through the stomach in Jack's case the roadbed is pretty rocky. He positively refuses to drink her coffee, and, of course, his repellency meets with the same reward meted Jim, to wit: china tableware bounced from his cerebrum shell. Gertie, having demonstrated her ability as a discobolus thrower, leaves the room in a rage. Jack turns and seeing the mourning-draped picture of his predecessor, sighs, "Oh, lucky Jim, how I envy him."

TWIN BROTHERS.—Two boys, twins, leave the old homestead to seek their fortune in the world. They go divergent roads, and are soon widely separated one from the other, but they grow lonesome and try to find each other's whereabouts, without success. We lose sight of Bill and Dick is seen up against it good and hard. For him the future looks like a chalk ring on a blackboard, until he happens to saunter along the Bowery, where the manager of a dime museum offers him a job to play the gorilla. It looks good so he accepts. It is pretty sort until the astute impressario decides to pull off an innovation; that is, a gorilla and lion in the same cage. Of course Dick objects most strenuously to this arrangement, but his objections are quailed with a treacherous looking gun, so he is forced to share the same menagerie ballroom with the lion. Now the lion is as frightened at the gorilla as the gorilla is at the lion, for they are both fakes. On discovering each other's harmlessness they both decide to mutiny, and upon throwing aside their disguise they—no, yes, it is—Dick—Bill—and they are in each other's arms.

EDISON MANUFACTURING CO.

THE LITTLE SHEPHERD OF "TUMBLING RUN."—"On airy downs the idling shepherd lies, and sees to-morrow in the marbled skies." Thus lived the little shepherd of whom our picture tells—"far from the madd'ning crowd's ignoble strife."

But even in the simple life of a shepherd, tragedy may creep. After an uneventful day spent amid hills and dales of the beautiful country, our little friend returns home with his flock, to find that one lamb is missing.

The head shepherd, a warthful man, accuses the boy of having stolen the lamb. The boy tearfully protests his innocence. His mother tries to console him but without avail.

During the night the boy, unable to sleep, arises and with lantern in hand goes forth to find the missing member of his flock.

In the dawn of early day he finds the lamb safe and unhurt. But the little fellow's misfortunes are not over—for in trying to reach the lambkin he falls from the rocks and lies helpless.

Calling his faithful dog he ties his scarf to his collar and bids him go home in hopes that his mother may understand and bring help. The dog does his bidding and our little hero awaits the outcome with fortitude.

The dog reaches home, and the anxious mother, calling the shepherds, immediately starts to the rescue—led by the intelligent animal. They find the boy and carry him home.

The head shepherd, learning of the boy's actions—full of remorse begs forgiveness and insists that the lad keep the lamb for himself—but our little hero completes his work by having his mother take the lamb to its mother—once it is safe in the fold the boy is content. App. length, 930 feet.

UNCLE TOM WINS.—A persistent wooer of the Goddess Fortune, Uncle Tom is at last rewarded. She smiles and showers him with her favor.

Uncle Tom receives a telegram announcing that his lottery ticket wins the capital prize. Jealously guarding his secret he awaits in trembling expectancy the arrival of the money.

Although treated harshly he smiles at the thought of his future independence. When the expressman arrives Uncle Tom is alone—jubilantly he gloats over his newly acquired wealth—oblivious to surroundings the entrance of husband and son is not heard—too late for concealment he meets their covetous gaze.

From a "Thing of Joy" his money becomes a source of constant worry—hiding it in a trunk the boy sees him—changing the place of hiding to the old carpet-bag he is spied on by the husband.

At this juncture Mirandy entering discovers the "Peeping Toms" and hustles them both out to the woodpile.

Uncle Tom, still dissatisfied, carries the money to the garret, and hides it in an old chair—the boy, thinking the money in the trunk, carries it up into the garret and forces it open, only to find that he had his "Trouble for his pains"—someone coming he hides in the trunk—the husband slyly enters with the carpet-bag—breaking it open his disappointment knows no bounds—hearing footsteps, he hides behind an old sofa—entering, Uncle Tom, still worried over the safety of his fortune, removes it from the old chair and leaves, oblivious to the amazement and chagrin of the arch conspirators. Length, 600 feet.

AN UNSUCCESSFUL SUBSTITUTION.—The disordered room tells the story of the night's dissipation. Waking, Mr. Jags experiences the mental and physical suffering of the transgressor. A thousand trip hammers pounding—in erratic dissonance—seem to be working in his brain.

In mental anguish he rings the bell that summons the butler. This dignitary, although unsympathetic, responds promptly with "First aid"—a wet towel bound round the aching head is followed by a glass of "Eye opener" placed in the trembling fingers; partial relief is at hand.

Unfortunately, Mrs. Jags enters; a glance discloses the situation. The "Eye opener" with the tray and bottles are seized and thrown out the window—her anger is unreasoning—she berates husband and butler—threatening disciplinary measures. The raging wife leaves the room. Meanwhile a painter outside, who was struck by the flying bottles, mounts the ladder and becomes an interested spectator of the household's internal strife. In commiseration he offers a can of alcohol to the suffering man through the window. Drinking it, Mr. Jags doubles up in agony and calls loudly for help. The butler, fearful of Mrs. Jags' anger, refuses to obtain stimulants.

The unhappy man decides to seek relief outside. Dressed for the street he is held up by his wife, who confiscates his clothing and puts him back to bed.

Something must be done—he appeals to the painter who suggests escape by way of the ladder. The butler is called and compelled to take Mr. Jags' place in the bed. Mr. Jags, attired in the butler's clothing, clambers down the ladder.

Directly Mrs. Jags enters and "plants herself" to keep watch over her supposed prisoner. The unfortunate butler in trying to escape, is captured by the enraged wife and suffers the results of a beating for the deceit of her convivial husband. Length, 300 feet.

ESSANAY FILM MFG. CO.

OLD HEIDELBERG.—A story of German student life. The Crown Prince of "Saxon Coleburg," nephew to the King and heir apparent to the throne, has been reared in the strict and rigid formality of a German court. About the age of sixteen it is decided to prepare him for Heidelberg. A new instructor is secured—an old German professor named Dr. Jutner. He is very democratic in manner and enters the somber Palace of Saxon Coleburg like the first breath of Spring. The young Prince, weary of the coldness and monotony of court life, becomes deeply attached to the old professor. The Prime Minister, wishing to counteract this feeling, notifies the Kink that Dr. Jutner is too lenient and too democratic to mold the character of a Crown Prince. In consequence of this, he is about to be dismissed when the young Prince so earnestly pleads for him that the King decides to send them both to the University of Heidelberg. The Prince is a student and the Doctor, of course, is his tutor. Now it happens that the Doctor is a graduate of Heidelberg, and on the journey he tells the Prince that there are no court frills or rank at Heidelberg—that all are equal. This knowledge does not displease the Prince, and at the University he acts like a sensible young man, engaging and simple in his manner. While there he meets Katie (a waitress at a favorite inn near the University) and falls in love with her. Life to him now is joyous and free. He forgets the rigid discipline of the Castle of Saxon Coleburg in the friendship of his fellow students, and the love of Katie. All is happiness, when a messenger arrives—the Prime Minister—bringing news of the King's death, and informing the Crown Prince that he must leave Heidelberg immediately, as he is now King of Saxon Coleburg. The young King at first refuses, saying he is happy at Heidelberg, that he does not want the throne, but the Prime Minister sternly shows him his duty as a King. The young Prince, heartbroken, leaves Katie and the University, returns to Saxon Coleburg and ascends the throne, but he cannot forget Katie or Heidelberg, and suddenly one day he returns to Heidelberg on a visit, but he is now King and no longer a student. Things are not as they were. The students remember only that he is a King, and the story closes with the pathetic parting of the Prince and Katie. Length, 1,000 feet.

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THE ARTIST AND THE GIRL.—A beautiful pastoral drama of romantic love, parental opposition, elopement and final reconciliation woven around four principal characters: James Stuart, a stern old Presbyterian, war veteran in poor circumstances, living on a small plantation near the St. John's River; Ruth Stuart, his daughter, a simple country girl of 18; Richard Morton, a young artist from New York, who is spending the winter in Florida on the advice of his physician, and Henry Bond, a neighbor of the Stuarts, a rough man of middle age, but well supplied with this world's goods. All the scenes are laid in the beautiful tropical scenery of the Southland. Complete lecture from Kalem Company.

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THE AUTOMATIC MONKEY.—In this picture we find Jocko, a full size automatic monkey, taking a hand at the fine arts. He demonstrates his ability with the brush and palette—wins laurels as a sculptor, tries architecture and proves an apt scholar of music. Length, 324 feet.

HOW THEY PROPOSE.—Theory and practice have always been somewhat at variance and in this series of views the practice of proposing is illustrated from the view point of the novelist and of the everyday practitioner.

The author of the novel has a peculiar sentimental manner of the hero meeting the heroine, etc., the kitchen maid has a rule of action in vogue in her sphere, the traveler in the coach follows precedents long established and the god of the gallery gives way to the manner of his type. Length, 292 feet.

BEFORE AND AFTER.—Illustrates the charming manners of a modest young lady in her quest for a husband.

She is attentive, solicitous and loving so that the young fellow falls an easy victim to her plan of action. Six months after the wedding ceremony matters look a trifle different at the home of the young couple.

AN UNWRITTEN LETTER.—A blind grandmother is escorted to church by her nephew. As the two leave the church edifice to return to their home they meet a number of young men friends of the nephew. When later the young man is out in public his friends ridicule him for having escorted a blind woman to church. He pretends to ignore their taunts, but when they persist with their annoyance he slaps one of them in the face. For this he is challenged to a duel.

Returning to his home he imparts the facts to his father. The grandmother is to know nothing of the affair and as explanation to her a journey is arranged and all accompany the noble young fellow to the station. The journey, however, is not one on business as alleged, but to the field of honor. The seconds return after the duel and report to the father the death of his son.

Almost heartbroken the parents share with each other their grief, but cannot apprise the grandmother of their loss and sorrow. Daily she waits for news of her nephew, who has always proven a devoted companion to her, and she cannot explain why he does not write.

The parents finally determine to deceive her and accordingly they insert a blank sheet of paper in an envelope properly addressed, which is delivered by the mail carrier. They eagerly tear it open and with great difficulty the mother pretends to read from the blank pages an account of his experiences and endearing words of solicitation for her welfare.

One day as another message is received and she is seated alone in the garden she calls to the gardener, whom she hears close by, to come to her to read the letter.

The gardener, not knowing of the deception, discloses to her that the pages she holds are blank. When soon after the daughter reappears and learns of the incident she tearfully relates the truth to her aged parent and together they share the sorrow of their grief and irreparable loss. Length, 1,060 feet.

TWO LADIES AND A BEGGAR.—Anxious to avoid working for a living a vagrant contrives an appliance by means of which he appears to be deprived of his limbs and obliged to wheel himself about in a little cart, and seeks public charity. Two good old ladies take pity upon the fellow and after investigating decide to give the poor unfortunate all possible aid. Accordingly they cut down his trousers to what they deem more suitable length, secure specially appointed rooms with furniture of size and style adaptable to a man afflicted as he purports to be and even endeavor to secure him a wife from among other unfortunates of his type. All is graciously received by the imposter until the wife is tendered when he exposes himself and flees. Length, 690 feet.

DREAM SPECTRES.—Illustrating the visions of an aged man in the Orient. Having surreptitiously indulged in a few whiffs from a pipe the old man sinks into oblivion and then experiences some very vivid and exciting dreams. Length, 292 feet.

PATHE FRERES

THE GOLD PROSPECTORS.—In the first scene we see the prospectors in their camp, and then watch them as they start out for the mines, where they toil all day in search of the precious metal. In the evening they return to the camp and divide the day's finding. They sleep out in the open with but one man acting as sentinel, keeping watch over the outfit, and ready to spread the alarm in the event of an attack by the Indians. The savages who are constantly on the lookout for an opportunity to attack the white men, survey the country from their hiding place in the mountains, where from the tall peaks they are able to see everything that goes on in the camp below. In the calm of night they quietly steal down on the prospectors, taking the sentinel unawares, put him to death. They then gather up everything of value and hasten away to their hiding place in the mountains. Some scouts on the outpost follow the red men and on discovering their hiding place, return to the camp and give the alarm. Immediately the prospectors are up in arms and start on the trail of the enemy. The white men after a long chase come upon the Indian camp, and as the savages come dashing up the prospectors, who are lying in ambush, use their skill as marksmen to good advantage and fill the red men with bullets. The chief, who is the last one to pass by, is killed by the little son of the dead sentinel. Length, 557 feet.

THE CLEVER REPORTER.—A young reporter receives instructions from the editor of his papet to interview a young lady who has recently returned from an expedition into the wilds of Africa. The pompous youth thinks he has a very easy task before him and at first it looks as if he were correct in his supposition, for he is received very graciously by the lady in question when he calls at the hotel. She becomes very much vexed, however, and positively refuses to be interviewed when she learns the object of his visit. Finally, the reporter becomes so persistent that the lady in her fury has him thrown out of the place without further ceremony. Realizing now that the task is a little more difficult than he anticipated, he decides to resort to strategy—for he is determined that he will get the interview, no matter at what cost. At first he disguises as a waiter and secures employment in the hotel, and as he serves the lady her meals he tries to get her into conversation; but it is not long before she recognizes the persistent youth, and so he is again kicked out into the street. After many more attempts, each one unsuccessful, the reporter secures an invitation to a reception given in honor of the young woman explorer. He puts on a clever disguise and appears at the function and is soon seen in friendly conversation with his victim; their friendship seems to wax as the moments pass, until finally it is a case of mutual true love, and the youth, losing his head, declares himself in glowing terms, and the beautiful young woman gladly accepts him. Immediately a clergyman is summoned and the couple are married, after which the reporter throws off his disguise, revealing his identity to his wife, and the latter taking it all as a huge joke, gladly consents to tell him all she knows. Length, 361 feet.

THE FAIRY'S PRESENTS.—Tells an interesting little fairy story in which we see a helpless maiden, whose brothers have turned her out of the home after her father's death. She strolls through the wood footsore and tired, searching for some place to rest her weary head, when suddenly and old woman, sadly in need of a helping hand, appears before her. The girl assists the forlorn old creature and immediately the latter turns into a beautiful Fairy Queen. She gives the astonished girl a wand and tells her to return home again, but the brothers are unwilling to let her in, so we see her wandering along in a most dejected manner. While passing a well the Fairy Queen again appears to her and this time gives her a horn out of which she blows a lot of gold. The maiden gathers up the money and returns to the old home again, but the cruel brothers take it all away, and as they are about to turn her out, the good Fairy appears and with a touch of her wand transforms them into swine. With another wave of her wand she causes a dashing youth to appear on the scene and is presented to the happy maiden as her future husband. Length, 328 feet.

LOVE-SICK BARBER.—A very susceptible youth who is employed as a barber is desperately in love with a pretty manicurist in the same establishment. His impulses often get the best of his good judgment, and consequently he soon becomes such a nuisance that the young woman is compelled to seek aid from the proprietor, who rebukes the youth severely for his unbecoming conduct. The latter is so madly in love, however, he forgets his duties, and in shaving a fellow, he pays so little attention to what he is about that he gives the unfortunate customer a deep gash with the razor. The enraged proprietor by this time has lost patience and kicks the lovesick fellow out of the place. Determined to be near the idol of his heart, the youth goes to his room, and after putting on a disguise returns to the barber shop and takes a seat in the chair to have his long hair cut. The proprietor of the place is on the job, and realizing that the customer is wearing a wig, pulls it off and there to his horror is the lovesick barber. The latter would have received little mercy at the hands of the indignant tonsorial artist had not the girl interceded for him; for touched by his devotion to her, which has been the cause of all his troubles, she relents and promises to marry him, whereupon they receive the congratulations of the amused proprietor. Length, 292 feet.

THE SUSPICIOUS FENCING-MASTER.—A young man makes the acquaintance of a very pretty girl who lives just opposite and the latter invites him to call. The youth goes over to pay a visit and is presented to the maiden's mother, who receives him very effusively. The young man is desperately in love with the girl, but he has the trying task before him of securing her stern old father's consent to their marriage. The latter, who is a fencing master, soon puts in his appearance, and the ladies,

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very much excited by his sudden entrance, endeavor to hide their guest; but the old fellow soon discovers the youth and drags him from his cramped quarters. Suspecting that some underhand work is going on the father questions the youth closely, but finally the latter confesses that he wishes to marry the girl. Being a crank on the subject of physical development, the old fellow immediately puts the young man through a series of calisthenic exercises to find out whether or not he is fit physically to be be his son-in-law. After convincing himself that he is in good shape, and feeling satisfied that he is worthy in every respect the old man gives his consent to the marriage and thereby makes all hands happy. Length, 328 feet.

WILBUR WRIGHT'S AEROPLANE.—In the first picture we see Mr. Wilbur Wright giving some of his wonderful exhibitions in Paris, and we get a good view at close range of the aeroplane as it is prepared for flight. Mr. Wright operates it himself, and we see him as he flies along the surface of the earth like a bird, and then rising to a height of 160 feet, where he passed under a line of balloons and wins the prize offered by the Aero Club de la Sarthe, Paris. Next we see him winning the Michelin cup for remaining in the air for two hours. Finally, there is an excellent view given of Mr. Wright and his aeroplane flying at a height of 700 feet and remaining at that tremendous altitude for two hours; a feat never before accomplished. Length, 800 feet.

PLAYING PATIENCE.—This trick film in colors shows a girl enter upon the scene bearing a large box of puzzle blocks. She bows and smiles to the audience and then begins the game of patience. She piles the blocks up, forming a square, on the surface of which appears all sorts of pretty faces and grotesque characters which come and go at her bidding. A large frame is then carried in, upon which the blocks are piled, and the transformation scenes that meet our gaze are indescribable in their beauty and cleverness, showing as they do all sorts of objects performing on the blocks. Length, 230 feet.

THE BOHEMIAN GIRL.—The first scene of this colored film opens in a Gypsy camp, where a pretty young girl is seated on the grass reading the cards, while her parents are engaged in the task of making baskets. Soon a prosperous looking man appears and seems much interested in the picturesque scene before him. He stops to talk to the pretty girl, who is reading the cards, and as he turns to go she follows and begs him to let her tell his fortune. The man consents and waits to hear what the maiden has to tell him of coming events, as she spreads the cards on the ground and reads what the future holds in store for him. Becoming very much interested in the maiden, the man, before taking his departure, hands her his card and invites her to visit his home whenever she wishes to do so. The happy girl returns to the camp, where she meets her father, and as she recounts to him the stranger's kindness the hot-headed man flies into a rage and in his anger strikes the girl. The latter, on the impulse of the moment decides to run away and seek help from the kind stranger, to whose home she directs her footsteps.

The next scene takes place six months later and shows the Gypsy maiden happily married to the wealthy stranger and living in the lap of luxury. We see them seated in their beautiful parlor when suddenly the strains of music and singing are heard from the outside of the house. The young woman going over to the window looks out and there to her great surprise she sees her old parents, who are street singers, standing in front of the mansion. She calls to them and beckons to the old folks to enter; then as she is about to send the butler out to let them in, her husband interferes and forbids her having communication with them. He gives orders to the butler to go down and order them away, which the latter does, but as he opens the gate the old man knocks him down and makes for the house to see his daughter. In the intervening time the young woman and her husband are having an altercation and in his anger he throws her to the floor. Her bohemian blood boils with rage and she follows her husband to the yard, where he is going to take a hand in ejecting the old people. The husband pushes the old man aside and then grapples with the old woman and as he does his enraged wife steps up and sinks a knife into his heart and he drops over dead. The trifled girl then embraces her old parents and starts with them to her old home in the Gypsy camp. Length, 436 feet.

SELIG POLYSCOPE CO.

MEPHISTO AND THE MAIDEN.—Friar Hugo, one day, chanced to cast his eyes through the narrow window of his gloomy cell, and was startled by the apparition of a maiden so passing fair that his eyes were blinded by her voluptuous beauty, and his soul so long confined in the charnel house of his melancholy brain leaped into life and harkened back to days of yore, when a youthful heart and an eager pulse were ever wont to quicken at the sight of beauty in a maiden fair. "Oh for an hour of sweet youth!" he cried. "Oh for one more fleeting moment of the world of life! of the world of song and joyous mirth!"

Now, Mephisto, the spirit of evil, who for so long had endeavored to crush the soul of this goodly man and drag it down to the realms of eternal damnation, saw in the maid a temptation strong enough to achieve his ends. So appearing before the friar he offered him two hours of youth and love with her by whose charms the aged recluse seemed enthralled, in exchange for which Friar Hugo must pledge his soul to Mephisto, to dwell forever in the domains of darkness and despair. "Away, thou tempter," cries the old philosopher. "Such things as life and beauty are not for me." "Behold this vision of enchanting beauty, my friend," replies the cunning devil, as with a wave of his fiery sword he produces the likeness of the maiden fair. "Wilt hesitate when such as she awaits thee?" "No, no," cries the trembling friar. "Her beauty is dazzling; my will is powerless before such temptation. Give me youth; give me two hours with her and I pledge my soul and my life to thy base will."

Singing the fatal bond of slavery, Friar Hugo turns to his tempter and with trembling eagerness awaits the dissolution of his withered frame and the resurrection of his youthful body.

With a fiendish laugh of exultation over his victory, Mephisto plunges his burning sword into the breast of the hermit, who with a shriek of anguish falls to the floor. Waving his magic blade over the prostrate form at his feet, Mephisto commands him to change his age for youth. Instantly a handsome young cavalier springs to his feet. It is Hugo, full of life and bouyancy; no longer a tottering old man, but a youth once more. "Now, away, out into the world, out of these gloomy walls to the life of beauty, love and chivalry." Placing his hand upon the shoulder of the eager youth, Mephisto springs into the air and the two disappear in vapor.

Now it chanced the Paulo, who had been removed by magic power from his sweetheart's presence to a far corner of the palace grounds, awoke to find himself alone and deserted by his heart's idol. Rushing away to seek her, he comes upon his fair one and young Hugo just as they are stepping from a gondola to wend their way to a lovers' retreat. Choking with rage Paulo challenges Hugo to cross swords with him, or relinquish the spell he holds over fair Viola. A fight ensues and Hugo is sorely pressed, when from out the air Mephisto appears, and unseen by the skilful young swordsman, Paulo, so parries the thrust and spoils his aim that Hugo is able to reach his mark and bury his weapon in the breast of the brave youth.

Hastening away with the still enchanted girl, Hugo soon forgets the dangerous encounter in the dazzling light of his lady's eyes, while poor Paulo, sorely wounded, is picked up by the palace guards and carried fainting into the presence of Manfried, Viola's father, who himself has just recovered from the mystic spell of the arch fiend.

Wild with rage and grief, the half-maddened father rushes away to find his daughter and avenge Paulo's wrongs.

Finding his daughter where Hugo had left her, Manfried raises her unconscious form in his arms and bears her back to the palace, where consciousness is restored to her, and as if awakening from some sweet dream she calls in vain upon him who had enthralled her heart and left her to die in sorrow.

Paulo still suffering from his wounds is brought into her presence, but she repulses his tender and loving solicitations. A vapory form arises between them; gradually it assumes the form of a man, and lo! Friar Hugo appears. Removing the evil spell the fiend had cast over the lives of these two lovers, he soon repairs the wrong done by healing the wounds of Paulo and restoring him to the good graces and love of his beautiful Viola. With a benediction upon their heads the old friar fades away, leaving the young lovers alone in their bliss. Length, 900 feet.

VITAGRAPH COMPANY.

HIS FIRST GIRL.—The story opens in a skating rink, where Belle, a young girl of 16 or 17 years, has just finished skating. She stops to chat with a girl chum, when Fred, a lad of 18, comes up and is introduced to Belle. He is at once smitten, and, as both live in the same direction, he sees the girl safely on the car. They part at the corner. Fred is invited to call the next evening and starts for home supremely happy. On the following evening he dresses with more than usual care, and, leaving his room, feels in his pockets to find that he has but five cents. He goes to the sitting room, where the rest of the family are seated about, strikes first his father, then mother and finally his brother for some change, but in each instance meets with refusal. Little sister comes to the rescue with a quarter, and, as Fred starts out, the father gives him instructions to be home by 10 o'clock. At the young girl's home we find her putting the parlor to rights and preparing for the caller. He arrives on schedule time, is introduced to Belle's family, and is getting along famously when George, a boy of his own age and an old friend of the family, appears. He gives the little sister a quarter, and Fred, in order to keep his end up, does the same, and parts with his last bit of money. Belle shows plainly that she prefers Fred, but just the same he is jealous of George and wishes him most anywhere else. Ten o'clock arrives, the young lady's father gives orders for them to leave. The two boys go out together, and, on the steps, almost come to blows. They start off in opposite directions. Fred rushes to get a car, when, of a sudden, he remembers that he has no money and must walk the three miles home. On the way he is almost scared to death several times, reaches home at last and finds the door locked. As he climbs up the front porch, he is set upon by a policeman, but, when the mistake is discovered, the cop lends him a hand, Fred gets to the roof and crawls through the window. In his room the boy takes Belle's photo from his pocket, gazes lovingly at it, gets a good looking-glass and finds his moustache sprouting nicely and retires, feeling pretty well satisfied with himself. Length, 745 feet.

A BELATED MEAL.—John comes home on Saturday night with his week's salary, finding company awaiting him. After greetings have been exchanged, John's wife explains that there is nothing for dinner, so he starts out saying that he will return turn soon. He goes to his grocer, buys a chicken, some vegetables and groceries, and is on his way home when two friends waylay him and ask him to have a drink. They have several, and John starts homeward again, when he meets other friends who insist upon his drinking with them. He does not refuse, and by this time he is slightly under the weather, and staggers up the street with his companions. They part at the corner and John starts for home alone. The boys notice his condition, pelt him with snowballs and fasten his coat to the lamp-post.

At home his wife and friends are getting hungry and wonder what is keeping John. They finally get desperate and start out to locate him. He is soon sighted, taken to the house, where wifey sobers him up with a good beating. Length, 240 feet.

THE SCULPTOR'S LOVE.—A wealthy Irish gentleman and a French duke are talking earnestly in the home of the former as his daughter, dressed in a riding habit and accompanied by her maid, enters. The duke proposes to the young heiress and is spurned. The father, thinking of the title, compels his daughter to become engaged. She determines to have her own way, decides to change clothes with her maid and leaves for a week's vacation. A note is left for the father, and the lady and her maid depart. While walking along a country road, two men spring out and seize the young ladies. Help in the form of a young sculptor, son of an Irish innkeper, opportunely arrives, beats down the assailants and puts them to flight. He falls desperately in love with the maid, as he believes, but in reality the heiress, and to all appearances the feeling is reciprocated. He takes the young ladies to his father's hostelry and begs of the heiress to make a bust of her. Two days later we find the young lady in the studio posing. The sculptor tells of his love. The heiress debates for some time, finally yields, and they are in loving embrace as the irate father and duke burst into the room. The old gentleman scolds his daughter and upbraids the sculptor, and tells him that the girl is an heiress and engaged to the duke. The sculptor is dazed at this declaration, believes that the girl has been deceiving him, in rage denounces her, smashes the marble bust on the floor, orders her from the room, then sinks down brokenhearted. The two girls, the duke and father return home, where the heiress absolutely refuses to marry the duke, takes off his ring, tramples it beneath her feet, and rushes out for her lover's home. The young sculptor has brooded over his sorrow and decided to end it all. He takes a dagger from the table and is just about to bury it in his body as the heiress enters and prevents him. She then tells of her love, and the picture closes with the young heiress and her sculptor lover in fond embrace. Length, 465 feet.

THE MARATHON CRAZE.—In the Jones home the father is minding baby and at the same time absorbed in reading a newspaper account of a big Marathon race. As he reads he walks around the room, becomes more and more excited, the baby given less attention—in fact, positively neglected and mauled—as his wife enters, snatches the child from him and asks him if he is mad. He continues his jaunt around the table, wifey keeping pace while she scolds him. The servant is called in to take charge of the baby, and she also joins in the sprint. The old crippled grandmother, sitting in a rocking chair, is all excitement. In the boys' room the two sons are donning their running costumes, put on their overcoats and go to the dining-room, where all hands are by this time winded after the chase around the table. The boys tell that they are starting for the track. Father and the rest of the family follow—even the grandmother picks up her crutches and hobbles out. Down the street several neighbors are picked up, and the crowd starts for the track. They line up for the race, and at different points several of the contestants drop out exhausted. As the finish line is neared the old grandmother hobbles along in the lead, and finally crosses the tape a winner. The boys, who have dropped out some time before, pick her up and carry her away on their shoulders. Length, 440 feet.

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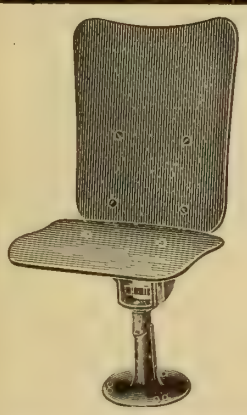

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CABIN BOY'S DOG.—A subject by the Raleigh & Roberts Company. The film opens by showing the only son of a family leaving home to go aboard a ship. We next see him on the shore, talking to the captain, who, at first, objects to having him take the dog, but at last consents. The next scene shows him sitting on the larboard side of the ship playing and kissing his dog. In the meantime the captain observes one of his sailors smoking a pipe, who objects to stop smoking at the command of the captain. The captain forcibly takes away the pipe from the sailor and throws it overboard. We next see the sailors in a group planning to kill the captain. The little cabin boy overhears their conversation and conveys his message to the captain, who goes after the crew with a pistol. They are frightened and remark that they will be good. But they do not, for they capture the little cabin boy and put him in a rowboat and leave him destitute on a barren island. In the meantime the captain notices that there is something wrong with the dog, who is vainly trying to get over the high fence at the side of the boat. The door is opened for the dog, who immediately jumps overboard, and the men follow quickly in pursuit. They discover the boy on the island, and so the film ends. Length, 453 feet.

A MARVELOUS OINTMENT (Ambrosio).—It opens by showing a man selling a medicine to make old persons young again. An old maid is the first to have the medicine applied. She jumps into the carriage and the doctor applies the salve on her face. In a few minutes the medicine is seen working—by taking out the wrinkles in her face and throwing away her old gray hair. She jumps out of the carriage a young girl again. Next is an old man; the medicine takes the same effect upon him. He sells quite a quantity of this medicine. He draws the crowd from the carriage a little, and while nobody is looking after the articles in the carriage, two tramps, standing nearby, jump into the carriage and meddle with the medicines in the carriage and apply the wrong salve. They take something to make their faces black. Meanwhile the doctor returns, notices same, applies the right kind of medicine and the two are finally arrested. Length, 466 feet.

BAILIF MEETS A SEIZURE.—This film opens by showing the interior of a poor man's cottage. He is sitting down by his wife, and they are penniless. We next see them in a barroom asking for money, which they are refused. They return home. The agent now appears and tells them that they will have to leave unless they can put up money enough for the rent. The agent leaves. In the meanwhile the husband thinks of a scheme. His wife gives him some powder and he places same on his face. He then jumps into bed, and his wife kneeling down beside him crys, when in comes the proprietor. The sight of the dying man has no effect upon his hard heart, when with lightning speed the dying man jumps out of bed onto the hardhearted proprietor, and frightens him out of the house. He kisses his wife, and so the film ends. Length, 433 feet.

RUNAWAY KIDS (Hepwix Company).—Opens by showing the interior of a wealthy family's home, and two little girls playing on the floor with the servant girl. She leaves them for a minute or so, and in the meantime one of them takes from the mantle a box containing money. They next prepare to run away; one combs the other's hair. We next see them in a very busy thoroughfare, asking a policeman the way to the railroad station. He directs them and one of the little girls kisses him. We next see them purchasing their tickets at the station, and they board a train. In the meantime the servant hunts all over for them. She tells the father and mother, and the three follow in pursuit. They happen to ask the same policeman as did the children, and he indicates the direction in which they had gone. They arrive in due time at the station to catch the next train. We next see the children at their destination. After leaving the train they are seen in a buffet, ordering some food which they are supplied with. In the meantime the father, mother and servant arrive, and they are directed to where the children are. They are prevented from going any further, and are given kisses by the mother and father, and so the film ends. Length, 475 feet.

THE DOG CAME BACK (Hepwix).—A tramp sells a dog to a man and is brought to his new home. The dog does not care for same and runs back to his master, who is sitting in a country lane. He is sold again to a pretty girl, and subsequently does the same trick. We next see the various buyers coming to the tramp and demanding their money back. The two men, after the departure of the pretty girl, give the man a severe handling, and subsequently a good ducking. Length, 300 feet.

A JILTED WOMAN'S REVENGE (Warwick Company).—A couple is seated outside of the girl's residence, making love. He subsequently takes her into her house and asks her father if he could marry his daughter. The father agrees. He is seen leaving the house, when just as he steps out he encounters the jilted woman, who follows him. We next see the couple going into church, and just as they are entering, the jilted woman appears and tries to prevent the marriage. She having failed, leaves. We next see the couple emerging from the church, and they are given a shower of rice by the relations and friends. In the meantime the father of the girl is taken suddenly ill, whereupon they call in a doctor and a nurse. The nurse is the jilted woman, who has disguised herself as an old lady of 60. She is next seen making up medicine for the sick man, but instead of medicine she is putting poison in a bottle. We next see the old man taking his medicine, and fall dead. The husband is accused of the murder and is placed in jail. In the meantime the nurse escapes, and while she is running away she encounters the daughter of the dead man on the top of a high precipice. She leaps down and pretty nearly kills herself. She is then taken in an automobile, the chauffeur of which is an old friend of ours—being W. G. Barker—and is taken into a room. She confesses everything, and the young husband is released. Length, 580 feet.

NANCY, OR THE BURGLAR'S DAUGHTER.—A Clarendon film. The daughter of a professional burglar loathes the life of deceit that she is compelled to lead, and after trying in vain to persuade her father to forsake his evil ways, she rushes from the house and decides to commit suicide by throwing herself into a river. A young curate, who is passing, observes the rash act and heroically dives over after the girl and brings her to shore and carries her to his home, where his mother brings her back to consciousness and she becomes an inmate of the curate's home. The curate marries the girl he befriended. One night while she is sitting asleep in a chair and the curate is out a burglar enters. She is awakened by the noise of breaking open a desk and starting up father and daughter stand face to face. While they talk the footsteps of the curates are heard approaching. Blood is thicker than water. She hides her father and takes the blame of the dismantled desk upon herself. But the burglar is discovered by the curate, and father and daughter confess all while she clings to her father instead of to her husband. But the curate forgives and the father repents and the final scene shows him as a trusted officer in the church of the curate.

LAZY JIM'S LUCK (Warwick).—A comedy which shows how everything comes to the hands of Lazy Jim. As he dresses he simply calls for his clothes or beckons to them and they jump into his hands. Popular wherever shown.

FOOLSHEAD LOOKS FOR A DUEL.—An Itala comedy which shows the force of example. A quarrel in a club room leads to a duel between two of the characters. Honor is satisfied by the usual "continental scratch" and the affair ends. Foolshead, however, has been a witness of the combat and is smitten with the duel fever, so a series of highly amusing scenes are witnessed in which Foolshead endeavors to get somebody to fight with him. Finally he gets a good beating for his pains, assaults the police and is arrested. A film with plenty of action.

RIP VAN WINKLE'S DREAM.—A re-issue of the famous fantasy by Melies, showing a Frenchman's idea of the well-known story by Washington Irving. Some remarkable examples of trick photography are seen in this film.

A THOUGHTLESS BEAUTY (Hepwix).—A giddy young lady is loved by two young men and cannot decide which one she will accept. While the three are at a picnic party she says that she will give her hand to the man who will be so brave as to gather a flower that grows on the side of a precipice. One tries it and falls. He is rescued by poles and carried to her home, where her parents severely chide her for her foolishness.

IT WAS A BEAUTIFUL DREAM.—A Lux film of of dramatic interest. The story shows the unhappy experiences of a beautiful girl in a succession of striking scenes. Her unhappiness at home, clandestine meetings with her lover and the interposition of parents who object to those meetings. The girl runs away and is seen to fall down, exhausted, in front of a cottage in the snow. She is taken inside, tended by the good woman of the house, and is given food, etc. The lover reappears in the scene and has an affecting interview with the girl. The girl is next seen alone in her bedroom, from which she escapes, but it is snowing outside, and she has many pathetic adventures in the snow before finally falling down unconscious. A series of well rendered scenes, photographically good and well acted, making altogether an interesting subject.

THE STOLEN LEGACY.—A Lux film on a familiar theme. A dying man commits his son to the care of his brother, who, however, robs the child and turns him adrift. Having got possession of all the money he gloats over it miserlike. While engaged in doing so, the apparition of his dead brother comes to him, and at the same time he sees in a vision his little nephew destitute in the streets. The boy, however, is rescued by kindly cottagers. There is a lapse of 15 years, and now we see the boy in the army. The uncle in his old age has become dissolute. The apparition of his dead brother comes to him once again, and the wicked man is conscience stricken. At this moment the apparition reappears, and then the tangible corporallity of the soldier boy who claims the money that was stolen from him. This the uncle restores, and the film ends by the boy forgiving him.

MASTER AND SERVANT.—An Itala subject of the costume kind. This piece is produced in very fine settings and narrates the adventures which befall an unscrupulous servant who supposedly kills his master, personates him, and finally is confuted by the reappearance of the man who he thought was killed. The film is crowded with plenty of incidents in the way of love, intrigue, plot and counter plot and generally has the effect of a romantic drama.

THE REGIMENTAL BARBER.—An Itala subject. The barber of an Italian cavelry regiment is something of a humorist. He does his work very expeditiously and the picture shows him to be a lightning artist. He shaves the soldiers in great batches, and the expressions on the faces of the victims of his art are exceedingly ludicrous. A comic sentry and much fun of the rough and tumble order are shown in the film, which is of the comic kind and likely to be provocative of laughter.

ROBIN HOOD AND HIS MERRY MEN is a Clarendon film which treats of a picturesque period of English history when the outlawed Earl of Huntington took to the woods, as we say in America, and with his merry archers had a good time in Sherwood Forest with winsome Maid Marian and jolly Friar Tuck. The adventures of Robin Hood makes an attractive subject for a pretty film.

THE DAMNATION OF FAUST (Melies).—Another rendition of the evergreen story of Marlowe and Goethe which has formed the theme of countless plays and many operas. Faust, it will be remembered, sold his soul to the devil in return for the fleeting joys of youth. He also has amorous adventures with the fair Margaret. It is a sombre subject which has inspired much fine writing and music and it should be popular on a film.

CHICAGO FILM EXCHANGE.

THE DEACON'S HOLIDAY.—Saturday, a day of work, sees the deacon in his office taking things easy. He is sitting in his comfortable chair, smoking a cigarette and life is a dream. Sunday, however, his day of rest, soon starts. The first thing in the morning the children wake up about 4 o'clock and raise a big noise, blowing horns, beating drums, etc., etc. The poor deacon next has to wash the dishes and then the family go out for a ride in the park. They all get into one carriage. After riding a short while, the horse is unable to pull the load, and the deacon must get out and push on the carriage. Then one of the wheels break. The deason runs off a short distance and borrows a push-cart from a peddler. All the children pile on the push-cart and the wife gets on the deacon's back, and he carries them home in this manner. He reaches home, exhausted by his day of rest. Monday, another work day, finds him at his office again, asleep in his chair. Length, 450 feet.

AUTOMATIC NURSING BOTTLE.—A baby's mother goes out, leaving it with its grandfather, an old knife-sharpener, who has a large rotary grindstone in his room. The baby starts to cry and the old man goes for its bottle of milk, but, unfortunately, drops it, and all his efforts to amuse the child and attract its attention away from the

dinner are without avail. He finally hits upon a scheme of putting some milk in a can connected with a hose to the baby's mouth, and also puts a jumping jack on the grind-stone to amuse the baby. He then makes the grind-stone go fast and the milk is automatically pumped into the baby's mouth. Length, 167 feet.

NELLIE'S LOVE STORY. Nellie is a country lass, living in a small town in Italy, who is in love with a farmer, of whom her father disapproves. They run off to Rome, where Nellie becomes a painter's model and falls in love with her employer, forgetting, for a while, her farmer sweetheart. He is heartbroken and attempts suicide, but the attempt is unsuccessful and he staggers on until found by some compassionate peasants, who administer to his needs. They learn of his love affair and send for Nellie, who appears before him dressed up in splendid clothes. He does not know her in this garb, but when she dons the attire of a farmer's daughter, he recognizes her and they fall into each other's arms. Shortly after, they are married. Length, 750 feet.

VIOLETS.—The children of a rich family are out walking with their mother, when they pass the home of a poor little shepherdess, who has a large quantity of violets around her. They wish to get some violets and the little shepherdess leads them to the place where the violets grow. Christmas time comes and the two children are having a joyous time, but the poor little shepherdess is sick. When spring returns the children go again to pick violets and then think of the little shepherdess, whom they go to visit. They enter the house and find her dying, and kneel down and pray. Length, 420 feet.

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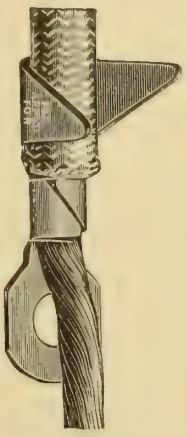

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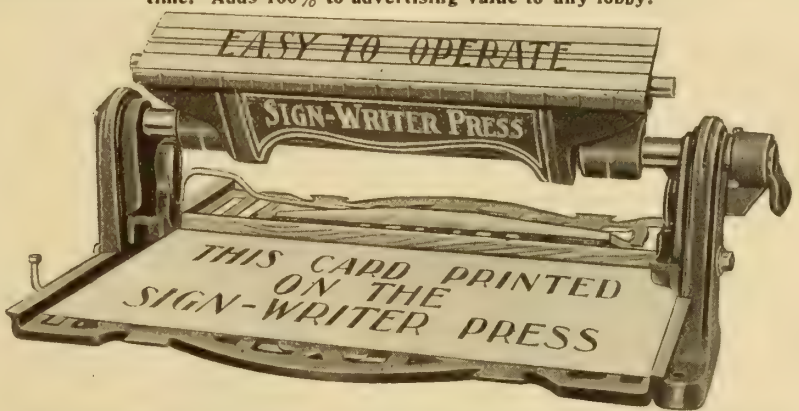

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CENTAUR FILM COMPANY.

THE COWBOY'S SWEETHEART.—For their first offering to the moving picture public the Centaur Company have wisely chosen a subject which, while being easily understood by the people, is also likely to be generally popular. In this they show great wisdom for, as recent experience has demonstrated, it is an easy thing to produce pictures which, while full of highly technical and dramatic qualities, are yet above the heads of those who look at them. In other words, they lack the power of attracting and holding popular attention. The theme of this film is, after all, a simple one. It shows how course of true love between the cowboy and his sweetheart does not run smoothly. Villainy interposes the usual obstacles, and for a time it looks as if the lovers were to be eternally parted, especially at the crucial moment of the play, when the villainousness outlaws secure and bind the hero and suspend him in a treacherous quicksand in which he is soon in process of being engulfed. But now the heroine appears and hangs onto the rope and so prevents her lover from being drawn under the sand. From this perilous position he is rescued by the loyal cowboys, and finally the lovers are united outside the door of the humble cabin, which is the scene of the opening of the little drama. The story, of which we have given the main theme, is full of incident, movement and action. In these respects, if the Centaur Company continue as they have commenced, they will deserve well of moving picture patrons, who, above all things, need, as has been pointed out recently in these pages, action, action, action all the time. The picturesque side of cowboy life in the field is shown, and there are many exciting pursuits, contests, adventures, both on horseback and a-foot, so that the picture has considerable variety of effect. The whole film is, in fact, crowded with incidents which spring naturally one from the other, another respect in which the Centaur Company show great dramatic acumen. It is too often the case that in a moving picture film an incident is, as it were, dragged in by the "head and ears."

The indoor and outdoor scenes have been well chosen. The costumes fit the piece, the actors have been well rehearsed in their movements, both on horseback and on foot, and the result is a very effective bit of cowboy life and adventure such as we think will be well received wherever it is shown.

Photographically regarded the picture must be given high praise. The Centaur Company seem determined to arrive at the best results in this important respect. Its length is 870 feet and it is to be released on May 8.

HARSTN & CO.

Runaway Kids .....475 ft.
Bailiff Makes a Seizure.....433 ft.
A Marvelous Ointment .....466 ft.
The Cabin Boy's Dog.....453 ft.
A Jilted Woman's Revenge.....580 ft
The Stolen Legacy .....676 ft.
It Was a Beautiful Dream.....607 ft.
Master and Servant .....863 ft.
The Regimental Barber .....374 ft.
The Dog Came Back .....300 ft.
Foolshead Looks for a Duel.....463 ft.
Robin Hood and His Merry Men.....———
The Damnation of Faust.....———
Lazy Jim's Luck .....— —

CHICAGO FILM EXCHANGE.

The Deserter (Comic).....425 ft.
The Villain's Wooing (H. Drama).....750 ft.
Professor's Anti-Gravitation (Comic).....350 ft.
Thief at the Casino (Drama).....600 ft.
Married Under Difficulties .....475 ft.
The Stolen Bridle .....125 ft.
A Heartless Mother .....450 ft.
A Free Pardon .....625 ft.
Father's Lesson (Pathetic) .....500 ft.
A Lover's Quarrel (Dramatic).....375 ft.
Cabby's Sweetheart (Dramatic).....300 ft.
The Unlucky Thief (Comic).....250 ft.
The Artful Lovers .....300 ft.
The Rival Cyclists .....350 ft.

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LATEST FILMS.

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

April 15—Confidence (Dramatic) .....973 ft.
April 19—Lady Helen's Escapade (Dramatic).....765 ft.
April 19—A Troublesome Satchel (Comedy).....212 ft.
April 22—The Drive for a Life (Dramatic).....940 ft.
April 26—Lucky Jim (Dramatic) .....502 ft.
April 26—Twin Brothers (Comic) .....437 ft.
April 29—'Tis an Ill Wind That Blows No Good (D.).876 ft.

EDISON MANUFACTURING COMPANY.

April 16—In the Days of Witchcraft (Dramatic)....1000 ft.
April 20—The Wood-Chopper's Child (Dramatic)....900 ft.
April 23—Who's Who (Dramatic).....900 ft.
April 27—The Little Shepherd of Tumbling Run (D.)930 ft.
April 27—Uncle Tom Wins (Dramatic).....600 ft.
April 30—An Unsuccessful Substitution (Comedy)...300 ft.

ESSANAY FILM MANUFACTURING COMPANY.

April 7—A Tale of the West.....1000 ft.
April 14—The Rubes and the Bunco Men (Comedy)..430 ft
April 14—The Chaperone (Comedy).....550 ft.
April 21—A Pair of Garters (Comedy).....250 ft.
April 21—One Touch of Nature (Dramatic).....725 ft.
April 28—Old Heidelberg (Dramatic) .....1000 ft.

GAUMONT.
George Kleine.

April 27—The Automatic Monkey (Comedy).....324 ft.
April 27—How They Propose (Comedy).....292 ft.
April 27—Before and After (Comedy).....357 ft.
April 28—An Unwritten Letter (Dramatic).....1060 ft.
May 1—Two Ladies and a Beggar (Comedy).....690 ft.
May 1—Dream Spectres (Dramatic).....292 ft.

URBAN-ECLIPSE.
George Kleine.

April 17—A Plot Foiled (Dramatic).....354 ft.
April 17—A Bachelor's Persistence (Comedy).....555 ft.
April 24—The Squire and the Noble Lord (Dramatic).436 ft.
April 24—Found on the Rocks (Dramatic).....549 ft.

KALEM COMPANY.

April 16—The Orange Grower's Daughter.....860 ft.
April 23—Northern Schoolmaster.....865 ft.
April 30—Artist and the Girl.....860 ft.

S. LUBIN.

April 19—Queen of the Ranch.....585 ft.
April 19—The Yiddisher Boy.....330 ft.
April 22—A School of Love Making.....370 ft.
April 22—A Fatal Flirtation.....445 ft.
April 26—Why the Mail Was Late (Dramatic)....610 ft.
April 26—Inventions of an Idiot (Comedy).....295 ft.
April 29—[illegible] (Comedy).....595 ft.
April 29—[illegible] (Comedy).....230 ft

PATHE FRERES.

April 16—The Teamster's Daughter (Dramatic).....328 ft.
April 16—We're Backing Up (Comedy).....246 ft.
April 17—Jack's Successful Bluff (Comedy).....600 ft.
April 17—A War Time Tale (Dramatic).....308 ft.
April 19—The Legend of the Forget-Me-Not (Dramatic) .....541 ft.
April 19—Paul Has Decided to Marry (Comedy).....417 ft.
April 21—A Pair of White Gloves (Dramatic).....1012 ft.
April 23—There's No Fool Like an Old Food (Comedy) ..... 804 ft.
April 24—Martyrdom of Louis XVII. (Dramatic)....656 ft.
April 24—Hungary (Scenic) .....325 ft.
April 26—The Gold Prospectors (Dramatic).....557 ft.
April 26—The Clever Reporter (Dramatic).....361 ft.
April 28—The Fairy's Presents (Scenic).....328 ft.
April 28—Love-Sick Barber (Comedy) .....292 ft.
April 28—The Suspicious Fencing-Master (Dram.)..328 ft.
April 30—Wilbur Wright's Aeroplane (Scenic).....800 ft.
April 30—Playing Patience (Scenic).....230 ft.
May 1—The Bohemian Girl (Dramatic).....436 ft.
May 1—Hunting the Hippopotamus (Scenic).....492 ft.

SELIG POLYSCOPE COMPANY.

April 15—Love Under Spanish Skies (Dramatic)....1000 ft.
April 22—A Fighting Chance (Dramatic).....689 ft.
April 29—Mephisto and the Maiden (Dramatic)....900 ft.

VITAGRAPH COMPANY.

April 17—Forgiven (Dramatic) .....520 ft.
April 20—Outcast Heroine.....550 ft.
April 20—The Dynamite Waistcoat.....365 ft.
April 24—The Lost Sheep.....595 ft.
April 24—A Faithful Fool.....315 ft.
April 27—His First Girl (Dramatic).....745 ft.
April 27—A Belated Meal (Comedy).....240 ft.
May 1—The Sculptor's Love (Dramatic).....465 ft.
May 1—The Marathon Craze (Comedy).....440 ft.

FILM IMPORT.

May 1—Misplaced Confidence (Powhatan .....———
April 27—The Bandits (Itala).....635 ft.
April 27—Earthenware Industry (Itala).....286 ft.

GREAT NORTHERN.

April 16—The Magic Purse (Comedy).....580 ft.
April 16—Bangkok (Scenic) .....250 ft.
April 21—The Artist's Dream (Dramatic).....360 ft.
April 21—A Walk Through the Zoo (Scenic).....490 ft.
April 24—The Viking's Love (Dramatic).....607 ft.
April 24—Modern Egypt .....340 ft.
April 28—Nat Pinkerton II.....810 ft.

MANEYGRAPH FILM COMPANY.

April 21—The Short Circuit House (Comedy).....545 ft.
April 21—Miller's Dream (Comedy) .....300 ft.
April 28—Chauncey Proves a Champion (Dramatic).850 ft.
May 12—Roosevelt in Africa (Comedy).....900 ft
May 5—Papa Did It (Comedy).....600 ft

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The above paragraph appeared in the Moving Picture World on page 361, issue of March 27, 1909, under the caption of "Observations by Our Man About Town," and is the cause of our publishing the above offer. This paragraph was probably published with a view of ridiculing the INDEPENDENT movement and INDEPENDENT exchange. As this article has appeared, we wish to say, as America's Largest Film Exchange, either TRUST or INDEPENDENT, that the facts published are, in the main, true. There are many small wild-cat exchanges representing themselves as being Independent which are really the back door of some TRUST film exchange who are endeavoring to make their "junk" film earn them something.

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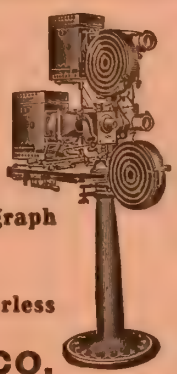

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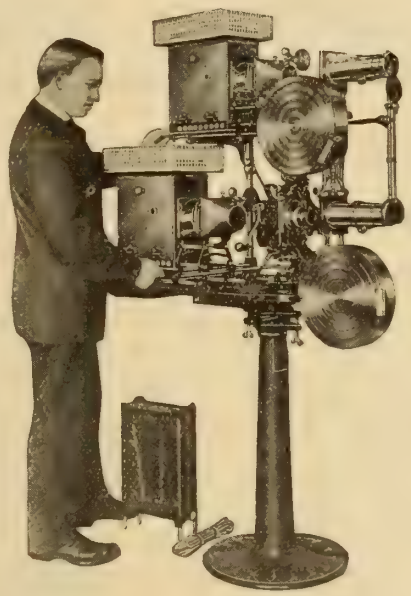

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SATURDAY, MAY 8, 1909

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Squire Hardacre whose son is studying in London, learns that the young man contemplates marrying an actress. The Squire is furious and starts at once for London. The young people plan to outwit the old gentleman, and upon his arrival is taken to the lodgings of the actress. The latter cleverly impersonates a domestic and is so attentive to the father that he insists upon his son marrying her, and only learns of the deception after the young people are happily wed. Length 942 feet.

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Issue of May 7, 1909

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"Love's Triumphs" is a heart interest story which will make a strong appeal to all classes alike. No better story of real everyday life has been bcought out in years. It is a masterpiece of photographic and dramatic art.

A nickelodeon manager wrote us last week, "I have not been getting your lectures lately, Don't cut me off I simply can't get along without them." Somebody had been "swiping" his copy, of course, but it only goes to show that the lecture are a good thing. They are free—a postal brings one each week.

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED MAY 3, 1909

THE EAVESDROPPER

A story of sunny Spain in which an eavesdropping resulted in the happy consummation of a pretty romance. Senorita, though deeply in love with a poor peon of the village, consents to wed her father's creditor. This man, however, overhearing the sad words of parting between the two lovers, decides to withdraw his claim to her hand, and presents the canceled notes to her as his offering. The subject is beautifully acted and is indeed a motion picture poem. **Length, 644 feet.**

THE SUICIDE CLUB

A very funny comedy showing how a young man, selected as the next candidate to shuffle, falls heir to a fortune. This changes his mind, and to force the club to release him from his oath he locks the door and turns on the gas. They are willing to speed the parting guest, but are loath to go with him, so he is released. **Length, 318 feet.**

RELEASED MAY 6, 1909

THE NOTE IN THE SHOE

Romance of a factory girl who for a lark writes a note and puts it into one of the shoes she is packing. It falls into the hands of a grouch whose unreasonable kicking causes her discharge, but at the same time brings her to the notice of the proprietor, who becomes so impressed with her carelessness that he falls desperately in love and marries her. The subject is a decidedly pretty comedy drama. **Length, 711 feet.**

ONE BUSY HOUR

Jim Smith's grocery store is doing a very quiet business, so he decides to advertise it for sale. The call from an old countryman is the result. Jim to boost the game engages his friends to play the parts of customers. This they do with such a vim that the Rube is scared away fearing the store does more business than he could handle. **Length, 279 feet.**

Release days of Biograph Subjects—MONDAY and THURSDAY

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AMERICAN MUTOSCOPE and BIOGRAPH COMPANY

11 E. 14th STREET, NEW YORK CITY

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

SPECIAL NOTICE, Tuesday May 4th, NO RELEASE

Instead of releasing two reels of Urban-Eclipse and one reel of Gaumont subjects some subsequent week as originally intended, and strted in our last notice, we have concluded to release but one reel of Urban-Eclipse and one reel of Gaumont subjects for this week. ¶Next week and after we will release according to regular schedule:

TUESDAY . GAUMONT WEDNESDAY . URBAN-ECLIPSE SATURDAY . GAUMONT

Write for our list of new prints of former releases issued under date of April 15th, 1909. This list contains subjects of exceptional merit, as comedy drama, industrial, educational, scenic, etc.

"FORGOTTEN"

Drama. Approximate Length, 490 Feet.
RELEASE, WEDNESDAY, MAY 5, 1909.

This story illustrates the anguish of a young sailor who after a series of misfortunes, covering a period of many years, returns to his home and finds that his sweetheart, whose memory urged him to renewed efforts despite almost insurmountable difficulties, has transferred her affections to another and that he has been entirely forgotten.

Before starting on the eventful voyage the young sailor celebrates his engagement in sumptuous manner. The vessel sails and the maiden waves a tender farewell to her betrothed.

Not long after one of the other sailors returns with news of a serious disaster at sea and the probable loss of all on board. Momentarily, the grief is intense, but as time goes on the tender heart again assumes its natural buoyancy and the maiden receives the attentions of other admirers.

Several years have elapsed and another engagement is celebrated. An unkind fate at this moment allows the appearance of the former betrothed. Years of hardship and toil have been endured by him to be able to return to home and happiness, but the bitter disappointment and anguish of his soul is portrayed in his features as he peers through the window of the home, where he was wont to call and while away his leisure hours, and sees that he has been forgotten and all memory of him a thing of the past.

"THE PEDDLER'S REWARD"

Drama. Approximate Length, 463 Feet.
RELEASE, WEDNESDAY, MAY 5, 1909.

In a cluster of woods not far from his home a farmer is cutting timber and is accidentally caught under a falling tree. Fortunately his little daughter is at hand and she hurriedly rushes to the road where she meets a peddler whom she begs for assistance. This is not denied and the unfortunate father is soon rescued from his precarious position and conveyed to his home on the back of the peddler's donkey.

The same day the little girl meets two vagrants leading the donkey laden with the peddler's wares. She seeks and finds the peddler, who is greatly excited because of his loss, having been asleep at the tavern when his property was taken from him. The alarm is sounded and the men taken into custody.

The story beautifully illustrates the adage, "A Kind Action is Never Lost."

GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"NEW PAIN KILLER"

Comedy. Approximate Length, 370 Feet.
RELEASE, SATURDAY, MAY 8, 1909.

A rip-roaring comedy sure to win a storm of applause. Sauntering down the street a young man experiences a severe attack of toothache and hurries into a dentist's office to have the offending tooth extracted. Instead, however, the doctor quiets the nerve by a spray of antiseptic fluid. The pain disappears as if by magic, but the entire body becomes insensible to pain.

Reading the paper as he leisurely walks along he attempts to cross the street and is run down by a passing carriage, but he gets up and finds no harm done him by the accident.

Later he approaches a fortress where he is met by a guard with the "Halt! Who goes there?" which he ignores entirely and thereupon the guard pierces him with the bayonet, but even this causes him no concern and he smilingly continues his path to the utter consternation of the guard.

Soon after he is attacked by several highwaymen who beat him up severely and most brutally, but he arises after the conflict and goes on about his business without the least concern.

In the terrace of a cafe the waiter drops a tray of glassware upon our friend, but this causes him no worry, and after paying his bill he saunters on.

The strength of the antiseptic spray, however, having been dissipated, our friend again experiences his toothache and in apparently a more violent form than before, and when shortly after a pedestrian runs into him it so arouuses his ire that he attacks him furiously, shaking him up in the same manner as a dog would a rat.

The comedy hit of the season.

"FOUR FOOTED HAWKSHAW"

Drama. Approximate Length, 590 Feet.
RELEASE, SATURDAY, MAY 8, 1909.

A dramatic presentation especially illustrating remarkable canine sagacity.

Farmer Lorin returning with cattle meets Vallon, his landlord, who calls for his rent. Lorin tells him he will be able to pay in two days as he expects to sell some of his cattle at the county fair the next day. Lorin takes his cattle to the fair and succeeds in making sale thereof. Seated at a table he counts the money received and taking a drink returns to his home. Picard, a friend, seated at the same table observes Lorin putting away his money and follows at a distance. Upon arriving at his home Lorin secretes his money in the bottom of the cupboard and retires. Picard watching at the window soon also enters and takes the money, departing by way of the window. Hurrying to the woods he hides his booty under a tree and returns to his home.

The following day Vallon calls and when Lorin goes to get his money its loss is discovered, causing great consternation. The police are called and a detective is given charge of the case. The latter takes his dog and the two are soon on the ground where the dog takes the most active part in tracing the thief. By a peculiar incident the dog locates the thief and then follows him as he goes to the woods to find the money secreted the night before. The detective and police following the trail catch him as he is digging up the ill-gotten treasure. The story concludes with a view of the detective and the dog. Excellent photographic quality and extraordinary effects in night scenes.

George Kleine

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Vol. 4 MAY 1 No. 18

Editorial.

"Quality"

We are pleased to note the frequency with which the word that heads this short article has made its way into the current phraseology of the moving picture field. It's quality first, last and all the time. Film manufacturers are talking quality, thinking quality, and, fortunately, producing quality. Some of them would have us suppose, and probably persuade themselves, that they have made a new discovery. Not so. They are simply echoing, unconsciously, we believe, the battle cry that was first raised in these pages some three months ago.

Alone amongst those who have charge of the American film interests in the press we pointed out that the contest which was recently entered upon was one of quality, and our reiteration of this undoubted fact has, we are pleased to notice, thoroughly penetrated the minds of those responsible for the making of moving pictures. Never before in the history of this branch of industry was the fact recognized, and we take credit to ourselves for having been instrumental in awakening the manufacturing conscience to it. When the "tumult and the shouting" of the squabblers, to which reference was recently made in this paper, has died away the battle of quality will and must remain to be fought. The Moving Picture World alone, amongst its contemporaries, assumes the office of keeping watch over the technical and dramatic qualities of moving picture films, in the interests of manufacturers, renters, exhibitors and the public. In carrying out that work, we are conscious of doing in a practicable way something which makes our pages of unique value to all interested. "Quality, quality, Mr. Manufacturer, and again quality, and always quality."

Wanted: A New F. S. A.

SECOND ARTICLE.

Our article of April 17th, under this heading, was, it seems, a timely one. The old F. S. A. is dead or moribund; or, at any rate, it is doing nothing, and so our suggestion that it should be killed outright and a new one formed in its place is the logical outcome of events. Since we wrote, we have been at some pains to ascertain whether the views we put forth commended themselves to the moving picture field. Well, they do. From all quarters of America we have received verbal and other assurances that a Film Service Association is more than ever needed. For we live in curious times. A great and growing industry has recently been disrupted, and instead of things straightening themselves out, as it was expected would be the case, they are doing nothing of the sort; in fine, to quote the refrain of a popular song, "We do not know where we are."

What do we see? The moving picture field is rent in opposing camps, neither well organized nor seeming to know where it is bound. Certainly it would be difficult from recent developments for any human being, however wise, to say what will be the outcome of the policy of those who profess to entertain such philanthropic regard for the "uplift" of the moving picture. The uplift, at any rate, *may* be in process of achievement. We hope and believe it is. The exact status of those, however, who rely upon the exploitation of the moving picture as a business, is no clearer than it was before. Certainly it is no surer.

On the other hand, the Independents, or rather those who very properly claim full personal liberty for the lawful exercise of their business, is hardly satisfactory. They are simply scattered units in the field, so full of Independence that their independence of each other while making for unity of object seems likely, we apprehend, to defeat that object. In other words, there is no union where there should be union.

It cannot be said that even the manufacturers are united. The list of manufacturers that is published by no means represents the total number of those engaged in the commercial production of films in the United States to-day; indeed, the non-licensed manufacturers outnumber the licensed. Then there are the importing firms and importing manufacturers, very important factors in the situation; and again, there are the several hundreds of rental agencies throughout the country, most of them now Independent; lastly, there are the thousands of exhibitors. A very imposing industrial army it will be perceived! Now it is easy to realize that unless these various interests can harmonize and be made inter-independent one on the other, disunion and mutual destruction will be the ever present danger. Broadly speaking there are three sets of interests to reconcile: (1) Manufacturers and importers. The interests of these are identical. (2) Film renters and exchanges. (3) Exhibitors. In our view of things the last class is perfectly well able to take care of itself. It is the most numerous; it makes the most money, and it can the more easily combine if action is demanded of it. Number one, the manufacturers, can also easily get in touch with each other and co-operate for mutual benefit. To some extent they have already done so, and it remains to be seen whether the future will bring them all into line, instead of, as at present, seeing them in hostile camps. Number two, the renters, presents, of course, the most difficult of the problems. The renter really holds the key to the situation. He is indespensable. It is a dream to suppose

that in modern commerce a distributing agent is unnecessary. To talk of bringing manufacturer and consumer into direct contact without the interposition of a middle man, argues unfamiliarity with modern business requirements. So it is no more possible in the film business than it is in other branches of industrial production. That being the case we must assume that the renter will always be a personal factor in the situation. Upon him, therefore, devolves the moral necessity of adjusting the perfect equilibrium which should exist between production and distribution.

Consequently we look upon the renter as the most important factor in the film situation at the present time. It is he who should control the output, regulate prices, suppress duping, prevent price cutting, eliminate undesirable theaters, limit the number, look after the legislatures in their dealings with the moving picture industry, and generally take a constant and active interest in everything affecting the progress of the moving picture industry. These matters should be left neither to an extraneous company, a few manufacturers, or to widely scattered exhibitors. They should be in the hands of a strong and authoritative film service association representative of renters all over the country and officered by powerful and level-headed business men. Now who will take the formation of this association in hand? Swanson, Miles, Laemmle, Lieber, it is up to you. The eye of America is upon you and you are looked to to give the moving picture field an association, active, strong, militant and progressive, worthy of the name. Will you do it?

CHANGING FILMS.

Managers are making a mistake in changing their films daily. Or, perhaps, it would be better to say that they are making a mistake to change their entire programme every day. A good many films deserve a longer run than one day. They are good enough to draw business for three days at the shortest, possibly a week in some instances. There is little incentive for manufacturers to make up good films. They last only a day, and the poorest draws in that length of time as well as the best.

After the first day's run it might be that some films should be eliminated, not necessarily because they are bad, but because they may not please the audiences which gather in a particular theater. The individuality of audiences plays an important part in the popularity of films, more, perhaps, than is usually conceded.

Where a film is good and has satisfied the attendants at a theater it ought to have a longer life than one day. That is altogether too ephemeral. It does not permit accurate judgment as to its drawing qualities, and is simply another indication of the competition which is urging managers to undertake to draw custom through advertising a complete change of programme every day, regardless of the films shown in many instances.

This will have a tendency to injure their business and it should be discontinued. Make selections after the first day, but if a film has pleased the first day it is quite likely to do so the second and the profits of your theater should increase accordingly. Go back to the former twice a week change. It is more sensible and affords opportunity for a good film to be seen by many more people who would undoubtedly enjoy it. The [illegible] will be eliminated by their own unworthiness.

Savannah, Ga., May 1.—The New Airdome which was built by the Bandy Brothers, Messrs. Frank and Hubert, opened up on Monday and played to more than ten thousand people during the evening. When seen Frank Bandy said: "We are giving to the people in Savannah more vaudeville and moving pictures than any other house in the country to-day. Our charges, which are ten and twenty cents, are low enough for anyone, and our vaudeville, which includes more than twelve people in our vaudeville acts, is of the best that can be brought south of the Mason and Dixon line. The Airdome is as popular as was the Superba when it first opened, and as this is the first one that has ever been put up in Savannah, the Bandy Brothers are sure to make good with it with the people of Savannah.

The Roof Garden which is being put up on Bull street, one of Savannah's main streets, will be ready and opened for business during the latter part of next week.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F.R.P.S.

CHAPTER VIII.

Some Defects of the Negative.

A perfect negative is seldom, if ever, made, notwithstanding the ignorant dictum of the stupid persons who assert the contrary. Pictures are produced which contain a greater or less number of imperfections, mostly the former, but rarely do you see a negative in which you cannot, metaphorically speaking, "pick holes." A negative is, or should be, a perfect rendering in properly graduated monochrome of the lights and shadows of the original. This is what it mostly is not. The reason is, that the teaching of the previous chapter was disregarded. The ills to which the negative is heir are numerous; some of them may be specified as the result of an average of experience. To mention them all would mean the inclusion of rarer kinds of trouble, which do not occur generally enough for specific mention. A foggy condition of the negative indicates either that the film was not properly handled either before or during development. The light may have been unsafe; the developer too strong; exposure too much. Seldom is a foggy film sent out from the factory. The last person to blame is the manufacturer. Whenever a film is found too foggy, search for the origin of the fault in the camera, exposure, the light, or the developer. I have made hundreds of tests on films alleged to be foggy by the manufacturer, and I have always traced the cause to one of the four sources just mentioned.

Opaque spots on the negative are due to dirt in the developer, metallic particles in the water or in the developing vessels or to dust in the room, in short, "matter in the wrong place." Particles of iron in the water very frequently cause these spots. They attack the silver salt in the film, reduce it, and cause those little black marks which appear white in the positive, and look so inelegant on the screen. Filter, filter, filter all the time is my advice. Again, see that the developer is properly mixed up, dissolved, filtered and kept clean; see that it is not allowed to weaken in action; use plenty of it at the proper temperature, and at the proper strength. It is cheap enough.

If the hypo solution is dirty you will also get spots and scummy marks on the negative. Filter that hypo, and by frequent use of the hydrometer, see that it is of the proper strength. Above all things, work closely to the instructions of the manufacturers of the film, whoever they may be. Use their formula, and do not experiment with your own, unless you thoroughly understand the underlying principles of the chemical side of development. Not one man in a thousand knows what they are. Not one photographer in five thousand knows exactly what he is using, and why he is using it. He is not a chemist. If he tries to be one, he only succeeds in being a fool for his pains. Next to fog and little spots on the picture another common defect is unevenness of deposit, showing in the positive light and dark patches. Well, the development has not been evenly done. The solution has not been allowed to act on the film evenly and regularly, consequently some parts of the negative will be made denser than the other, with the results described. The remedy is obvious. Sometimes the negative comes

up quickly and the image is slightly veiled, flat and without contrast. This is caused by over exposure. Sometimes the high lights of the negative come up and the halftones and shadows refuse to gain density. Result: in the positive too much contrast or black and white effect; the black is too black, the white is too white. This is caused by under exposure. Where a film is known to be under exposed, detail can be brought out by prolonging the development preferably in a diluted solution. Similarly in the case of over exposure, development can be retarded and density built up by diluting the solution and the judicious use of restraining bromide.

But, as prevention is better than cure, test a small strip of the film exposed before putting the whole length on the developing drum or frame. Then the developer can be adjusted accordingly. When the photographer comes to develop his picture, he should know exactly why it is correctly under or over exposed; nothing should be left to chance. Sometimes through under development, a negative may be full of detail, and yet give not sufficient density in the positive. Then it will need intensifying. Whatever process of intensification may be adopted (and they are numerous, not calling for individual mention) care must be taken to free the film from all traces of hypo and other impurities. For, if there are any of these defects in the negative, it will intensify them, and they will show in the positive. But, again, intensification should not be required. The correct development of a correctly exposed film is, nowadays, such a simple matter in a well equipped factory that the necessity of intensification argues either carelessness or incompetency on the part of the staff.

A slight veiling on the negative, a slight fog due to over exposure, bad light or improper development is of common occurrence. It can be got rid of by passing the negative through a solution of what is known as Farmer's reducer, ferridcyanide of potassium and hypo. The careful use of this brightens up the negative, and makes it a better printer. Here I would like to say that in assuming the negative is developed on a revolving drum passing through a trough of solution, I am not saying that this is the only way of doing the work. I perceive that there are other methods of an antediluvian kind used by American film makers. For example: winding the film around a rectangular wooden frame and suspending it in a big tray of solution. This is a cumbersome and primitive plan, which I saw in use in England twelve years ago. If the revolving drum system cannot be availed of, a simpler, but none the less effective, plan can be devised by building grooved vertical tanks or troughs for developing, washing and fixing the film in rectangular frames. Then you can be handling six or twelve frames at once, and in the course of a day the output will be largely augmented. The up-to-date professional portrait photographer uses grooved porcelain tanks or troughs. In these, at the end of the day, he develops his negatives for a certain fixed time in a standard developing solution at a fixed temperature. He washes and fixes on the same plan; and so he makes his process of development almost an automatic one. This is precisely what I am suggesting in this article that the film photographer should do. I find that I have overrun my allotted space this week and I will defer another part of this chapter until next week.

Salida, Col.—Powell & Brewer have leased the Opera House for a moving picture house.

Ernest Z. Bower, Olney, Ill., will open an airdome theater on or about May 15.

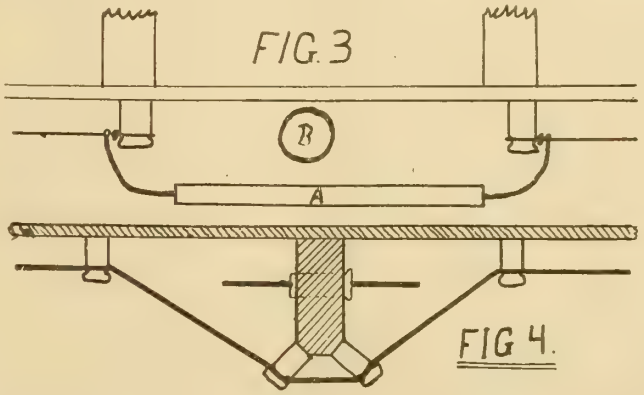
Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER III.

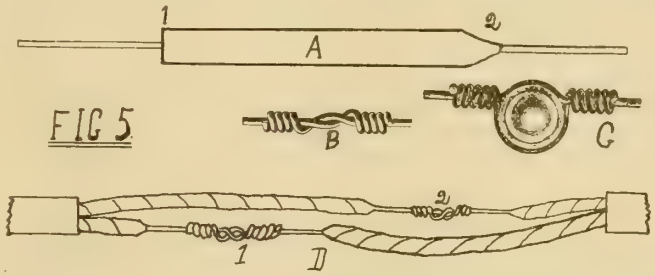
In running wires along a wall it is often necessary to pass a metal pipe which the knobs will not be long enough to allow the wires to clear. This should be taken care of as per Fig. 3.

A is hard rubber insulating tubing. B is the pipe.



Another electric wire of opposite polarity may be crossed in the same manner. A joist or timber may be passed as shown in Fig. 4 or the wire may be run directly through it by insulating with porcelain, glass or hard rubber tubing.

In making a wire splice, or joint, it is of the utmost importance that it be done right, since a poorly made joint will invariably heat, with consequent loss of power and liability to eventually burn off. Fig. 5 shows some of the ways of making different



joints in wire. "A" shows the right and wrong way to skin a wire. If done as at 1 you are likely to cut a slight ring around the wire and this will cause it to break very easily. "B" shows the "Western Union" joint which is most used by wiremen. Invariably use two plyers in making this joint and pull it up perfectly tight. "C" shows the proper method of tying a wire to an insulating knob. Use wire (without removing the insulation) the same size as the line you are tying. At "D" is seen the proper method of making a splice in a twin wire. When the joint is done 1 and 2 should be wrapped with insulating tape after which the whole length from which the outer insulation has been removed must be thoroughly taped. Twin wires (two insulated wires enclosed in one outer insulation) should be used only in metal conduits. To make a splice in a flexible cable strip the insulation from about three inches of each end. Clean the strands thoroughly and separate the wires of each end into about four equal parts two-thirds of the way back to the insulation. Now put the ends together so that the strands of each end will come between each other and wrap them down tight and solder.

Before making a wire joint always CLEAN THE WIRES PERFECTLY, scraping them until they shine. It is impossible to make good electrical contact unless the metal is perfectly clean. After making a wire joint always cover with insulating tape at least as deep as the original insulation.

To solder a joint first heat the wires with a gasoline torch and rub on a soldering compound, which may be had in stick form from electrical supply houses. Then, using solder wire, melt sufficient solder by holding the solder to the joint and playing the flame on it to thoroughly fill the splice. Care should be had not to heat the wires, especially if small ones, too hot, as it has a tendency to weaken them. Those who cannot secure soldering compound may make a flux as follows: Saturated solution of zinc chloride 5 parts, alcohol 4 parts and glycerine 1

part. A well-made joint may be used temporarily without soldering, but a permanent joint should ALWAYS BE SOLDERED.

Before leaving this branch of the subject of wiring I will tell you how to figure the resistance of wires. You probably will never need to use the rule, but for the sake of completeness I will supply the information. Electrical calculations having to do with wires are based on the "circular mil." The term really means the cross section of a circle 1-1000 of an inch in diameter. The resistance of a commercial copper wire having a length of one foot and a cross section of one mil is 10.8 ohms. This resistance increases as the length increases and decreases as the cross section increases. In other words, the longer the wire the more resistance, and the larger it is the less resistance it offers to a given current. To find the resistance any copper wire will offer you simply multiply its length in feet by 10.8 and divide the product thus obtained by the number of circular mils the wire contains. To turn this rule to practical account we must go further. To find the size wire necessary to transmit any given current a given distance with a certain percentage of loss proceed as follows: Multiply the number of amperes by the total number of feet of wire in both legs of the circuit and multiply this by 10.8. Multiply the voltage by the percentage of loss you propose to allow and

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

Last week the Motion Picture Patents Company accomplished a very important work for both exhibitor, exchange and the picture-loving public, when it succeeded in killing a bill in the Senate, which, if passed, would have closed every picture theater in New York State. The bill made it a misdemeanor to use celluloid films in any moving picture machine, apparatus or device.

Now comes the announcement from the same concern that it has brought about the death of a bill in the New Jersey Legislature, which would have made it a misdemeanor for an exhibitor to admit girls under sixteen between the hours of 6 p. m. and 8 a. m., and girls under fourteen at any time of the day unless accompanied by parent or guardian. The Patents Company contends that, under the reform which it is bringing about, such as the "censored" films, clean, well-ventilated theaters, and lights on during the show, the motion picture offers advantages of education and entertainment especially desirable for children, and believes this principle should be encouraged.

* * *

To date, the Board of Censorship, composed of civic bodies and instituted by the Motion Picture Patents Company, which controls over five thousand motion picture theaters in the United States and ninety per cent. of the film product of the world, has examined 200,000 feet of film. After the film has been approved it is released to the hundred licensed exchanges throughout the country who distribute it to the theaters. A reel of film averages about one thousand feet, and includes one, two and sometimes three subjects. Eighteen new reels are released each week. At the average speed of operation, fourteen separate pictures pass the eye every second that the machine is in motion. Thus the censors have seen about 46½ miles of film and at the rate of twenty minutes running time for each thousand feet, have looked upon 3,360,000,000 separate pictures.

Scenes depicting crime, brutality, depravity, sensuality or drunkenness are condemned and cut out.

At the last meeting only 24 feet out of 18,000 feet examined was discarded.

The manufacturers study the discarded sections and do not repeat similar errors. They have been quick to realize the real demand and are eager to supply it. It will be a matter of but a few weeks when they will know exactly what is regarded as good and what bad according to the high moral standard of the Censorship Board and will produce only such films, thus leaving no further work for the Board to do.

Whitefish, Mont.—P. J. McCabe has leased the building which is being erected by A. E. Knight, for a family theater.

St. Louis, Mo.—The Consolidated Construction and Amusement Company has been organized, with a capital stock of $[illegible], by William H. Miltenberger, W. V. Gerasche and others for the purpose of erecting and operating a chain of nickel theaters throughout the country.

Ely, Minn.—The Northern Amusement Company has opened a new moving picture theater in the Miller Building; it will be known as the Elco Theater.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

The meeting held in Carnegie Hall, New York City, on Saturday, 24th inst., to give vent to a public sentiment in behalf of a more liberal Sunday was not, as many supposed, a movement engineered by the moving picture exhibitors, although they were very much interested in the project from the standpoint of individual interest. Some of the reporters were a little too enthusiastic in their reports of the meeting. There were enough seats for all present. Conservatively, a third more than those in attendance could have been accommodated with seats. Considering the import of the affair to people who have an interest in a regulation that will permit proper and wholesome entertainment for the masses on Sunday the attendance was surprisingly small. This will be accounted for in later paragraphs.

* * *

The Carnegie Hall meeting was an inspiration of the blue stockings of the city's population. The Vanderbilts, Astors, Goelets and others of the upper strata want a liberal Sunday and are the founders of the Liberal Sunday League. They hired the hall, paid for the band, and made themselves generally useful. The Patents Company was taken in as a sort of advisory asset and through that company the moving picture exhibitors were supplied with tickets. That the meeting was not a howling success was due to one or all of the following reasons: First, there was an insufficiency of newspaper and poster advertising; second, on the tickets distributed was the announcement that tickets of admission could be had free of charge at the box-office; third, the exhibitors themselves could have crowded the hall with but little exertion had they been fully informed as to the purpose of the meeting. They have been trimmed so frequently during the past few months that they feared the meeting was a scheme to make them show how much sporting blood they had in them.

* * *

Being in the newspaper business, we are too modest to dwell upon the first mistake. As to the second, it is permissible to state that if you want to keep anybody from a gathering hand out a "comp" that bears no evidence of value. Had the tickets distributed carried an imprint of something like "50 Cents" and then over the face a red line reading "Complimentary," many who did not attend would have paid carfare to get something for nothing.

* * *

The meeting was a good one. The speakers were few, but able. It might be said that they were more than able. The vocabularies were apparently unlimited and the ability to fill in time ample. The pictures offered were good and very suitable, but the projection of them was below the standard, due, it is said, to the low voltage on the circuit.

Taken as a whole, the meeting was not a success. It is understood that another is to be held. If this is true the arrangements should be placed in more practical hands and advertised better. To secure proper co-operation in such movements there must be adequate publicity as to the time, place and object.

In reporting the Carnegie Hall meeting some reporters have stated that it was designed to give expression of public sentiment against the Blue Laws. Such was not the case. If the laws referred to were under considered no in- or outdoor place would accommodate the mass of people ready to renounce them. Such laws lie upon the statutes ignored by all classes. The Liberal Sunday movement is aimed against the modern schemes to enforce observance of the Sabbath against particular forms of amusement and enterprise. The toboggans, the merry-go-rounds, shoot the chutes and hundreds of other devices that cause merriment of a most hilarious character go on forever, but the nickelodeon must be silent. The side doors of the saloon operated by those having influence can swing from dawn to nightfall, but all others must be closed. Athletic sports can be held in many places on the same conditions. Baseball may be played if no admission fee is charged. The ice cream, peanut and sandwich stands crowd the streets wherever crowds are likely to pass or form. The discrimination is glaring. If the nickelodeons were thrown open on Sundays under proper supervision there would be a far less number of arrests on those days than there are at present. A genuine Liberal Sunday movement with a little less silk stocking color and more consideration for the masses would eventually convince the authorities of this.

The Board of Censorship has issued a pamphlet giving a full list of the officers and setting forth in a very interesting manner the objects of the association. A change in the secretaryship is noticed. The former secretary is now in the employ of the Motion Picture Patents Company.

* * *

If the Patents Company cannot legally confiscate the subjects of its manufacturers when exhibited in places that are not licensed by the company it seems strange that the company is scoring in so many replevin suits. In one court the company secured judgments against two unlicensed exhibitors during the past week. A marshal seized a Vitagraph and a Pathe film that were shown in a West Side nickelodeon. The exhibitor had a chance to appear in court to fight the replevin, but neither he nor the exchange from whom he rented the films were present and the court signed a decree affirming the seizure.

* * *

If all the nickelodeons were controlled by Jews and all the patrons were of the same faith the argument as to why the people of that faith should be obliged to observe the first day of the week as well as the seventh would have more weight in behalf of the motion picture exhibitors than it has. Unfortunately, there are thousands upon thousands of people of other faiths who have Sunday alone to depend upon for recreation and cannot fall back upon the argument against an enforced double Sabbath observance. It would not be fair to say that a Jew may open his nickelodeon on the first day because he observed the Sabbath on the seventh day, according to his faith, and that all people of similar faith might patronize him. Imagine one man taking in the money while his next-door neighbor is obliged to remain closed because he did not observe the Sabbath on the seventh day! By the way, how many nickelodeons are found closed on Saturdays? Don't send in your answers in a bunch.

* * *

Developments of the past week indicate that the strain under which the licensed film exchanges have been operating on account of the royalties imposed by the Patents Company will be so much relieved after May 1st that business will soon assume normal shape. The arrangement by which the royalties may be paid weekly instead of monthly in advance is generally accepted with favor and manufacturers report that trade is strengthing. How long this hopeful aspect will continue is problematical, so far as the exchanges are concerned, as some of them are already charging that the royalties are being paid and not charged against the exhibitors. One accused exchange declares that the charge is groundless; that in cases where it is supposed the exchange is paying the royalty the exhibitor is really doing it, although his bill does not show it. In other words, the exhibitor is paying so much for his service and not bothering about the royalty. "Where ignorance is bliss it is folly to be wise."

* * *

Evidently none of the moving picture people have traveled to Albany with the dough bag. None of the bills affecting them have been heard from the past week publicly, but intimations from private sources are to the effect that public opinion is very much opposed to that class of entertainment. A test of the pulse indicates that the exhibitors are indifferent to results. They have been called upon for payments from so many quarters during the past eight or ten months that it seems to be of little concern to them whether or not they keep open. These are the sentiments of most of them. Whether or not they are sincere is open to discussion, but the exhibitors cannot be blamed for balking at the dough bag.

OLIVER.

Toledo, Ohio.—The United States Amusement Company is the name of the new theatrical merger launched recently in Toledo. Capital, $10,000. It will operate over thirty theaters in different parts of the country. Moving pictures and vaudeville will be the chief attractions.

Hanover, Pa., falls in line with one of the up-to-date moving picture parlors with seating capacity of 360 opera chairs. The theater is to be built especially for that purpose by Westfall & Nydegger, of Elkins, W. Va., and will be one solid mass of plaster ornaments and statues, some of them standing as high as 7 and 10 feet. Opens June 1.

Dayton, Ohio.—The first moving picture show to be established in South Park will be opened at the corner of Oak and Brown streets, a license having been issued to the South Park Theater Company, to Keen. This section of the city, one of the most densely populated, is the only suburb which has not been represented in the moving picture line.

SEEMINGLY NEGLECTED OPPORTUNITIES FOR MOTION PICTURES.

If you have ever been in the American Museum of Natural History, in New York City, you should know that the wonderful exhibits of bird life to be seen there are all under the charge of Frank M. Chapman, one of the most noted of living ornithologists.

It was while talking with a New York man regarding the methods he adopted in procuring his specimens that Mr. Chapman showed a roll of moving pictures that contained some 6,000 views of pelicans. Then he said:

"It is very strange that here in New York the moving pictures are not shown for educational purposes as they are in London and European cities. Here they seem confined to vaudeville and the nickelodeon. I have heard lectures abroad where the most interesting microscopic pictures were exhibited in this way, the moving life of a raindrop, the flight and change of a snowflake, the life of animals and birds. I think it is time that we waked up to the possibilities of this moving picture accomplishment and adapted it to more serious uses."

There is a suggestion out of which someone might make money.

For moving pictures showing such wonders would surely be a great success provided they were beautifully presented There are thousands of people who seldom go to public entertainments because so many of them are trashy. They are fairly starving for something good. The patronage that is accorded such stereopticon lectures as those presented by Burton Holmes and Mr. Elmendorf illustrate that when the public is given something high class in this line there are plenty who will take advantage of the opportunity offered.

Think what amount of education could be gained in a city where such moving pictures as those suggested by Mr. Chapman were given each Winter! The majority of those who are eager for just such information haven't the time to gain it unaided, or if they have the time, haven't the strength. To take up a deep study of bird life after business hours is well nigh impossible for most men, and even if one did take it up he couldn't get the sort of information that would be presented to him through a series of moving pictures that show, as from the life, the habits of the birds.

And then there are the children. Have you ever seriously considered what the effect must be on them of the slap bang, vulgar sort of entertainments that are presented for them these days? No wonder that they grow up with uncouth ideas of art, with no taste in literature, with ragtime their only choice in music.

Think what it would mean to these children if charming entertainments were offered them in which they could see the real life of birds, of animals, the moving life of a rain drop, the change of a snowflake. They would be charmed, for much of light and brightness could be put into such an exhibition and 'twould prove as fascinating to them as any fairy tale that could possibly be written or staged.

Children are so pliable. Their natures are like bits of soft clay that can so easily be molded into any shape. Nourish these natures on beautiful things and what is the result? A love for beauty. Why should it not be given them in their entertainments? It could easily be done, but the impression has gone forth that these little charming creatures with their plastic natures care only for the crude, the uncouth, the vulgar.

As for the older folks, they sadly feel the need of instructing entertainments, and let that word entertainment be emphasized. They want to learn through an entertaining channel. Why doesn't some enterprising business man or circle realize this and invest in a series of entertainments of this sort? It would be a regular gold mine. I have faith enough in human nature to believe this.—Irene Gardner in the "Sun."

Toledo, Ohio.—The Empire Theater Company has been incorporated, with a capital stock of $10,000. The incorporators are Frank L. Mulholland and others.

Wilmington, Del.—The Flatiron Moving Picture Company has been incorporated with a capital stock of $30,000 for the purpose of operating moving picture theaters. The incorporators are: Charles Slunt, Harry Hecheimer, both of Baltimore, and Ralph O. Lupton, of Wilmington.

Hagerstown, Md., is to have an up-to-date moving picture parlor, which will be one of the handsomest decorated fronts in that part of the State. Seating capacity, 500 opera chairs. It will be run in connection with several other houses that are controlled by Ernest Westfall and W. D. Nydegger, of Elkins, W. Va. This beautiful house will be open April 1.

OPINIONS OF THE PRESS

The following appears as an editorial in the St. Louis (Mo.) Times:

"There is a lot of wholesome amusement and instruction in the moving picture idea; but the enterprises should be safeguarded. Amateurs should be kept out of the business. A license should be demanded for the operator. Every fire precaution should be thrown about the building. There must be no locking of the stable after the horse is stolen. There is no current amusement that attracts a larger number of women and children. The moving picture has entered the church and lyceum, the public hall in the village.

"Few persons are willing to say that the novelty should be prohibited. But it should be surrounded by the protection of the law, to the end that the innocent may be saved from greedy carelessness."

* * *

In nearly every case where a film takes fire it is the fault of the operator. He is perhaps ignorant, or if not, he neglects his business. No intelligent operator will think of letting the light play upon the film for any length of time except when the film is in motion. If this precaution is taken, the light will never set the film afire.

As stated, there are or should be fire proof magazines to contain the film when it is on the machine. The filled reel is placed in the upper iron magazine and as it feeds through the machine it winds up on another iron magazine in the bottom of the machine, thus keeping the film taut and exposing only a few inches of tightly stretched film at any time. If these magazines are properly made the entire film could not burn even were it to be ignited through carelessness. There would be a small puff, a little smoke, and about two feet of film would be lost. That would be about all. But if the "lamp house" is hung with curtains, if the operator is permitted to smoke while at work, if he lets hot pieces of carbons lie about the machine, or if he lets his light play upon a motionless film five minutes at a time, there is liability of fire, and nothing else could be expected.

In a fire which took place in this city some time ago the operator is said to have admitted that he did not use a magazine; that he let his film unwind and run into a bag where it accumulated like so much celluloid shavings; and then he knocked a piece of red hot carbon on the bag! Of course, there was fire, and the lamp house was charred. But had the audience remained seated not a person would have been harmed. Just here is where the great trouble is. An audience simply wno't sit still. There is something going on that they do not understand and at the first mention or thought of a fire they are off like wild men and women and break their necks and others' as well to get away from fancied danger. As long as there are audiences in any place there will be danger from panic. The panic at Quickel's church a few weeks ago plainly demonstrated this. Let a man or woman cry "Fire!" in a crowded church, theater or any other place and there is going to be more or less trouble. Anything can cause a panic and it will probably always be so.

The only practical thing to do is to take every precaution possible as to the installation and operation of any apparatus, not only of picture machines, but anything else that is used to entertain, and then to see to it that in case of any excitement the people can get out quickly. There is no use trying to leave anything to the judgment of the audience. They simply won't use any judgment whatever. Were the people in an open field and a sudden excitement take place, it is altogether likely that some one would get hurt, although the actual source of danger be many feet from them. If they did nothing else, they would crush a few dozen to death by jumping and piling on top of them in their frenzy to get away.

There are hundreds of things that are just as dangerous as a moving picture machine; but somehow the machines have happened to be where disaster stalked, and in the public mind these machines had to bear the brunt of the whole matter. But the moving pictures have come to stay. The people like them. It is a cheap form of amusement, and is as attractive as it is cheap, and they will attend the entertainments just as they did before the Boyertown disaster, and the patronage will increase. It has always been so, and no doubt will always be so. The [illegible] can only see to it that every precaution is taken to provide as much safety as possible and let it got at that.—York [illegible]

Montevidio, Minn.—Sheehan, Starbeck & Anderson have opened a moving picture theater here.

Farmington, Ill.—Kellar Deerney has purchased the Bennett & Wilson moving picture show at the Mystic Opera House and has taken possession.

THE MOVING PICTURE OUTLOOK IN AMERICA.

Important Interview with Ingvald C. Oes.

The Great Northern Film Company occupies the unique position of being the one great importing film house, which through recent changes, combinations and affiliations, has absolutely preserved its independence. It has gone neither with the Patents Company nor with the Independents, either in New York or in Chicago. We were rather anxious, in the interest of our readers, to ascertain from Mr. Oes, himself, how recent changes had affected the business of the New York branch of the company.

"The answer to your question," said Mr. Oes, "can be best judged from the fact that we are constantly receiving repeat orders for our films, and that I am daily cabling to Europe for fresh shipments. We are perfectly well satisfied with the position of affairs, and we consider the outlook most promising."

We took occasion to compliment Mr. Oes upon the beautiful quality of the bi-colored film of the Copenhagen Zoo, which was recently shown us, and which has proved such a pronounced success through the country.

"Of course," said Mr. Oes, "we are very pleased with this experiment, and so it seems are the exhibitors, for we are constantly in receipt of further orders for this film. It is all in favor of this process of coloring the picture that there is no additional charge for the film. It would not be fair to us, of course, for you to expect us to disclose the details of the process. So far, of course, it has been experimental, but the results of that experiment justify us in the belief that there is a future for this method of coloring film."

Duping seems to be rife in the moving picture trade and Mr. Oes is busy in accumulating evidence which will enable him, in connection with others, to suppress this nefarious

INGVALD C. OES.

practise. Suspicion points to more than one malefactor in the Eastern States. It is asserted that licensed film is duped almost immediately on issue and that it is offered to the exchanges over the telephone at 8 cents per foot. Legal evidence, however, of what is being done is difficult to obtain, but we gather from Mr. Oes that he and others are determined to suppress this form of dishonesty.

A further point that engaged attention in this interview was that some renters handled both licensed and Independent films; another was that many of the licensed exchanges are by no means keeping to the letter of their agreement with the Patents Company. Indeed, it appears that the general situation in the opinion of Mr. Oes, and as we have gathered from others in the moving picture field, is just about as confused as it was before the formation of the Patents Company, and the virtual suppression of the Film Service Association.

This led up to an expression of opinion by Mr. Oes, that the article recently published in our pages advocating the formation of a new film service association had attracted widespread attention, and that the suggestions we therein made had been well received throughout the moving picture industry. It is Mr. Oes' opinion that the need of a film service association for protecting the proper interests of the manufacturers, renters and exhibitors and generally looking after the well being of the moving picture industry was greater than ever. Responsibility for taking action in the matter, however, rests with the leading exchanges who are primarily concerned in it. It was Mr. Oes' opinion that such men as Swanson, Laemmle and others who were at the head of the old Film Service Association, should take the initiative in forming a new one.

We think the optimistic opinions on the outlook of Mr. Oes and on the present position and future prospects of the moving picture deserving of the very greatest weight. The Great Northern film has manifested an increasing popularity wherever shown in America, a fact which, we think, disposes of any possible objection to imported films for American audiences. Evidently Great Northern films fill the bill, and that being the case some recent attacks on the imported product that have been printed lose their point.

Finally it was Mr. Oes' opinion that the Moving Picture World should take the initiative in constituting a new film service association. "Your article," said Mr. Oes, "was timely and well received, and as everybody reads the Moving Picture World, I believe that your suggestion will be acted upon if you ventilate the matter further."

We thank Mr. Oes for the unsolicited compliment paid to this journal, and thus bring to a close a very agreeable interview with one of the most popular and respected figures in the moving picture industry to-day.

USING OLD FILMS.

As has been pointed out previously, managers are using old films, or those which were released some time ago, since the output of new subjects has been restricted, and in doing this they are following a sensible course. However, there should be some distinction made. No manager ought to reproduce the films he has previously used in his theater. There are subjects enough to go around without that necessity.

In one New York theater the past week "The One Best Bet" and "A Plucky Young Woman" have been seen. Both have appeared in the same theater before. This would seem to be poor policy, though the audience seemed interested.

It is not the use of old films that is criticised. It is using old films in the same theater. That is the thing that should not be practiced. Get old ones, if you need them to complete your programs, but get those which you have never used before.

Toledo, Ohio.—The Family Theater, formerly the Princess (vaudeville and pictures), has closed, owing to poor business. It is reported around town that bad business management was the real reason of the collapse. Abe Shapiro has severed his connection with the Superior Film Supply House and is now manager for Louis Less.

Charleston, W. Va.—The New Casino, managed by Ely, Weston & Co., has undergone many changes of late and the management now claim it to be the safest picture theater in the Shenandoah Valley. High-class pictures, the latest songs and music by an orchestra constitute the programme.

ON THE SCREEN.

By Lux Graphicus.

Great minds think alike. I. W. Ullmann wants to abolish vaudeville from moving picture houses. So do I. He is for its exclusion on general grounds. I on particular. He argues that by eliminating vaudeville from the larger houses the little man is saved from unfair competition. I don't care a hang for either big or little men in this game. I object to vaudeville in any size, shape or form in a moving picture house. It is out of place. The audiences don't want it. They say so every time in the most unmistakable fashion whenever I find myself in a moving picture house. They don't tell me so in so many words; but they behave as if they would rather do without it. In fact, they look upon vaudeville turns as fillers.

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Besides, what do people go to moving picture houses for? The pictures. Then why not give them pictures—good pictures and plenty of them? The vaudeville acts as such are seldom worth listening to or looking at. You would not find them at the regular houses devoted to this kind of entertainment. They are not good enough. They are reserved for the moving picture dog. Some foolish persons who conduct moving picture theaters persuade themselves that anything is good enough for that unfortunate animal. Never was there a greater fallacy. He is a far more intelligent beast than is commonly supposed. He is being educated up to discriminating between the good, the bad and the indifferent. He is a factor to be reckoned with in the situation.

* * *

The association of vaudeville with moving pictures is a confession of weakness. To my mind it proves that the M. P. man doesn't know what a good thing he has in the pictures, and so he gives 'em away with a pound of tea; or rather, the pictures are the tea and the vaudeville are the gifts. Same thing. Not one man in 10,000 knows how to properly conduct a moving picture house. Few exhibitors really know. The censors don't know; nor do the manufacturers; nor do the renters. **But the public knows.** And the way it conveys its knowledge is by the negative plan of staying away from a show that it doesn't like. Whenever there are bad pictures, badly shown, and bad vaudeville in an unwholesome shack then the public generally stays away in its hundreds of thousands. The converse is equally true.

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Vaudeville is either good or bad. In moving picture houses it is generally bad. It is only a cut above the amateur kind, which the intellectual patrons of Miner's unmercifully deride. What folly it is then to foist it off upon the patrons of moving picture houses, who do not want it, who know what is good and what is bad, and who if they want vaudeville go to those places where it is made a specialty of. Consider the adverse effect which indifferent vaudeville has upon the pictures. It depreciates **them;** it puts the audience in a far from flattering mood towards the pictures, which it unconsciously ranks in quality with the song and dance acts however bad these may be. See it, Mr. Exhibitor? I do.

* * *

The money that is spent on vaudeville might be more judiciously laid out in other directions. For example, in more artistic posters round the paybox. These things are, as a rule, truly awful abominations in the way of design and color printing. They are so crude that they repel rather than attract, and so they are very bad advertisements. If I ran a moving picture house I would specialize in attractive printing matter of the highest class. I would die rather than exhibit the colorific atrocities upon which reliance is at present placed to get the people in. These horrible things have a strong family likeness. Wonder who does 'em. He ought to be electrocuted. Hope he will be.

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A neat, well-kept entrance, with tasteful printing, good specimen photographs, mirrors, a pretty girl in the paybox and a gentlemanly "barker"—do not these things make for success? Yea, verily; and of a truth. Then have 'em, gents, in preference to wishy washy vaudeville. Get the people in and use all legitimate means for doing so. Hang vaudeville, but furbish up the outside of the house. **Advertise the pictures.** Not one moving picture house in a thousand does this effectively and clearly. The untutored aboriginal from Oklahoma or Arizona striking New York for the first time, or any other large city for that matter, would be puzzled

to know what is really to be seen in the average moving picture house. I can't tell at times, and I've been following the moving picture for several years.

* * *

All the signs of the times point to the uplift (lovely word "uplift"—so soothing. Isn't it?) of the moving picture. In other words it is earning, for its intrinsic good qualities, the serious consideration and respect of the intelligent public. It is good enough to stand by itself. Why handicap it by linking it to indifferent vaudeville? The latter does not dignify the moving picture any more than it would dignify grand opera or an orchestral concert at Carnegie Hall. The moving picture conceivably ranks, in the artistic sense, with either of these. The Biograph "Lady Helen's Escapade" assuredly does; and, frankly, if that pretty film, on my visit to a moving picture theater, was to be preceded by vaudeville I would not take my seat until the latter was finished. Not if I knew it.

W. H. SWANSON AND THE INDEPENDENT SERVICE.

In a circular issued to the trade W. H. Swanson makes the following remarks:

"From the policy and actions displayed by the Trust during the last six weeks you will readily see that it is their intention to secure a hold on the exhibitor by which they can compel him to pay the rental rate asked by the exchange, controlled by the Trust, and which it is the intention of the Trust shall be exorbitant.

"Now you may think that so long as you can secure films from Trust exchanges at a reasonable rate you will continue to do so, but do you not realize that by giving them this patronage you are not only furnishing them with the funds with which they are later going to fight you, but you are also acknowledging the right of the Trust to demand your complying with the conditions they are at present attempting to force upon you, such as the $2 a week royalty? Has the Trust any right to demand from you a royalty on a machine that you have already paid your good money for? When you bought your machine did you purchase it with any idea that in the future such a condition was to be imposed? If this had been the case the Trust might then have some right to this royalty, but under the present state of affairs it is a hold-up in every sense of the word.

Royalty Not Reduced.

"Another thing, if you will stop and think for a moment you will remember that there was some kind of a vague promise that this royalty was to be reduced to the smaller theaters in the country towns after March 8, but was it done?

"We believe that every American citizen has instilled in him that love of freedom and independence which is so dear to us, and which our forefathers fought for, and is with us in our fight against this despotic combination of manufacturers, and we shall at all times use our utmost endeavors to please our customers in the future, as in the past.

"The Independent service which we will furnish is of much higher quality both photographically and in subject matter than that being furnished by the exchanges representing the Trust.

"The films that will be placed in our rental stock will be the cream of the Independent productions and will be selected by Mr. Swanson personally and his selection will be based on the character, action and photographic detail and perfection. Not alone will we be able to furnish you a higher class service but we will also be able to offer you a greater variety of subjects from which you may make your selections.

Large Repair Department.

"Fully realizing the great importance of the condition of the film when received by our patrons, we maintain a large repair and inspection department employing 24 persons. Each film before sending out is carefully inspected so that there will be no chance of patches breaking while operating and so that the sprocket holes will be in good condition; and the film is again inspected when returned and we immediately cut off any customer who damages our films, in order to keep them in the best of condition.

"Our subjects all have long titles and each month they are put through a cleaning and renewing process which removes every streak of 'rain' and makes the picture stand out clear and well defined on the curtain; in fact, we furnish a perfect service in every respect."

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The uplift of the moving picture of which we have heard and read so much of late, would soon be an accomplished fact if all the theaters at which these pictures are shown were so well conducted as those under the control of Keith & Proctor. Time after time we have paid tribute to the excellent manner in which the Keith & Proctor houses in this city are administered, and on the occasion of our visit this week to the Bijou Dream, on Twenty-third street, we were more than ever convinced that if the Keith & Proctor methods were more general in the moving picture field the public would respond so generously to the efforts made on its behalf that there would be no longer any doubt as to its attitude towards this form of entertainment; in short, the moving picture would be at its apotheosis.

At the Twenty-third street house everything is done to give the moving picture its finest possible setting. The theater itself is a beautiful place, always well swept and garnished. The entrance is neat, well cared for and attractive; the attendants the very pink of courtesy and good manners. You are shown to your seat with as much politeness as if you had disbursed $10 instead of only as many cents. And then how warm and cosy the interior of this pretty place is! You sit at your ease among nice well-mannered people and you are able to study the pictures in the very best possible environment, an environment of intelligence and luxury which materially accentuates your enjoyment of what is shown you on the silent stage.

The pianist at the Keith & Proctor Twenty-third street house is alone worth listening to. He is an accomplished performer, and on the occasion of my visit last Tuesday, I was quite charmed to note the effective manner in which he suited his music to the action of the various films that were shown. He and the man at the drum make excellent harmony, and here again the pictures gain by the suitable symphonic accompaniment that illustrates the action.

They have an excellent lecturer here with clear pronunciation, and the young lady who sings is a good singer, while the slides shown are of the best. Such a programme as I saw was varied and, of course, up-to-date, and constituted a bill so rich and varied that it quite satisfied my appetite without the assistance of vaudeville. For example, amusing comedy found expression in the Biograph subjects, "Lucky Jim" and "Twin Brothers"; then we had the whimsical Lubin, "Inventions of an Idiot"; while of drama there was the same manufacturer's "Why the Mail Was Late," the Pathe beautifully colored "Gold Prospectors," "The Clever Reporter," and the same manufacturer's tragic "Dynamiters" and "Acrobatic Skaters." The programme covered all phases of stage representation: the laughable, comedy and drama, the tragic, the eccentric and the scenic. Nothing here of the educational or preaching! Keith & Proctor audiences do not want this. The house was well filled on Tuesday afternoon with people who, like myself, were snatching a brief half hour from the ordinary cares of this work-a-day world. I think they felt as I did; namely, they were having a little mental change and rest. They found no difficulty in following the clearly depicted incidents on the silent stage. No enigmas or problems were presented to them. There was nothing depressing or murderous in the programme; all was lightness, brightness and healthy excitement; in fact, the mind was stimulated instead of being depressed. The bright side of life was shown, with here and there a touch of sentiment, and the consequence was that we came out of this theater feeling all the better for what we had seen.

Now this is the kind of impression which we think best calculated to promote the uplift of the moving picture. Keith & Proctor are manifestly working to that end. Their efforts are only to be known to be sure of widespread encouragement. There should be room in New York and other great cities for many theaters like the Twenty-third street house—theaters which attract the better classes of the public, where we can see the acting and photographic arts illustrated in their highest development, and, above all, where we can take women and children in the certainty that nothing will be shown them which will cause them the least offense.

Keith & Proctor, I take off my hat to you for presenting the moving picture to the public in its best possible aspect, and I commend your excellent example to the thousands of other exhibitors throughout the country who want an object lesson in giving the public the best that the moving picture field has to offer.

Notable Films of the Week.

Little Shepherd of Tumbling Run (Edison).

If the Edison Company in this film have not quite got the "scent of the hay across the footlights," they have at least set us down by the babbling brook and the green fields, for in it we have a subject for which the author might have gone to the pages of Thomas Hardy or any other novelist who belongs to the naturalistic school of writers, that is, those who take Nature herself, away from the popular cities and the busy haunts of man, for their subject. On the ground alone that it is a welcome variation of subject we think that this Edison film is a great advance on recent productions, and so, we think, did our companions in the theater the other day when we sat and followed the course of the story. Let our readers understand that in writing these comments or criticisms we are not giving a purely personal opinion, but we have set ourselves the task of assimilating the opinion of typical audiences in a high-class New York moving picture theater. What we think they think; what we say they say, and so it follows that the opinions of the **Moving Picture World** on current film subjects may be taken as embodying the sense of the public.

"The Little Shepherd of Tumbling Run" gives us a glimpse of farm life in some of its most pleasing aspects. The tending of a flock of sheep is entrusted to a little boy who unfortunately loses one of the lambs. The little fellow's distress when he returns to his mother's cottage to bewail his loss is affecting to see; but worse follows, for he is accused by the owner of the flock of stealing the lamb. So in the night he sets forth to search for the lamb and meets with an accident as he finds the object of his search. Traced by his faithful dog, the boy is rescued by his mother and taken back to the cottage. The guilt being removed, the owner of the lamb relents and presents the lamb to the boy, who fondles it for awhile but decides that it will be happier with its mother.

Now this is a charming little pastoral idyll and we think that the Edison Company in working it out have shown great skill, for it is not an easy subject to handle. Consider first of all the driving of the sheep by the farm hands. This, in itself, is a difficult subject to photograph. Then we have the scene of the lost sheep on the rocks, the accident to the little shepherd in his haste to reach it, the climbing and descent, and finally the reunion of the sheep and lamb, not to mention the peregrinations of the faithful dog who plays a very pleasing part in the story. A difficult subject well handled and a pleasing story well told, it is a film that goes a long way in establishing the very broad claim that has been made by the press agent that the products of the licensed manufacturers are "moral, educational and cleanly amusing—the highest type of film production of the world."

Photographically speaking, the film is full of variety. Much skill is shown in toning the cottage interiors in which some of the action of the film takes place, also the moonlight views on the hillside. One defect is conspicuous in the film, which we think could be eliminated in the developing room, and that is the number of troublesome small opaque spots which are probably chemical defects.

The reception of "The Little Shepherd of Tumbling Run" wherever it has been shown in New York this week has been remarkably favorable. When we saw it, it was sandwiched in between two funnyosities, and its appearance came as a positive relief. Not merely the Edison Company, but other manufacturers are to be encouraged in cultivating the poetical vein, if we may so term it, in the preparation of films. If this is an experiment then it is a very successful one. More of the same sort, Messrs. Edison.

Wilbur Wright's Aeroplane (Pathe).

Not so very many years ago life motion pictures were not dreamed of, far less the conquest of the air by man. When we read the modest announcement by the manufacturers of this film we expected to see some very good photographs of aerial navigation experiments. We did, but we never expected to see so vivid a representation of so marvelous an event. Words fail to describe the sensation of seeing a man seated on a bird-like thing of sticks and canvas mount gracefully into the air, circle around and around, arise and descend, always under perfect control and with apparent ease and safety. Notwithstanding the fact that the famous film of the Italian Cavalry Riders is also one of this week's releases, we do not hesitate to say that in our opinion the Wright Brothers' Aeroplane is the most remarkable and most interesting, if not the most thrilling film that we have ever seen or could wish to see. Two sciences, yet in their infancy, cinematography and aeronautics, here unite to startle the eyes of the world with events which are only forerunners of their future twin achievements. There are few who are not interested in aeronautics; there are still fewer Americans who are not proud that the highest honors for results accomplished fall to American-born young men. Two weeks ago we advised exhibitors to bill this subject as a feature. We repeat the advice and also suggest that they advertise it in their local newspapers, so that it will draw to the shows a class of people who are not regular frequenters. Pathe's photographer has done himself credit in handling a difficult subject to perfection. The camera has been swung up and down and around its axis to keep the swiftly flying monster of the air always in the field of view. Now skimming close to the surface of the earth, like a seagull over the waves, now 700 feet in the air like an eagle, it soars over the three captive balloons, then swoops down, growing larger and larger to the eye, till it circles the field again and finally alights as gracefully as a bird. The world is indeed indebted to the Messrs. Pathe for the excellent film they have made of so difficult and rare a subject.

"His First Girl" (Vitagraph).

The Vitagraph Company this week have put out a film which appeals to all degrees, ages and temperaments of moving picture audiences. It is the ever fresh subject of a boy's first girl. This is an amusing piece of juvenile comedy, exceedingly well acted. All the world loves a lover, and we all love that boy, who, having met a nice girl, gets himself up in his best shape, preparatory to calling on the dear little thing. She receives him—nicely, of course—but alas, she is fickle and the boy has a rival. Lover number one parts with his last quarter to Julia's little brother, and has to walk home three miles for his gallantry. We do not know how this little playlet ends, but our sympathies are with the boy who parted with his quarter, and we think his girl is an intolerable flirt. However, she looks very nice in the picture, and we have hopes that she will probably reward the nice boy who suffered so much on her account.

This Vitagraph film is a very nice piece of photography and stage work, and it is conceived in that fresh and harmless vein which makes for popularity.

* * *

There was no lack of good comedy in the week's programmes. "Lucky Jim" gave the Biograph actors a chance to display their clever and convincing work. The Lubin Mfg. Co. produced "Inventions of an Idiot," a film with many clever ideas which kept the audience in good humor. Pathe's "Love-Sick Barber" provoked plenty of laughter. "How They Propose," a comedy subject by Gaumont, released by George Kleine on the 27th of April, is a humorous film in a distinctly original vein, which has caught the fancy of New York audiences this week. The film illustrates an ever popular subject, namely, "How Man Proposes Marriage to Woman," and as the various forms of proposal are conceived in the vein of broad farce, it has aroused much amusement. It is distinctly original in conception and treatment. We see love in the kitchen, in the stage coach, and most amusing of all, in the gallery of a theater. Another Gaumont-Kleine subject equally amusing is "Before and After," which shows lovely woman in her most engaging aspect before marriage, and as a lazy novel reader after, and her poor hubby doing the housework. Both subjects are sure to be popular.

* * *

The drama was well supported by "An Unwritten Letter," a most touching story and exceedingly well told by Gaumont. The story hinges on filial affection which is beautifully shown, first by a grandson and later by his mother and father. The young man escorts his grandmother to church and is afterwards jibed by his companions. One makes fun of him as leading an old lady and praying and the young man loses his temper and slaps the face of his tormentor. This means a duel, in which the young man is killed, but the Gaumont people have wisely refrained from showing the duel. The grief of the father and mother when told of the death of the son is well acted and also the little plot by which they try to keep the blind grandmother in ignorance of the tragedy. She wonders why her grandson does not write to her, believing that he is on a journey, and a dummy letter of blank paper is mailed to her and read by the boy's mother. The grandmother kisses the letter and the parents cannot restrain their tears. A second letter arrives but as no one is present the old lady asks the gardener to read it for her. Not being in the secret, he explains that it is a sheet of blank paper. This leads to an affecting disclosure. All the scenes are well acted amid fine scenery.

Comments on Film Subjects.

"The Automatic Monkey."—A Gaumont comedy which represents a toy monkey as a painter, as a sculptor, as a musician. The actions of the beast are amusing and the film gets many a laugh before it closes. It is a clean sort of comedy and should appeal to everyone. Managers can scarcely do better than to include this in their programs for at least one week.

"Before and After."—A Gaumont comedy which represents what happened to a young man before and after marriage. Before the girl was so insistent upon taking care of his clothes and keeping everything clean that he became disgusted and left her, but returned. Six months after marriage he was doing all the cleaning of his own clothes and hers as well.

"How They Propose."—A Gaumont comedy purporting to represent how men propose, or are proposed to, beginning with a proposal described in a novel and running through a considerable gamut. The pictures are comic enough to get numerous hearty laughs, but the humor in some instances is of a rather far-fetched variety.

"Hungary."—A Pathe record film, illustrating some of the interesting manners and customs of Hungary, including wedding festivities, the Sunday going to church and the pastimes of Sunday afternoon, with various other features of interest to those unfamiliar with the country and its people. As an educational picture it is especially good.

"Martyrdom of Louis XVII."—A Pathe historic film which has all the elements of the interesting and instructive films of this type which the Pathes have brought out, illustrating important epoch-making events in French history. This film shows first the royal family as it was before the Revolution disturbed its serenity. Then come the mob scenes, which are reproduced with fidelity as to costume and general appearance and action, the flight of the royal family, their imprisonment, the leading of the king away to execution, with the harrowing scenes incident to the parting from his family, the turning over of the heir presumptive to Simon, the cobbler, his abuse while there, his incarceration in a dungeon, where he was partially eaten by rats, and his death. The execution of the king is shown, and in these two scenes lie the only faults with the picture. The attempted apotheosis of the prince, the movement of the guillotine and the exhibition of the severed head should be left out of the film. One of these events is imaginary. The other can be made imaginary quite as well as to reproduce it in such a bald manner. The picture throughout is artistic and holds the unflagging interest of the audience, but unquestionably very many do not understand it. They look upon it merely as a good picture, with plenty of exciting action, but they do not realize the meaning of the drama and the consequences which flowed from its original presentation.

"Lucky Jim."—A Biograph comedy, presented with all the snap and go which characterize the efforts of the capable actors employed by that company. A girl has two lovers and Jim, as is represented in the well-remembered poem, gets her. As soon as they are married she begins to order him around, with clubs and other pleasant things in a way that makes him tired of life. Meanwhile Jack, who also wanted her, is mourning over her picture and envying Jim his good fortune. Jim suddenly dies of acute indigestion, in which perhaps there is a hidden insinuation at the average bride's ability to prepare the cuisine. Jack immediately gets busy and before very long leads the dashing young widow to the altar. The next morning his troubles begin. He complains of the coffee and the larger part of the crockery on the table is broken over his head before the widow is finished with his discipline. She leaves him in a towering rage. Slowly and with great evidence of grief he crawls from under the table, takes Jim's picture from the wall and repeats with every indication of sadness those well-known lines:

"Lucky Jim,
How I envy him."

"The Twin Brothers."—A Biograph comedy which has little point, but is, on the whole, fairly entertaining and leaves no bad impression.

"Inventions of an Idiot."—A Lubin film in which all sorts of queer things are done with so-called inventions, including a flight through the clouds in an automobile with wings, and similar absurd and semi-surgical features. The picture is entertaining in this degree alone. It is not particularly startling in its development of the magical features, but it serves to amuse, and that, after all, is more the province of the motion picture than instruction, or any other ponderous reason.

"Why the Mail Was Late."—A Western melodrama from Lubin which has all the snap and go for which these pictures have become known. The action is remarkably spirited and the scenery is sufficiently accurate to be pleasing. The riding of the cowboys is too long, but inasmuch as it is lively that can be overlooked. As a whole it is a good picture of its kind.

"The Belated Meal."—A Vitagraph subject which has many comedy elements well worked out. A gentleman starts out to purchase a dinner for the house, but falls in with companions by the way and enters one place after another until he has to be assisted home by the police, while dinner is many hours late, as shown by the clock. The comedy is rather broad, but the picture gets the laughs, and that is its intention.

"His First Girl."—A Vitagraph film which reproduces life. Every man who has been through the blissful experience of the first girl will look upon this picture as a reproduction of that time in his own life. It will undoubtedly be extremely popular.

"The Little Shepherd of Tumbling Run."—An Edison film which reaches in places the sublime. It cannot be too highly commended. The photographic tones are unquestionably accurate and the efforts of the manufacturers to produce a film of this quality should be recognized. While this is an excellent picture and the story is remarkably well told, there are some defects that should be pointed out, for, in a degree, they mar the beauty of the work. The worst fault is that farmers in this country do not dress like those shown in this picture, and clearly the scenery is not foreign. To make the picture harmonious the scenery and the costuming should correspond. Technically the film could scarcely be improved. The tones and lighting are exceptionally good and the night lighting is produced without the harshness which is common in most night pictures. But the rest of the picture should be worked out to correspond. Then, indeed, there would be nothing to mar it as a finished production.

"All for a Bird."—A Pathe comedy which carries the smashing things in a house about to the limit. A gentleman and lady purchase a pigeon and have it sent home. The bird escapes after the messenger gets it in the house and the messenger and the butler start to catch it. The effects of their tearing through the house after the escaped bird are very disastrous. Sometimes the complications into which they tumble are funny, but it doesn't look just right to have everything within reach destroyed for the sake of creating a little fun.

"A Blind Woman's Story."—A Pathe film which has its pathetic side. A blind woman sits for an artist to make a picture. He pays her liberally and she takes her money home, where her bad son takes it from her and gambles it away. He also takes the dog which leads her about and gambles him away, but the dog escapes and returns to his mistress. In going about in a rough path the woman falls from a precipice. The dog immediately runs to the home of the artist and makes him know that something wrong has occurred. The artist rushes out to find the woman over the cliff. He rallies assistance and she is taken up not badly hurt. She tells him the story and he takes her home to live with him. It is a simple enough story, and its chief attraction lies in its ending, which shows the woman and her dog cared for and made comfortable. In this the picture is better than some which are rather disposed to leave the person they are depicting in trouble.

"Compassion."—An Eclair which has elements of great dramatic strength which are utilized to good advantage by the capable actors the company keeps. A clergyman befriends a tramp after he has been turned away by the housekeeper. The tramp afterward meets the sister of the clergyman by the roadside and in a struggle for possession of her purse or some trinket injures her so that she dies. The tramp later invades a farmer's property and is shot so that he feels himself mortally wounded. He rushes to the clergyman and makes confession, telling the story of the killing of the young woman. The clergyman recoils in horror, but when the officers arrive to arrest the tramp for the attempted robbery he refuses to give him up. The tramp later dies in great agony, but before he dies receives full pardon from the clergyman. The interest is heightened by the struggle which goes on in the clergyman's mind as he is deciding whether to give up the wounded man or not. As he struggles the figure of Christ appears to him and exhorts him to have compas-

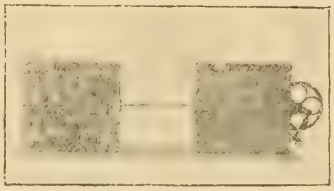
sion. The picture is admirable in many respects. The facial expressions of the actors as they perform their parts are extremely good and the entire film seems natural, not impossible as some do.

"The Anarchist's Sweetheart."—An anarchist, in this Hepworth film, draws the fatal lot which determines that he shall throw the bomb to kill a high official of his government. He tells his sweetheart of it, and she begs him not to do it, pointing out the danger which threatens him if he does. But he goes on and secretes himself in some bushes by the roadside where the official must pass. Here he is discovered by the officers and captured, but escapes and runs home, hiding in the stable. He secures a dummy and places it on horseback, sending it careering over the fields, the officers in hot pursuit. While he is preparing the dummy the officers are trying to extort from the girl a confession of the whereabouts of the man, but she refuses and the knout is applied very vigorously. After the officers have started away after the dummy, the young man rushes back to the house, picks up the insensible girl, mounts a horse and then disappears, leaving the inference that they escaped safely. The most interesting feature is the clever ruse by which the dummy is placed on a horse to represent the escaped man. The torture of the girl is not pleasant, being too true to life for one to care to see it more than once.

"A Thoughtless Beauty."—A Hepworth film in which a young Scotch beauty is represented as having two lovers. The three are standing on the brink of a steep bank. To test their love she challenges them to go down the bank after her handkerchief, which she tosses away. One starts down, but misses his footing and falls. The acting as help is summoned and a rescuer is lowered by means of a rope is good. Finally the young man is drawn up and taken to the house. She follows, but is denied admission by his father and when she attempts to force her way in is soundly caned by the irate old gentleman. The mother allows her to enter and the picture closes with a very contrite little woman in a very strong lover's arms. The photography of this film is remarkably good and the scenery represented is far above the average. The tone qualities are among the best seen in many a day.

'The Last Days of Pompeii."—Too high praise cannot be bestowed upon this film from the Raleigh & Roberts studio. It is a model which could well be followed by everyone who is in any way interested in the manufacture of films. It is the well-known story of the love of Claucus for Ione, the love of Nydia, the blind girl, for Claucus, the perfidy of Arbaces, the eruption of Vesuvius, the guiding of Claucus and Ione through the darkness by Nydia and their escape on a galley, while Nydia plunges into the ocean to her death. It is unnecessary to go into the details of the story. It is well known, but one must speak of the beautiful staging, the costuming, the scenery and the accessories. They couldn't be better and should please the student of ancient Greek literature and life as well as those who look at it merely as a picture without reference to what it means. The eruption of Vesuvius is so well managed that it seems almost as though it were actually in progress, while the fall of buildings and the flight of the terrified people through the ruins is wonderfully realistic, and in the last scene as the galley bearing Claucus and Ione sails away the reflection of the flames is clearly shown on the water, but the flames themselves are not in sight. The effect is extremely artistic. This film is commended to any manager as a strong addition to his program.

"The Squire and the Noble Lord."—An Eclipse which doesn't seem entirely clear. A young man is eivdently in love with a girl. A lord comes down the street with his retinue, and on each side the populace pay him obeisance. He sees the girl and steps aside to make love to her, attempting to take her in his arms, but her lover intervenes and thrusts the lord away. He has the young man arrested and sends him to the chateau. The girl goes to plead with the lord for her lover's release, but the lord insists upon familiarities and has the young man brought out to witness them. The girl still refuses to submit, and the lord says he will have the young man thrown over the parapet unless she does, then she permits him, but before he has accomplished what he intended the young man breaks away from his jailers and throws the lord over. The two lovers escape together. This film is unsatisfactory and might better be censored. If it is based upon the old feudal custom that any young woman on a lord's domain was his if he wished, then it has some point, but even then the story is not pleasant, neither is it wholesome, and should be suppressed.



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As a practical man I can cheerfully recommend your machine.

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Your very truly,
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"The Lost Sheep."—A Vitagraph film in which the story is told of a girl who goes astray in the usual way through being attracted by the blandishments of a young man, tricked into a mock marriage and then abandoned. She finds her way home to her mother and her lover and is taken back by them. It has a moral teaching which is not without its value, but the picture, as a whole, is depressing in its influence, and the technical quality is not up to the standard of the Vitagraph in all scenes.

"A Faithful Fool."—A Vitagraph subject in which a court fool informs a lover that the girl he loves has been stolen by a rival whom her father favors. He and the fool follow the captors and overtake them in a wood. In the sword duel which follows all the brigands are killed and the fool receives his death wound, dying after the lovers are reunited. The acting is good, the staging could scarcely be better, but the story itself contains too much of gloom to be amusing and too little fresh dramatic interest to be particularly attractive.

"The Suspicious Fencing Master" is certainly not up to the standard of the rooster trade mark. The subject is weak, not to say insignificant. The Pathe Freres show us, generally, better acting and better photography.

"The Fairy's Presents."—A short trick film of the Pathe Freres which is well worked and rather amusing, well colored and offering some fine scenic effects. At the death of her father, a young girl is thrown out by her greedy brothers. She meets a fairy and her first act is to make her bad brothers share her good luck, but when they find themselves in front of a table loaded with edibles, they chase away the sister. She returns with a second gift. This time it is gold, and as the bad brothers want the whole of it, they once more throw away their sister, but they are punished by an explosion. The fairy then appears, turns the bad brothers into pigs, while the young girl is made a princess.

"Old Heidelberg."—An Essanay production that is a departure from their usual line of work. To Americans it is an interesting and satirical representation of the customs of the German court, but we imagine that if it had been produced in the land of the Kaiser the producer would have been haled up for lese majesté. Fairly well acted it called for favorable comments from the audience, but the representation of the famous Heidelberg University and the lack of court etiquette provoked comments from some Germans who were in the audience. The photography is good and remarkably steady. A lack of detail in the faces and white dresses is a defect which was noticed in this and also other films shown during the week. It is to be hoped that the articles on technique which are now appearing in The World will stir up manufacturers to give stricter attention to that important element of good photography, viz., sufficient exposure of the negative to bring out the detail without having to force the development and thus block the high lights and lose the delicate half tones.

"Love Under Spanish Skies," a full reel subject from Selig, has been generally commended this week as a piece of magnificent stagecraft, and the story is told in a more connected manner and more vividly than in most subjects of this character. It is well received and a film that one would like to see more than once.

NOTES OF THE TRADE.

Chicago, Ill.—A Levinson is planning to erect a $50,000 vaudeville and moving picture theater at Garfield boulevard and Calumet avenue.

Tallulah, La.—The Tallulah Social and Literary Club has been organized, with A. J. Sevier, Jr., as president, for the purpose of erecting an opera house at a cost of $2,500.

Winston Salem, N. C.—James S. Kerr and R. V. Brawley, of Statesville, will open a new moving picture theater here in the Fogle Building.

Cincinnati, Ohio.—The Anderson-Ziegler Theater Company, of this city, will erect a number of moving picture theaters in different cities.

Brooklyn, N. Y.—Mrs. J. F. Kelleher has applied to the Board of Aldermen for a license to operate an open-air theater at 110 South street.

St. Louis, Mo.—Eugene and Harry Freund will erect a $9,000 moving picture theater at the corner of Cherokee street and Ohio avenue.

Florence, S. C.—Charles A. Hines has purchased the Elite Theater and Moving Picture House on West Evans street, and has taken possession.

ONE ROOSEVELT HUNT FAILS.

Col. Roosevelt hunted in the jungle of the cedars out on the marshes to the eastward of Sheepshead Bay village one day last week. He hunted before the eyes of a moving picture machine, and it would have been a perfectly bully hunt had it not been that the hind legs of the elephant caved in at the crucial moment and had not a grass fire maliciously set by some of the undesirable citizens of Sheepshead Bay destroyed the jungle utterly.

The hunter had no warning, positively none, of either catastrophe. The hind legs of the elephant had been earning their little $3 a day right up to the minute when the art director of the company cried "Shoot!" and then they stepped in a hole and threw the rear elevation of the elephant entirely out of plumb. As to the fire, it was a dastardly, cowardly attempt at reprisal and maybe it can be ignored.

One of Wildest Parts of Jungle.

It was about 10 o'clock when the automobiles carrying the hunting party and a moving picture camera whisked through Sheepshead Bay and out Voorhees avenue to the cedar swamp on the other side of Clam Creek. The elephant, the lion, the camp equipment, and all the African entourage followed more sloly in wagons and on foot. The rendezvous is one of the wildest parts of the jungle this side of Plum Island.

Once at the rendezvous, Col. Roosevelt and the art director

—Courtesy of PUCK.

were all activity. The colonel of to-day, who gave up a good place as leading man in the "A Gambler of the West" company out in Altoona, Pa., to come to Sheepshead Bay, retired behind a clump of bushes and got into his khaki and Rough Rider hat with expedition. He also put on his mustache and fitted in his extra set of flashing teeth. Then the handkerchief he knotted about his neck made a true semblance of the now famous photograph taken before the tent at Montauk Point.

While the colonel was adjusting his countenance and his raiment, the African entourage of jungle beasts were busy in the background prinking up for the hunt. The African entourage comprised three saloon porters of Sheepshead Bay, one blacksmith's helper, extremely muscular, of King's Highway; a roustabout from the old racetrack, and George, the well-known gin drinker of Bath Beach. All are dark enough to give the true local color to the jungle. All were stripped to the waist and there were hung about their middles yards of white cloth such as the Kroo boys are accustomed to wearing.

The jungle beasts found some difficulty with their toilettes. The lion had to stuff two pillows into his abdominal region in order that the prosperity of Africa might not be belied. Frankie, the large black gorilla, couldn't make his feet track, so he complained bitterly that his toes were not prehensile. As for the three ourang outangs and the mandril, they could not sit down once, having been buttoned up the back.

Colonel Coming Into Camp.

"Now, boys," quoth the art director after he had brought all of the hunt properties out of the wagon, "remember that the picture can't show you up any too plain; we don't want it to."

The first graphic picture was of Col. Roosevelt's hunting entrance into camp. The art director marshaled all of the African entourage back in the brush of the background and armed them. To three he gave guns, instructing them to carry the weapons loosely over their left arms. To one he gave a typewriter case—unmistakably a typewriter case—which he should carry hoisted on his unaccustomed shoulders,

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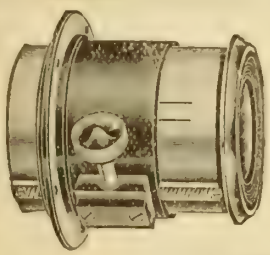

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with the lettering, "T. R., Mombasa," held to the front. The other two carried packages of dunnage on their shoulders and wicked-looking assegais in their right hands.

With Col. Roosevelt in the fore, his teeth in the fore even of him—and the African entourage grinning and glistening, directly behind, the procession through the jungle of the cedars in the direction of the kinetograph was started.

Then the Elephant Catches Fire.

Just then came a wild cry from the mechanic behind the kinetograph:

"Hey, the elephant's on fire."

The procession halted and the art director hurried to the side of the mutely patient pachyderm standing off by the edge of the marsh. He lifted up the skin on the port side of the elephant and peered within.

"Say, do you think I pay you $3 a day to be the hind legs and then to have you go and smoke inside the elephant? Get out, or quit smoking. Don't you know this thing'll burn?"

"Well, you can't expect a fellow to stay bent over all day," came the complaint from the hind legs, "and not have a little smoke, kin you?"

The interrupted procession into the jungle began again. Col. Roosevelt, with the sun in his face, glared at the picture machine in the most lifelike manner. His African entourage merely looked and played the part.

On Scent of the Quarry.

After the bivouac the next incident that was to thrill thousands of prospective audiences was arranged. The heart of the African jungle with Col. Roosevelt on the scent of the quarry! The elephant, fore and aft, was stationed in the offing where it could casually lumber into the path of the hunter.

Col. Roosevelt started to pad softly through the jungle of the cedars, eyes and teeth alert for game. The elephant had the first cue. The mammoth of the forest stalked with undulating motion out into the delighted ken of the colonel.

"Now shoot!" came the command of the art director, and then came the shocking tragedy to the elephant's hind legs which made the poor beast crumple up before the smoke of the gun's explosion could be registered on the film.

After that in swift succession of disaster came the fire. It was with difficulty that the lion, the monkeys, and the African entourage rescued themselves and their toilets from the fast spreading blaze.

CHRONOPHONE SUBJECTS.

In our review of the Chronophone talking machine two weeks ago we stated that the Gaumont Company had in preparation a list of several hundreds of American comedies, dramas, dances, etc. A copy of a descriptive book which deals with these subjects is before us. It is the first general list of Chronophone subjects that has been issued. It covers a very large field. We note that the company employ only first class artists in the preparation of the talking or singing records. This is evidenced by the fact that Harry Lauder, Miss Victoria Monks, Signor Corradetti and others have been giving their services. In the list of subjects there are operas such as "Faust," "Carmen" and "The Mikado," then there are "Cavalleria Rusticana," as well as "The Barber of Seville." The list runs to over two hundred subjects, and we are impressed by its remarkable variety. Here are the cake-walk, whistling solos, recitations, dances, ballads, dramatic sketches, and, in fact, every kind of subject likely to amuse a popular audience, with whom these talking and singing subjects are in favor.

Then again a wise choice has been exercised in the selection of the subjects. They are bright, lively and catchy, and above all things, clean. We think that this excellent list should go far towards popularizing the Chronophone, and we recommend all those of our readers interested in a very ingenious invention to write to the Gaumont Chronophone Company, of 124 East Twenty-fifth street, New York City, for a copy of the list. It should do much towards popularizing the Chronophone in the moving picture theaters of the United States. We have repeatedly said in these pages that the future of moving picture photography is bound up with the phonograph as an adjunct, and the progress which Gaumonts are making in their work more than confirms us in our prediction.

New Castle, Pa.—F. R. Hallm, general manager of the Airdome Amusement Company, of Washington, Pa., will erect an up-to-date airdome here.

NOTES OF THE TRADE.

Clarkesville, Tenn.—M. L. Stockley will open the Lyric Moving Picture Theater here.

Waterloo, Ia.—A. J. Busby has definitely decided to establish an airdome theater here.

Buffalo, N. Y.—J. M. Ruthowski will erect a moving picture theater at 1181 Broadway.

Centerville, Ia.—The Majestic Theater, a moving picture house, was badly damaged by fire.

Oklahoma City, Okla.—C. T. Trapp, of Topeka, Kan., is planning to erect an airdome here.

Cherokee, Ia.—Henry Ling has purchased the Cynic Theater here, and has taken possession.

Edwardsville, Ill.—Gillespie Brothers have commenced the erection of an airdome theater here.

Fremont, Neb.—J. W. Glenn has sold the Bijou Theater here to Clark Brothers, of Walnut, Ia.

Toledo, Ohio.—The Burt's Moving Picture Theater, owned by Stair & Havelin, has been closed.

Mount Ayr, Ia.—Hoover & Ray are making arrangements to open a moving picture theater here.

Waukegan, Ill.—Louis Rubens, of Joliet, is planning to establish a moving picture theater here.

Huron, S. D.—F. G. Sherratt is making arrangements to open a new moving picture theater here.

Nephi, Utah.—Charles Foote is making arrangements to open a new moving picture theater here.

Two Rivers, Wis.—Walter Oswald is making arrangements to open a new moving picture theater here.

Warrensburg, Mo.—Frank Cochran has sold the Princess Theater to M. C. Stewart, of Kansas City.

Walla Walla, Wash.—S. S. Taylor, of Lewiston, Ida., is planning to erect a large Summer theater here.

Greenville, S. C.—Waters & Quinly are making arrangements to open a new moving picture theater here.

Philadelphia, Pa.—A. Barsky is making arrangements to open a moving picture show at 1325 South street.

Warren, Minn.—Harris & Horton have sold the Bijou Theater to Roy E. West, who has taken possession.

Kansas City, Mo.—Leo N. Leslie and others are making arrangements to open a moving picture theater here.

St. Johns, Mich.—Thomas White and J. H. Hune, of Delphos, Ohio, will open a moving picture theater here.

Iowa City, Ia.—M. Pocock has disposed of the Bijou Dreams Moving Picture Theater to Duffy Raymond.

Fremont, Neb.—J. W. Glenn has disposed of the Bijou Dream Theater to J. W. and S. P. Clark, of Walnut, Ia.

Aurora, Ill.—A. A. Lindstrom has purchased the Iola Moving Picture Theater, on Main street, from Walter S. Hunt.

Beatrice, Neb.—Shelby E. Hamilton, of this city, and A. M. LeBlond, of New York City, will erect an airdome here.

Philadelphia, Pa.—L. Segal is contemplating the erection of a moving picture theater at 1323 South street, to cost $2,000.

Baltimore, Md.—The Theatorium Company will erect a large vaudeville and moving picture theater on North avenue.

Trenton, N. J.—Charles Hildinger has sold the Bijou Moving Picture Theater to Joseph McClurg, who is now in possession.

St. Louis, Mo.—The Mecca Amusement Company will open a new moving picture theater at the corner of Finney and Grand avenue.

Lenox, Ia.—A. K. Morris and Karl Snyder, of Bedford, have purchased the Electric Theater here, and have taken possession.

Waterloo, Ia.—Woodward & Beltz, of Mason City, have purchased the Majestic Vaudeville Theater here, and have taken possession.

Petoskey, Mich.—Miss Parker has sold her moving picture theater here to Hal Lewis, of this city, and C. E. Rice, of Harbor Springs.

Chicago, Ill.—The Human Roulette Wheel Company has been organized, with a capital stock of $25,000, for the purpose of operating theaters, by J. Craig Jones, Ben F. Ninde and Frank Posvic.

Among the Lantern Slide Makers

Attention of the Moving Picture Patents Company is called to the fact that more than one of its licensees is addicted to the habit of using pirated and copied slides. These film exchanges are the ones that encourage the establishments that duplicate and copy the lantern slides of reputable makers who have been to great expense to get out the original negatives. The thieves sell their slides, which are copied from original colored slides and are vile in their photographic quality and coloring, for from $2.50 to $3.50 per set, often less, and some of the most prominent film exchanges encourage them in the crime and buy their output. One slide establishment advertises over four hundred sets of slides, every one so far investigated being copies. The Moving Picture Patents Company would do well to notify its licensees that punishment would be dealt out to any one of them caught using duplicated or copied slides. But that wouldn't be consistent when the crime can be traced so near home.

There is no telling what is going to happen to the lantern slide trade in the near future. With the exception of a few firms in this city complaints are made to the Woman's Protective Union that wages are not being paid. No wonder certain firms can sell slides for less than it costs to produce them when they give checks on banks where they have no deposit for their colorists' wages and run in debt for their photographic material. But all things come to an end and these cheap and crooked slide establishments are nearing their end; but in the meantime they have struck the industry a mortal blow, as the buyers of slides, generally ignorant of what distinguishes good work from bad, have got an idea that the standard firms should be made to conform to the prices quoted by the crooks. Some of the letters which the reputable slide makers of this city have received from prospective customers are marvels of insolence.

A purchaser of lantern slides writes the following letter to a New York firm who had sold him "straight goods":

"Left you because the following firm offered me slides for $2.50 per set. (Here he gives the name of one song slide bureau and another a firm of slide makers). When I got the goods from the song slide bureau I found slides from four different sets faked in to fill up the set, and out of the twelve sets I bought there was not one but had been faked, while all of them had either the title slide or chorus cracked. The firm which made slides sent me pictures copied from half-tone pictures cut from Harper's Weekly, Frank Leslie's and the magazines which when thrown on the screen looked as if they had been sprinkled with sand. One set in particular which I bought from the slide rental bureau had slides made by the Chicago Transparency Company, DeWitt C. Wheeler, Harstn and Calehuff mixed in. The scoundrel who sold them to me had not even the enterprise to change the mats. I could have done better by using the junk on my own shelves. If you can meet these people's prices I will resume getting slides from you."

Now what do you think of that? This man admits that he was grossly swindled but holds out the bait to a man who had dealt fairly by him that if he would meet the swindlers' prices he would give him his custom again. The moving picture business is full of just such men. They bite at a bait of prices to buy goods for less than they can be made for and then after being stung write to the dealers in "straight" goods that if they will meet the prices of the people who "stung" them they will buy from them again.

DeWitt C. Wheeler, the slide maker, illustrates two new songs every week for the music publishing firm of J. H. Remick & Co. This is the explanation of why more of Remick's songs are sung than any other publisher's.

Buffalo, N. Y.—The United Amusement Company has leased the melodrama house on Main street and will convert it into a moving picture house.

Bonham, Tex.—The contract has been let by the Crescent Amusement Company for the erection of an airdome to be used during this coming Summer.

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EXHIBITORS JOIN IN THE "UPLIFT."

Pinconning, Mich., April 24, 1909.

Editor The Moving Picture World:

Dear Sir—In a recent issue of M. P. W. an exhibitor complains that some of the films treat of subjects not simple enough for the understanding of the patrons, and he mentions "Mary Stuart," "Virginius," "Charlotte Corday." These subjects please the majority of our patrons because we explain them, and that is the only way to elevate the moving picture business and the taste of our patrons, not only in moving pictures but in reading. Let us have ancient, medieval and modern history films, but let us have them true to history, not like a recent film, "For Love of Country," which no censor should allow to be shown, not only on account of its false history teaching but of the horror of the Indians burning out the soldier's eyes. That disgusted our patrons. Let us have more of Shakespeare's dramas, of Sheridan's, Goldsmith's, etc.

After I had explained the play of "Othello" some school girls asked me if I had that story in a book. And every one who saw the pictures expressed themselves as well pleased, but said they would not have understood them without the explanation.

Don't let us have silly or vulgar subjects. Don't let us be like the minister who thought by using slang and, as he said, getting on the level of his people he could help them. He did not. He only disgusted all, even those who used slang.

Yours truly,
DREAMLAND THEATER COMPANY.

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Notify us when you have secured a position.

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C[illegible]dy Pilcher, Dothan, Ala. Experienced operator, good habits, desires steady position.

Earl Butts, 220 Wood street, Ithaca, N. Y. Experienced operator, sober and reliable, best of references, desires steady position.

G. Leslie Palmer, Box 307, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.

W. H. Greenwood, 337 East Seventeenth street, New York City. Experienced operator, electrician and lecturer, would like position. Three years' experience, New York City license. Non-smoker and non-drinker, highest references. Any offer with reliable people accepted.

I. G. Sherman, care of Moving Picture World, experienced operator and manager, 12 years' experience, all sources of light. Will go anywhere.

C. C. Duryea, Nunda, N. Y. Operator, references. Sober and reliable, will go anywhere.

C. W. Gray, Leon, Iowa. Three years' experience as operator and manager. Will go anywhere.

A. V. Weaver, 2 South Clinton street, Poughkeepsie, N. Y., wishes position as operator; can furnish best of references; sober and reliable; can repair machines. Will go anywhere between New York City and Albany.

Chas. Maryns, 4236 Frankford avenue, Philadelphia, Pa. Practical moving picture man. Experienced licensed operator, card writer, electrician. Own a good Lubin machine. Wife as cashier, good references. Suit a large place.

Orville B. Taylor, 725 Brook street, Louisville, Ky. Reliable moving picture manager; also operator of 10 years' experience. Gilt-edge references. Open for engagement.

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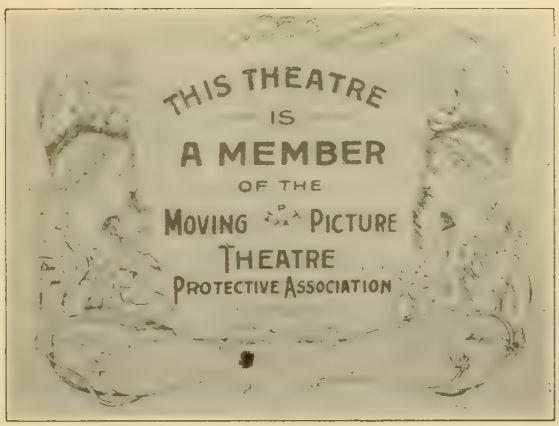

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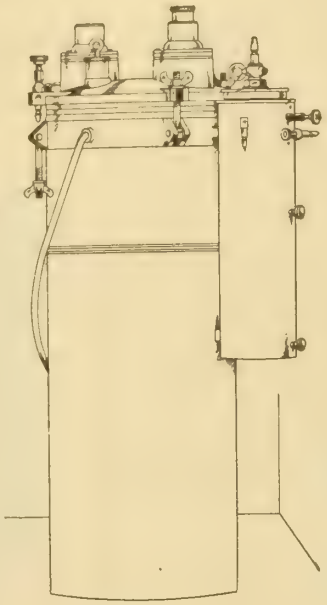

What Motion Picture Exhibitor has not at times wished that he had a reliable and inexpensive means for producing gas that would render him independent of the electric light companies? Traveling Exhibitors, especially, have often felt the need of a good outfit that would take the place of calcium outfits, which are frequently difficult to get or are held up in transit when wanted the most.

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The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

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All Edison Films are Approved by the New York Board of Censorship

NEW SUBJECTS:

Shipment, April 27, 1909

THE LITTLE SHEPHERD of "TUMBLING RUN"
Dramatic
No. 6449 Code, VENTROSITE
App. Length 930 feet

Shipment, April 30, 1909

UNCLE TOM WINS
Comedy
No. 6452 Code, VENTUCCIO
App. Length 600 feet

AN UNSUCCESSFUL SUBSTITUTION
Comedy
No. 6453 Code, VENTURA
App. Length 300 feet

NEXT WEEK'S SUBJECTS:

Shipment, May 4, 1909

A ROAD TO LOVE
Dramatic
No. 6451 Code, VENTRUZ
App. Length 950 feet

Shipment, May 7, 1909

FUSS AND FEATHERS
Comedy
No. 6454 Code, VENTURERAS
App. Length 605 feet

THE DOCTORED DINNER PAIL
Comedy
No. 6456 Code, VENTURING
App. Length 350 feet

EDISON MANUFACTURING CO.

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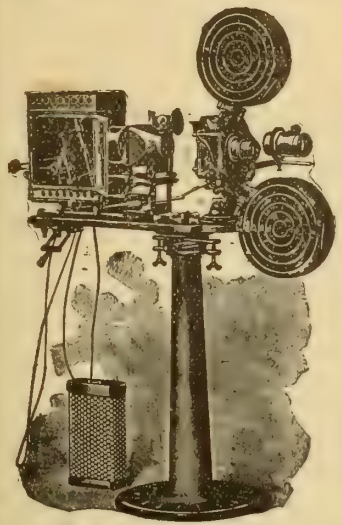
Stories of the Films.

BIOGRAPH COMPANY.

THE EAVESDROPPER.—The inevitable result of eavesdropping is at best a pseudo-gratification, for the listener rarely hears anything of a pleasant nature. An old Spanish Hidalgo becomes deeply involved in financial reverses and Manuella, a wealthy ranchero, helps him out. However, things have gone from bad to worse, and the old man finds himself at the mercy of Manuella, who, while not of the Draconian nature, of course expects his money or the security. He calls to apprise the old man that his notes are overdue, and insists upon a settlement, which the poor old fellow is unable to do. While there he meets Mercedes, the old man's beautiful daughter, and falls deeply in love with her, and offers to cancel the obligations for the daughter's hand in marriage. Now Mercedes is enamored of Carlos, a poor peon of the village, whom she loves in return and when the suggestion of the ranchero is broached she indignantly repulses it. However, upon realizing her poor father's condition she decides to make the sacrifice and consents. She then bids Carlos call to see her to break the unpleasant intelligence to him and part company. The lover calls and is almost heart-broken when Mercedes tells him the sad news. While they are engaged in the act of separating, the ranchero enters the adjoining room and through the half open door hears the sorrowful word of the last farewell between the young couple. He is so touched by the pure, self sacrificing love of the lovers, that he softens and feels he is worthy of bitter reproach for being the instrument of tearing asunder two trusting hearts such as these, so he makes up his mind that such shall not be. He then enters the room, and bidding the young ones to be of good heart, he not only joins their hands in bonds of true love, but makes them a present of the promissory notes which he had threateningly held over her father's head but a few moments before. This is one case of where eavesdropping was attended by ecstatic results. Length, 644 feet.

THE SUICIDE CLUB.—This is a broad comedy subject, the theme of which we often encounter in the newspapers. A body of disgruntled grouches band together in view of shuffling off this mortal coil in a spectacular manner. With this object to the fore the Suicide Club of America holds its monthly meeting to select the next candidate for mortuary honors. Lots are drawn and Frank Fairmount picks the fatal card "23." The President then presents Frank with the necessary skidoo instruments—a pistol, a dagger, a bottle of poison and a rope—and wishes him success. Frank arrives home at the same time as a letter addressed to him which informs him that he has fallen heir to $50,000. Now to commit suicide under these conditions is out of the question. The members are very much upset by not seeing notice of Frank's demise in the newspaper, so they go in a body to ascertain the cause. Frank meets them with a paper to sign releasing him from his oath, but they indignantly refuse until he closes the door and turns on the gas. Now while they would speed the parting guest, they are loath to go with him, so they sign. Length, 318 feet.

THE NOTE IN THE SHOE.—As water is bound to find its level so the soul will find its mate. Cupid is a wise old owl, youthful though he is portrayed, and plays the game of hearts with the same far-sighted calculation as the chess fiend studies his board. Disparity of rank is a trifling obstacle, when it may seem to us unsurmountable. Then again he knows our hearts better than we do ourselves and will by cunning tricks lead us to a goal most to our fancy, yet unsought. The pretty little romance which forms the plot of this subject shows one of the subtle ways he has in bringing about the affined condition in two hearts entirely unlooked for. Ella Berling is engaged as a shoe packer at the Lone Star Shoe Factory, and by way of a lark, and egged on by her companions, writes a note of usual type and places it in the lining of a shoe. The shoe is one of a consignment to a retailer, and falls into the hands of one of his best customers, although an awful grouch. In a fury he returns the shoes with what he considers an insulting note, and declares he will buy his shoes elsewhere in the future. The dealer is at first inclined to feel amused over the incident, but when he realizes the loss he suffers, he at once writes of the affair to the manufacturer. The result is that Ella is called before the proprietor and fired. However, her sweet, innocent face makes such an impression on the proprietor that he reconsiders her dismissal and she returns to work. He now sees her often as she busies herself among the others packing shoes, and the more he sees her the more impressed he becomes, until at length—Well, she is simply out of place as far as he is concerned, and with some trumped up offense she is fired again. Sorrowfully she goes home and to her mother's query as to why she was discharged she has no answer for she does not know. She can simply sigh forth the time-worn expression, "I didn't do anything." While they are sorrowing there is a knock, and mother answers, opening the door to the boss. He enters sternly and starts in to scold Ella unsparingly, finishing by saying



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The rapidity of our new shutter has been so perfected that 30 to 40 per cent. less non-exposure (**which has heretofore caused the tremulous vibration producing so many tired eyes and headaches**) is found in the Motiograph than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the **rocklike steadiness** of the **pedestal** the **flicker** is thus entirely eliminated.

Five-cent Theatre and Vaudeville-House Managers increase their bank account with the Motiograph. Patrons who come once will always come again where they know they see the best pictures, positively rest their eyes instead of tiring them, and where all fire risks are removed.

The Motiograph 1909 Theatre Model, Especially Approved by the Underwriters Association

OTHER POINTS OF EXCELLENCE IN THE MOTIOGRAPH found in no other machines are: A special **Film Rewind** by which the film can be rewound with the main crank in two minutes without removing either reels or magazines, saving time between pictures and entertainments; perfected **Fireproof Magazines, Fire Traps**, with four rollers and with spring actuated flanged guides, preventing side movement and making it impossible for fire to pass them; never failing **Automatic Fireproof Shutters; Perfect Framing Device; Flanged Sprocket Rollers** to prevent film being torn or ruined by accidentally running off sprocket wheels; **Enclosed Gears** and **working parts; Perfect Take-up** with new form of belt adjuster; **Lid Off Wide Open Lamp House** making it easily accessible; **Improved Arc Lamp** with all Hand Wheel Adjustments; **Slide Carrier Swing**, saving one-third more illustration for the Motion Pictures.

FILMS AND SLIDES

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CHICAGO PROJECTING CO., E. D. OTIS, Mgr., *Supply Dept.*, 225 Dearborn St., Chicago, Ill.

that as a shoe packer she is an awful failure, but as his wife she, he knew, would be the greatest kind of a success. "Now, who'd a thought it?" Length, 711 feet.

ONE BUSY HOUR.—Jim Smith kept a grocery story and business got so quiet that his hardest work was to keep his clerks awake. He at length decided to sell out and inserted an advertisement in the paper to that effect. Well Old Hiram Greengage sees the "ad" and calls on Smith at his residence and promises to look the store over. Jim gets busy and gathering his friends together gives each a dollar note with which to come to the store and make purchases while Hiram is there. Well, you would think a cyclone had struck the place. Mobs of customers are clamoring to be waited on and the efforts of Jim and the clerks are taxed to the limit. Things certainly do look rosy for Jim, when Hiram leaves apparently satisfied saying he will let him know in an hour. Later Jim receives a note—"Dear Mr. Smith: Your store has all the business you claim, but I am too old to take charge of such a rushing business. Yours, Hiram Greengage." Now wouldn't it jar you? Length, 279 feet.

EDISON MANUFACTURING CO.

A ROAD TO LOVE.—The theme of our picture is love. A young American engineer, sent to Central America to build an electric road, is prevented surveying over the plantation of a wealthy planter.

The engineer visits the planter's home to plead, and meets his beautiful daughter. An army officer, a rejected suitor, becomes insanely jealous.

The engineer's appeal proves fruitless. The engineer determines to push the work at night, but is discovered. The daughter, in her father's absence, goes armed to prevent the work.

She is surprised to find the engineer, for whom she has conceived a liking, in charge. But duty forbids sentiment, and she tries to be very masterful in her opposition.

They parley, and Eunice, while trying to be firm, is not obstinate. She sends for lunch, and invites the engineer to partake. The father and officer arrive.

The father sends the girl home and orders the engineer away. He dismisses his workmen and quietly departs. He is followed by the officer and accused of trying to win the girl.

The officer shoots the engineer, and tries to conceal the crime by firing the brush. The girl hears the shot and hastens to the spot. She saves the engineer from a fiery death.

She nurses the engineer back to health. During his convalescence a letter arrives ordering him to complete the road in two weeks in order to hold the franchise. The girl resolves to complete the road for him and it is finished within the appointed time.

The excitement causes a relapse. In his delirium he sets forth to finish his work. He is brought back unconscious. When he recovers his memory is gone.

Eunice and the engineer, while walking, come upon the road suddenly. The sight restores his memory.

Overcome, he declares his love. He has earned the "right of way" to a woman's heart, and double happiness crowns his recovery. App. length, 950 feet.

FUSS AND FEATHERS.—The day Mrs. Bangs purchased her new Easter bonnet will ever be remembered by Mr. Bangs as one of calamity.

Primarily, his irascibility is responsible for the sum total of his misfortunes.

Resting in the sitting room, his wife's entrance disturbs him—Mrs. Bangs worships at the altar of "Fashion—A "Peach Basket" creation of heroic size, entirely covered with fruit and floral decorations, is the latest acquisition to her wardrobe—She displays it with pride to her husband, who bitterly denounces her extravagance. In a war or words Mrs. Bangs is victorious. Mr. Bangs leaves the house, seeking rest under the shade of the porch. The cook, ignorant of his presence, showers him with chicken feathers, much to his discomfort.

Nervous, he decides on a quiet smoke in the dressing room—a match thrown on the floor ignites a pillow—it bursts into flames—instant action is necessary—in his excitement he uses his wife's hat to smother the burning pillow—the fire out he finds that the hat is ruined. Hearing footsteps, and fearful of her wrath, he hides the smoking creation in the bed tick and escapes out the window on to the freshly painted sill—doing this he virtually jumps from the frying pan into the fire.

Mr. Bangs is smeared from head to foot with new paint—the painter is greatly incensed, but listens to the unlucky man's explanation of the situation. Unfortunately, in his agitation he overturns the paint pot. The painter's sympathy turns to anger—he forces Mr. Bangs back through the window and follows him into the room.

Mrs. Bangs demands explanations, which the painter spitefully proffers—the hat is brought out of the feather bed—the sight of her ruined "Peach Basket" throws her into a violent rage—ignoring explanations she seizes her unhappy husband and smothers him with feathers until he begs for mercy. Approx. length, 605 feet.

THE DOCTORED DINNER PAIL.—Harrigan, a helper on a steam road roller, after a hard morning's work, finds a comfortable seat on the roller and proceeds to enjoy his noon hour lunch—reinforced by a generous pail of beer.

The engineer, a practical joker, observing Harrigan's peaceful attitude, slyly pours some machine oil into his beer and hides to watch the result. Harrigan's next sip causes him to bounce up in bewilderment.

Harrigan realizes the joke, and, to get even, pours the beer into the water tank of the roller. Then the trouble begins. The roller begins to act in a very queer way. The engineer loses confrol of it, and it rushes up and down the streets like a thing possessed.

On its return trip it runs over Harrigan, who has been standing in the middle of the road enjoying the engineer's predicament, and flattens him out like a pancake. The engineer is horrified and gets an air-pump and tries to restore Harrigan.

In this he succeeds, but finds that Harrigan is entirely too tall, so he gets the heavy wooden sledge and hammers him down. More trouble—for now Harrigan is crushed into the semblance of a dwarf, and he tries the air-pump again, with success.

Finally, with the aid of a shovel, the air-pump and sledge hammer, he moulds poor Harrigan into shape—and with a sigh of relief returns to his roller, which has sobered up by this time—and all three resume their toil nothing the worse for the adventure. Approx. length, 305 feet.

ESSANAY FILM MFG. CO.

A MEXICAN'S GRATITUDE.—A Western ranchman, going home to transact business, leaves his horse in front of his house. A "bad man of the West," coming along, purloins the animal to gain money with which to purchase whiskey. We next see him visiting his favorite resort—the town tavern—and while he is in the saloon the horse takes fright and runs away. A Mexican, sitting in front of his adobe hut, sees the horse and immediately gets his own mount and starts in pursuit, capturing the runaway, after several exciting chases. In the meantime the ranchman, discovering the theft of his horse, immediately organizes a posse to hunt for the thief. A bunch of cow-punchers capture the Mexican who is now leading the runaway horse. They lead him to a tree, for swift justice is always handed out to horse thieves. They work quietly and determinedly. The sheriff hears of the lynching and comes upon the cow-punchers just in time to save the poor innocent Mexican. The sheriff is about to lead the Mexican away under arrest when the ranchman appears with the real thief whom he has captured, proving his guilt by the gloves he has on, which were also stolen. The real thief acknowledges the crime, and the Mexican, to show his gratitude, tells the sheriff that he will always be his friend, at the same time handing him a half card on which is written "Gratitude." This card to be a momentum of friendship and faithfulness. Five years have now passed: the former sheriff has fallen in love with a girl of the West. Another cow-puncher loves the same girl. He does not try to win the girl's love, but when he learns that she favors the former sheriff, he devises a plan by which to rid himself of his rival. He accidentally discovers a former sweetheart of the sheriff imploring him to take her back, which he refuses to do. The cow-puncher asks the rejected girl if she wants revenge. She consents to do anything that will bring her revenge. She writes a letter to him at the dictation of the cow-puncher, saying if he will meet her once more she will go away forever. This letter is sent, and the cow-puncher gets the sweetheart of the former sheriff and takes her to the meeting place. Just as she comes upon the scene she sees the Spanish girl throw her arms [illegible] sweetheart's neck.

The sheriff tries to explain, but she will not listen, and goes away with the cow-puncher, who is gloating over his success. The sheriff now sees the trick that has been played. He has a bitter fight with the cow-puncher, and forces him to confess his treachery. The cow-puncher goes to a Mexican's hut, and offers two greasers a certain sum of money to do his bidding. The three lie in wait for the sheriff and his sweetheart, overpower them, and drag them to the greaser's hut. Inside the cow-puncher tantalizes the sheriff, and then removes the girl to another room. The Mexican finds himself out of tobacco. Seeing some in the sheriff's flannel shirt pocket, he immediately helps himself, and in pulling out the sack of tobacco he pulls out a card, which proves to be the other half of the card that the Mexican has been carrying for five years, that he might repay his former rescuer. The cow-puncher comes back while the Mexican is comparing the two halves of the card, and when the cow-puncher again grabs the sheriff, the Mexican asks him if this card was given to him by a man he saved from lynching. The sheriff replies yes. The Mexican then unties the sheriff just as the cow-puncher is about to strike another blow. A thrilling fight ensues in which the sheriff whips the cow-puncher, and is choking him to insensibility when the girl reappears. She sees the situation and tells her sweetheart to let the villain go. Length, 1,000 feet.

KALEM MFG. CO.

LOVE'S TRIUMPHS.—The theme of this beautiful story is love and its triumphs. Lover, the one power that is universal throughout the entire world, that rules as strongly beneath the gilded ceiling of

be perfect as the lowly rafters of the cabin. Love, the teacher of art, and the inspiration of poet, painter and philosopher. Love, the greatest producer of happiness, of sorrow, of great deeds, and of crimes. The nine scenes of the picture, set in a background of beautiful Southern scenery, tell the story of an unhappy marriage, a separation of years and a final reunion. Tangled up in the threads of the unhappy lives of this couple is the romantic love story of a young rector, that is brought to a happy ending only at their final reunion. Length, 975 feet.

Scene 1. Mrs. Dean decides to leave her husband.

Scene 2. Mrs. Dean finds a new home with the rector.

Scene 3. Five years later Mrs. Dean stops her husband from marrying Florence King.

Scene 4. Florence gives up Dean but promises to marry him if he will reform.

Scene 5. The rector sees more of Florence.

Scene 6. The rector believes Florence still loves Dean.

Scene 7. The rector is shy.

Scene 8. Dean determines to return to his wife.

Scene 9. Love triumphs over all.

Complete lecture from The Kalem Company, Inc., Eastman Kodak Building, 235-239 West Twenty-third street, New York City.

URBAN-ECLIPSE.

(George Kleine)

FORGOTTEN.—This story illustrates the anguish of a young sailor who after a series of misfortunes, covering a period of many years, returns to his home and finds that his sweetheart, whose memory urged him to renewed efforts despite almost insurmountable difficulties, has transferred her affections to another and that he has been entirely forgotten.

Before starting on the eventful voyage the young sailor celebrates his engagement in sumptuous manner. The vessel sails and the maiden waves a tender farewell to her betrothed.

Not long after one of the other sailors returns with news of a serious disaster at sea and the probable loss of all on board. Momentarily, the grief is intense but as time goes on the tender heart again assumes the natural buoyancy and the maiden receives the attentions of other admirers.

Several years have elapsed and another engagement is celebrated. An unkind fate at this moment allows the appearance of the former betrothed. Years of hardship and toil have been endured by him to be able to return to home and happiness, but the bitter disappointment and anguish of his soul is portrayed in his features as he peers through the window of the home, where he was wont to call and while away his leisure hours, and sees that he has been forgotten and all memory of him a thing of the past. Length, 990 feet.

THE PEDDLER'S REWARD. In a cluster of woods not far from his home a farmer is cutting timber and is accidentally caught under a falling tree. Fortunately his little daughter is at hand and she hurriedly rushes to the road where she meets a peddler whom she begs for assistance. This is not denied and the unfortunate father is soon rescued from his precarious position and conveyed to his home on the back of the peddler's donkey.

The same day the little girl meets two vagrants leading the donkey laden with the peddler's wares. She seeks and finds the peddler, who is greatly excited because of his loss, having been asleep at the tavern when his property was taken from him. The alarm is sounded and the men taken into custody.

The story beautifully illustrates the adage, "A kind Action is Never Lost." Length, 463 feet.

GAUMONT.

(George Kleine)

NEW PAIN KILLER.—A rip-roaring comedy sure to win a storm of applause. Sauntering down the street a young man experiences a severe attack of toothache and hurries into a dentist's office to have the offending tooth extracted. Instead, however, the doctor quiets the nerve by a spray of antiseptic fluid. The pain disappears as if by magic but the entire body becomes insensible to pain.

Reading the paper as he leisurely walks along he attempts to cross the street and is run down by a passing carriage, but he gets up and finds no harm done him by the accident.

Later he approaches a fortress where he is met by a guard with the "Halt! Who goes there?" which he ignores entirely and thereupon the guard pierces him with the bayonet, but even this causes him no concern and he smilingly continues his path to the utter consternation of the guard.

Soon after he is attacked by several highwaymen who beat him up severely and most brutally, but he passes after the conflict and goes on about his business without the least concern.

In the terrace of a cafe the waiter drops a tray of glassware upon our friend, but this causes him no worry and after paying the bill he saunters on.

The strength of the antiseptic spray, however, having been dissipated, our friend again experiences the toothache and in apparently a more violent form than before and when shortly after a pedestrian runs into him it so arouses his ire that he attacks him furiously, shaking him up in the same manner as a dog would a rat.

The comedy hit of the season. Length, 370 feet.

FOUR FOOTED HAWKSHAW.—A dramatic presentation illustrating remarkable canine sagacity.

Farmer Lorin returning with cattle meets Vallon, his landlord, who calls for his rent. Lorin tells him he will be able to pay in two days as he expects to sell some of his cattle at the county fair the next day. Lorin takes his cattle to the fair and succeeds in making sale thereof. Seated at a table he counts the money received and taking a drink returns to his home. Picard, a friend, seated at the same table observes Lorin putting away his money and follows at a distance. Upon arriving at his home Lorin secretes his money in the bottom of the cupboard and retires. Picard watching at the window soon also enters and takes the money, departing by way of the window. Hurrying to the woods he hides his booty under a tree and returns to his home.

The following day Vallon calls and when Lorin goes to get his money, its loss is discovered, causing great consternation. The police are called and a detective is given charge of the case. The latter takes his dog and the two are soon on the ground where the dog takes the most active part in tracing the thief. By a peculiar incident the dog locates the thief and then follows him as he goes to the woods to find the money secreted the night before. The detective and police following the trail catch him as he is digging up the ill-gotten treasure. The story concludes with a view of the detective and the dog. Excellent photographic quality and extraordinary effects in night scenes. Length, 590 feet.

LUBIN MFG. CO.

WHY THE MAIL WAS LATE.—Out on a Western reservation an Indian mail carrier waits for the mail, which is handed him out of a passing train. He then goes on his route but is waylaid by three outlaws who stab him and get away with the mail bag. True to his oath to deliver the mail, the Indian drags himself after the outlaws and surprises them at a lonely spot just as they are going through the mail. He steals a revolver out of one's pocket and with three well directed shots, fells the robbers. He then picks up the mail and even though wounded to death, drags himself to the next station. He is seen by cowboys who come to his rescue but it was too late; the loss of blood was too great. He delivers the mail and having performed his last duty, he expires. The vision of an angel appears, crowning him with a laurel wreath for duty well performed. Length, 610 feet.

INVENTIONS OF AN IDIOT.—An eccentric looking man in his laboratory is visited by a friend to whom he shows his latest inventions. The first one is a baby incubator, a most astonishing invention. He next puts his visitor into a tonsorial cabinet from which he emerges minus beard and hair. The visitor is most indignant. The inventor quietly pushes him back into the cabinet—a few backward movements and the visitor appears again with a luxurious growth of hair and beard. The next invention shown to the visitor is a jig-saw puzzle which is solved in record breaking time. After this the inventor takes his visitor into his flivmobile. They are off at a speed of 200 miles an hour. Suddenly the automobile explodes and the two drop to earth. The visitor does not want to see any more. A pressure on the push button and he is thrown out of the door. Length, 295 feet.

BOYS WILL BE BOYS.—Two mischievous boys with energy plus start out to do things and from what is seen in this film they succeed fairly well. The first sufferer is a caller for sister. They put glue in his high hat with the result that the wig sticks to the hat and the baldheaded suitor is refused. It is wonderful how many new tricks the boys find to play on people they meet, but boys will be boys. The finish of the picture shows that even boys will be good when they are asleep. Length, 595 feet.

THE HOUSE OF TERROR.—Out in the country stands an old castle-like building at the windows of which are seen at night frightful scenes. The excited country folks decide to investigate the matter. One nice evening they arm themselves with guns and pitchforks and other useful instruments and break into the house just as—from the appearance on the window shade—a terrible tragedy is taking place. When the intruders come into the room they find Prof. Pianini conducting a musical rehearsal. The well meaning countrymen are thrown out of the house and the Professor is not molested any more. Length, 230 feet.

PATHE FRERES

YOUR TURN, MARQUIS. An old marquis, who is in love with a pretty maiden many years his junior, chances one day to meet the latter out strolling with a young man who seems to be very much in love with the gentle miss. The old fellow becomes enraged at the effrontery of his hated rival and causes the latter from the side of the young lady, after which he (the Marquis) follows the girl to her home, where he keeps a close watch lest the youth should return and steal his adored one. Finally the young man puts in an appearance, and as he is trying to see the young lady, the suspicious old Marquis confronts him, and with the aid of some of the servants, overpowers the youth and carries him away to an old deserted tower, where he is bound hand and foot, locked up and left to his fate.

A little shepherd hears the distressed youth's cries and gives the alarm, which is responded to by some of the unfortunate fellow's companions. They go to the tower and liberate the prisoner, who, undaunted by his harrowing experience, starts out again to meet his lady love. He is successful, and the girl consents to run away with him, but as usual, the old Marquis is on the lookout and starts in pursuit of the fleeing pair. The latter lead the old fellow a merry chase into a remote part of the wood, where the crowd of friends are waiting to see the young couple get fair play. Just as the old Marquis is about to attack his rival the crowd of young men come forth, and seizing the old fellow, carry him to a large water tank and throw him in and as he flounders around helplessly in the icy water, the happy young couple make a quick departure. Length, 377 feet.

BETWEEN LOVE AND HONOR.—Two brothers, Harry and Frank, are in love with the same girl: Harry, the older one, being the choice of the gentle miss, is positive that some day in the near future he will make her his happy bride. He is not aware, however, that his brother Frank is his hated rival. The latter, although keeping his secret latent when in the presence of Harry, never misses an opportunity to impress upon the maiden his undying love, which eventually becomes so manifest that it causes the girl much annoyance, and she is compelled to treat him with scorn.

One day the two young men go hunting, and the young woman, feeling apprehensive as to her lover's safety in the company of his jealous brother, follows the pair. Arriving at a high cliff, Harry takes aim and fires at some game in a deep ravine, and in order to get his prey he is compelled to descend the side of the mountain. After tightly securing a rope around his waist he starts to make the descent while his brother holds the rope and guides him in his perilous trip. Taking advantage of the situation, the fiendish Frank conceives the idea that this is a good opportunity to rid himself of his rival, and is just about to cut the rope and precipitate his brother to his death when the horrified girl, who has been watching the proceedings, rushes up and pleads with the heartless fellow to spare the life of her lover. The fiendish youth consents to defer his purpose on condition that she will promise to marry him instead of his brother Harry. The distracted maiden, who is willing to sacrifice her happiness and even her life for her lover, reluctantly acquiesces to the presumptuous fiend's proposition.

The maiden then hurries away and the unsuspecting fellow is dragged from his precarious position and returns home with his deceitful brother, the latter never betraying the secret of his conquest over the noble girl.

Unable to bring herself to care for the cowardly fellow, the maiden writes him a note telling him that she can never prove unfaithful to her lover Harry, so she has decided to end it all by throwing herself into the river. Upon receiving the missive, the youth realizes that he alone is the cause of the poor girl's despair, and, becoming conscience-stricken, starts out to find her. He comes upon her at the brink of the river just as she is about to plunge herself into eternity, and rushing up, the youth seizes the forlorn girl and prevents her from carrying out her designs. After releasing her from her vow and promising her never to bother her again, he takes the girl home and turns her over to her fiance, and all bids fair for their future happiness. Length, 544 feet.

ZOU-ZOU, THE LUCKY DOG.—Zou-zou is an intelligent French poodle, the pet and companion of a rich old bachelor who is the possessor of a large fortune but who is without kin to inherit it after his death. One day he makes his will, in which he leaves all his money to the person who will take his dog and care for him after his death. He then puts the missive into the pocket in the dog's collar.

One day the unfortunate man is stricken and dies suddenly, and immediately the poor animal is turned out of the place without a friend to care for him. The dog wanders around the streets until he is spied by a little urchin who is returning from market with his poor old mother. The little fellow is so atracted by the animal that he pleads with his mother to allow him to take him home, and the kind-hearted woman finally consents, but is compelled to smuggle the dog into her apartments, as the laws of the house forbid the tenants keeping animals.

One day the little fellow takes the dog out and, stopping to play a game of marbles with some of his little companions, ties it to a bench. Soon two men come along and noticing the pretty dog, they cut the leash and steal away with it. They ill-treat the poor beast shamefully, and so the first chance he gets the animal makes his escape and starts out to find his new home, where he realizes that he is welcome. Arriving at the house, he bolts into the place, and the poor people are overjoyed to have him back again. Since the dog's departure the unfortunate family have had lots of trouble and are now being dispossessed for failing

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to pay their rent. They are just about to leave the house when the little boy spies the pocket in the dog's collar and opening it takes out the will. Upon reading the missive they are overjoyed and start out immediately to get possession of the money.

The last picture shows the happy family six months later, living in a pretty home and enjoying life without care or worry, and Zouzou, who is the good benefactor, has his place at the table and receives as much attention and kindness as one of the happy children. Length, 761 feet.

THANKSGIVING TURKEY.—In the first picture we see two children seated at the table waiting for their parents and a guest to come home and enjoy the turkey dinner. The youngsters keep picking at the turkey until the maid loses patience and takes it from the table and going over to an open window puts it on the sill in order to be out of the reach of the mischievous youngsters. The dinner guest arrives and when he sees the turkey he decides to have some fun, so taking it, he starts down the street. Before going far, he meets his friends, whose guest he is to be at dinner, and finding himself in an embarrassing position he throws the turkey into a manhole in the street. A fellow down in the sewer gets it, and after bringing it to the surface, lays it there for safekeeping. Soon a precocious youngster comes along and steals the bird and takes it home to his mother, who upon hearing where he got it hurriedly sends him back to return the stolen object to its owner. The little fellow meets the man who originally stole the bird, the latter who, when finding out that he will be without a dinner unless it is returned, is out trying to find it. When he sees it in the possession of the little fellow, he gives the latter a good sum and hurries back to the dinner party, where the host is patiently waiting its return before they can proceed with the dinner.

All hands are made happy through the droll transaction, for the little boy in question buys a good dinner for his poor little brothers, and the turkey, upon being returned to its original owners, serves its purpose adequately, for they are not long in cutting into it, unconscious of the many ordeals through which it passed. Length, 279 feet.

HAUNTED BY THE COPS.—This extremely funny film shows an unfortunate fellow who has been hounded by the cops to such an extent that he finally becomes unbalanced and fancies he sees a bluecoat at every turn. In the first picture he falls asleep on a bench when along comes a policeman and disturbs his peaceful slumbers by giving him a "hot foot" and ordering him to move on. The fellow makes for home and it seems as though, no matter where he glances, his eye rests on a cop, until he becomes distracted and rushes from his room only to find two more waiting for him in the hall. He gets into a cab and is driving along when suddenly the cabby turns into a policeman and proceeds to make life miserable for his fare. The latter, after leaving the cab, goes into a florist's and purchases a beautiful bequet, when to his amazement this, too, turns into a cop. Next he buys a suit of clothes, but on donning the outfit and looking at himself in the mirror, he is horrified to discover that it is a policeman's uniform. Disgusted by the terrible state of affairs, he rushes home again, and this time makes for the roof with the intention of ending his troubles by jumping off. We see him as he leans into space and are amazed to see that he strikes the sidewalk below with no serious results; strange to relate, however as he alights there stand directly in front of him two policemen, who drag him off to the station and lock him up for attempting suicide. Length, 407 feet.

INSTANTANEOUS NERVE POWDER.—A very nervous fellow makes his own as well as his good wife's life miserable by his sudden outbursts of nervousness, in which he loses all self-control and smashes everything within reach. Fortunately, his wife secures some sort of nerve powder which she uses with good results upon her better half. Taking the bellows she blows a little of it over her husband and immediately the powder strikes the unfortunate he becomes as buoyant and happy as a young kitten. He then takes the bellows and goes out on the street and everyone that he meets he gives them a dose of the powder and suddenly they are transformed into happy, dancing creatures, no matter how serious or nervous they are.

He comes upon a lot of people posing for a moving picture and the stage manager is in a regretful frame of mind caused by the stupidity of some of the performers. He gives them all a dose of the powder and they forget their troubles and smiles and all hands join in a happy revelry. He gets everyone on the street dancing and is having a fine time when a fellow comes along and steals the bellows and makes his escape. The fellow behind the thief and he thinking that he can have the same good results decides to give the chaps some of the nerve settling powder, but to his sorrow all the powder is used in the air and the policeman the right of way and a free use of the street in the rear of the moving picture is the effect he proves to be the most successful. Length, 282 feet.

A CHINESE WEDDING.—This interesting picture [illegible] and shows the [illegible] which the celestials celebrate a wedding.

The first picture shows the ceremony, then the young couple receiving the congratulations of their friends. One particular proceeding worthy of special note is the manner in which the friends of the couple parade through the streets of the town, bearing all the magnificent presents, giving the whole population an opportunity of seeing the many gifts. Some of the beautiful presents are shown at close range, and they are indeed magnificent works of Oriental art and craftsmanship. Length, 280 feet.

THE WAY TO HAPPINESS.—A struggling young artist, who feels the pangs of poverty keenly, finds himself in a very precarious position, caused by the lack of money, but his faithful little wife remains steadfast in her belief that better days are coming, and in her gentle and encouraging manner urges him on to success. When prosperous days dawn the weakness of his character is manifested, for he soon forgets the little woman who stood by him in the days of adversity, and falls a victim to the charms of a pretty woman who comes to his studio to engage him to paint her portrait. He makes several trips to the latters home before the picture is completed, and it is only a matter of days before he is infatuated with the woman's charms and his old love for his good wife sinks into oblivion. One days the lady in question comes to his studio, and while he is making desperate love to her, his wife comes in and catches him. After ordering the woman from the place, the wife remonstrates with her husband for his unbecoming conduct, after which she leaves him and starts out to face the world alone.

The unfaithful artist finds consolation in the love of his fascinating patroness, but one day he comes in unexpectedly and discovers her in the embrace of another man. He gets little satisfaction when he remonstrates with her and she gives him to understand that she is tired of his attentions and wishes in the future to see no more of him. Realizing at last his great folly, the artist goes to his room, where he secures a gun and decides to end his miserable existence. The servant hears the report of the gun and rushes to the room only to find the man badly wounded. Medical aid is quickly summoned and the artist revived.

The good wife reads the account of the would-be suicide in the paper, and true to her nature, she hurries to the injured man's bedside, and through her good care soon has him able to go about. The foolish fellow, feeling that he has learned his lesson, turns again to his old tried and true love and in the last picture we see the couple once more united and living for one another's happiness alone. Length, 476 feet.

SELIG POLYSCOPE CO.

CHINATOWN SLAVERY.—Strange as it may seem to the average citizen of these enlightened times, slavery still exists, and a traffic in human beings is carried on to-day, in open defiance of our laws.

True the perpetrators are heathens, and never have, nor will they ever acknowledge the laws of the government under which they gain their livelihood. How our laws are thus openly defied is clearly set forth in this picture story of an instance of slavery, recently unearthed in San Francisco by the efforts of a Presbyterian minister.

Lee Chang, a Christianized Chinaman, a convert of the Bush Street Mission, had sent to China for his boyhood sweetheart, San Tao. Upon her arrival in America he places her with a Chinese family in Chinatown.

After his day's work he returns one evening to be greeted with the startling information that the dealers have kidnapped San Tao and spirited her away. Lee locates her hiding place, then sends to the Mission for help, and upon receiving the news the minister in charge calls several secret service officers, and the search begins.

The Chinese boy whose services Lee had enlisted to deliver the note agrees to lead the officers to where Lee is on the watch.

Chow Low, a high-class Chinese merchant, has cast lecherous eyes on pretty San Tao, and we see him arrive at the slave dealer's headquarters to consummate her purchase.

Lee, hidden under the balcony of the building where the woman he loves is held captive, is startled when she appears at the window and informs him that Chow Low is inside. Rendered desperate by this intelligence, the brave lad determines to act alone. Signalling his sweetheart to drop the rope ladder used as a fire escape over the balcony, he ascends and conceals himself just as Chow Low is ushered into the slave room by one of the keepers. Chow attempts to caress pretty San Tao, when the lover springs from his hiding place, and with a well-directed blow between the eyes, floors the astonished merchant.

Lee and San Tao make a dash for liberty, they descend the ladder in safety, only to be surrounded by a horde of Chow's aides who quickly seize the girl, but Lee fights his way through [illegible] pursued by Chow and his crowd. Lee eludes them once by a clever ruse, but they discover that they are on the wrong track, and [illegible] the Joss house door as his pursuers [illegible] the street. A pine vender seated near the door has noticed Lee's excited appearance and informs Chow of his quarry's hiding place. Our hero knowing the superstitious nature of his enemies, sees an opportunity to outwit them; he will change places with the Joss and at the right moment come to life.

The scene that follows is ludicrous in the extreme; a crowd of worshipers arive as Chow and his follows appear, and as all bow to the idol, their amazement may be realized as the mighty Joss steps from his pedestal and begins a grotesque dance.

The howling heathens flee for their lives, doughty Chow in the lead. Lee's messenger runs in; he too is prostrated with fear at the sight of a living Joss until Lee's well-known voice acquaints him with the deception. Telling Lee that help is below, and that his sweetheart is concealed in a neighboring restaurant, they at once join forces with the officers of the law, and a raid on the joint is determined upon.

They descend the stairs to find a slumming party enjoying the mysteries of Chinese cookery, but they do not find Chow and his crowd; they have mysteriously disappeared.

The quick-witted boy points out their possible means of escape; he discovers a crack in the floor which upon examination discloses a pair of steps leading to an underground room.

The minister and Lee descend while the officers place the crowd under arrest until the search is over.

The minister and Lee are horrified to find at the foot of the stairs an underground river and that Chow has eluded pursuit and taken the girl with him in a boat.

Lee frenzied with grief seizes one of Chow's servants, and wrapping the cooly's cue around his throat, chokes him into submission and forces him to disclose the outlet of this cunningly devised underground means of escape.

To drag their captive up to the street, secure a carriage and drive for the outlet is the next move in the game of hide and seek.

With a revolver placed to the cooly's temple, the carriage is rapidly driven to the outskirts of the city, a sewer opening is pointed out by the terrified cooly. Lee throws the cover off and descends just in time to drop on Chow's shoulders; a brief struggle and San Tao is passed up to the minister, followed by Lee.

The minister consoles the weeping girl by telling her that she and Lee must be married at once.

At the mission American clothes are provided for Lee and his prospective bride by the mission converts, and Lee is given the legal right to protect San Tao always. Length, 795 feet.

VITAGRAPH COMPANY

GRIN AND WIN; Or, Converted By a Billiken.—Our picture opens in the home of Mr. Sour Face. The family, consists of Mr. Sour Face and wife and a boy and girl, are just finishing breakfast. The youngsters start for school; the man and his wife have their customary spat, after which Sour Face leaves for his office. On his way he passes a billboard, where an artist is drawing a figure of Billiken. A crowd stands about laughing, but Sour Face, true to his name, refuses to smile and walks on, disgusted. At the office, Mr. Jolly enters, carrying a package containing a Billiken. The clerks gather about as he removes the paper and explains its virtues. They each, in turn, tickle Billiken's feet, and are convulsed with laughter. Sour Face enters, and at once the atmosphere changes. Jolly tries to interest him in Billiken, but without success; so leaves the figure on the desk and goes about his work. Sour Face cannot resist the spell, looks about, sees that no one is watching, tickles Billiken's feet, and smiles for the first time in years. The clerks, from their different desks, are watching the proceedings and laugh among themselves. Returning home, the new convert passes the billboard again; this time stops and gazes at the figure. Immediately the Billiken commences to laugh. Sour Face joining in, when Jolly comes along and tells his friend where to buy one of the figures. Sour Face enters the store, purchases a Billiken, and walks off, laughing, in spite of all efforts to look stern. On the way home he finds a pocketbook; good luck already. He reaches home, finding the rest of the family looking gloomy, as usual. He tries to cheer them, opens the package, shows Billiken and explains its virtues to his family. He finally persuades them to tickle the feet, and as each one does so they laugh heartily. Even the pictures on the wall change their sour expressions to laughter. As he retires, Sour Face gazes fondly at Billiken, then drops off to sleep. He dreams that he is Billiken and is being exhibited in the shop windows; then Billiken takes his place in the bed. He wakes up in the morning, finding the figure opposite the bed, and laughs heartily in the change of his disposition, due to the influences of Billiken. Length, 485 feet.

PLAIN MAME; Or, All that Glitters is Not Gold.—Outside the factory gate, Jim, a would-be fashion plate, is waiting for his sweetheart—Mame. She presently appears, joins her steady, and they proceed homeward. Jim has tickets for the theater, and when he asks her to accompany him she is delighted. At the theater that evening a number

is on as they enter and take their seats. The leading lady makes eyes at Jim, and he is at once fascinated, forgetting the girl beside him. He excuses himself for a moment, goes to the stage door, where he leaves a note, making an appointment for the next evening. The following day Jim is not at the gate, as has been his custom, and Mame is broken hearted. Tom, another young fellow, not so stylish as Jim, has long been an admirer of Mame, and, upon seeing her jilted in this manner, determines to urge his suit. He invites the girl to an East Side ball, and incidentally mentions that Jim will be there with the chorus girl. Mame determines to go, takes the money saved for her wedding outfit, hires a fancy ball gown and hat to match, has her hair dressed becomingly, and with Tom goes to the ball. Here she is easily the belle, and is besieged by all the men for a dance. Jim comes along with the chorus girl, is astounded at the change in his former sweetheart; compares Mame to his present escort, to the detriment of the latter. He is beside himself with rage as he sees Tom escorting Mame, goes to her, begs for forgiveness, and asks for a dance. Tom stands aside, anxiously waiting for her answer. Mame looks Jim over in silence. She has discovered his true worth, as well as the sterling qualities of Tom, takes the latter's arm and walks away. Length, 480 feet.

WHERE THERE'S A WILL, THERE'S A WAY.—Squire Hardacre, of Gloucester, has a son, Harold, studying in London. He receives news that his son is engaged to marry an actress—Letitia Langdon. The news is conveyed in a letter to his friend, Parson Johnson. The Squire is furious, writes a letter to Harold, telling him that he will cut him off with a shilling if he marries the actress; also that he will visit London himself. Harold receives the letter; shows it to Letitia. After thinking over its contents, she has a plan of campaign and sends Harold off o meet his father. The Squire arrives by coach; Harold receives him and pretends obedience. The old gentleman is taken off to Letitia's lodgings, where she bribes the servants not to answer his bell. She does so herself, and makes herself so useful to the old gentleman, attending to all his wants, that he determines that Harold shall marry her. Obtaining a promise from his son that he will not marry without his consent, he proceeds to press his son's suit with Letitia. She pretends coyness, but at last consents, and the Squire, by the help of a special license and his friend, the parson, sees them married and started off on their honeymoon, and it is only the next day that he learns to his dismay that the Letitia Brown whom his son had married at his instigation is the same person as Letitia Langdon, the actress, to whom he so violently objected. Length, 942 feet.

GREAT NORTHERN FILM CO.

NAT PINKERTON: Or, The Lost Child.—Sam Sander is a professional marriage swindler. We see him leaving his fiancee, the young and wealthy Miss Durban, and going to the wealthy widow, Mrs. Brown. He proposes to her and is accepted. Before he leaves his second fiancee her little son, Billy, passes them with his bicycle, just as Sam Sander and Miss Durban are intimately greeting each other.

As Sander sees that he is discovered, he goes to see a man named Fagin, who has before rendered him several services of an obscure nature, for which he pays him well. To get the unpleasant witness out of the way, some street urchins catch Billy in the street and take him to Fagin where he is detained.

When Sander in the evening pays a visit to Mrs. Brown, he finds her suffused with tears, because Billy has not yet come home. Sander promises to try and find the child. An hour later he comes back to Mrs. Brown, telling her that he has been unsuccessful. But now the unfortunate mother decides to go to the famous detective, Nat Pinkerton, and ask for his assistance. Fagin has noticed her going away, follows after, and sees her in the street speaking to Nat Pinkerton. He hurries home.

There stands Nat Pinkerton cool and quiet. Tommy swings his cudgel against Nat Pinkerton, but the detective stoops down quickly and catches hold of Tommy's leg, thus pulling him to the ground, while he with a blow of his whistle, calls the policemen to his assistance. In a minute they have handcuffs put on the criminal and the boy is released. Billy is at once brought back to his mother and Nat Pinkerton and his assistant now try to catch the leader. But when they arrive at Sam Sander's house, the criminal has disappeared. Nat Pinkerton succeeds in catching Sam Sander, just as he with revolver in hand tries to force Miss Durban to give up her money.

As the rascal sees that everything is lost, he attempts to shoot Nat Pinkerton, but the assistant takes hold of his arm and holds him firmly so that the shot has no effect.

Now, Nat Pinkerton's work is finished, and with some friendly words to the heartbroken Miss Durban he quietly leaves the room.

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INDEPENDENT FILMS.

Harstn & Company.

THE DONKEY THAT WAS NOT AN ASS. is a comedy subject by Raleigh & Roberts. The story opens by displaying before us a country road, upon which are traveling three men, supposed to be robbers. One of them discovers a peasant coming along the road with a donkey. They decide to rob him of the animal and hide in bushes and wait until he appears. He arrives in due time, and is robbed of his animal. The three men lead the donkey to a private house, which they rob, and hide their booty in the baskets which are placed on the donkey's back. They have some trouble leading the ass to their rendezvous, but they finally reach it, and remove the stolen goods from the baskets on the donkey's back. When the robbers are inside of the place the donkey runs home, and the owner of it is so pleased that he kisses her. He happens to look into one of the baskets on the donkey's back, and finds a sack containing money. He is overwhelmed with joy. In the meantime police officers arrive and take the owner of the donkey to the police station, apparently for putting them on a wild goose chase for the donkey, which had returned home. While he is in the police station the donkey arrives, pulls the bell cord, and immediately an officer responds. The donkey leads the officers to the robbers' rendezvous where they are arrested. Length, 561 feet.

THE DETECTIVES' RUSE.—A dramatic film by Hepwix. The film starts by showing us the exterior of a police station, and a peasant telling an officer of his troubles. The next scene shows us the robbers at work; they secure their booty and escape. Just as they are emerging from the house they encounter the proprietor, who having disguised himself as an old man, is seated in a wheeled chair. The old man asks the robbers to take him for a stroll, which they subsequently do. They in the meantime have their booty placed at the feet of the old man in his chair. While they are passing a cigar store, the old man requests them to go inside and purchase some cigars. They do so. They pass by a liquor store, and the old man requests them to go inside and get beer for themselves and bring out a glass for him. While they are doing this, the old man whistles for police, and two policemen appear; he instructs them what to do, and when the two robbers emerge with the beer they are arrested. Length, 300 feet.

THE CHAMBERMAID AND THE DWARF (Eclair Company).—Mr. Jack advertises for a chambermaid, and in response to the advertisement a pretty girl answers. She is employed at once. When she is in the pantry, the butler makes love to her, and in doing so, they turn over a table on which are many dishes, bowls, etc. She gets angry at this, and throws the butler out of the room. In the meantime a dwarf appears, and by his mysterious power places together all the broken crockery. She thanks him, and he disappears. We next see the girl bringing up tea for her employer, who subsequently makes love to her. While he is doing so, his wig flies off his head. She runs out of the room. His wig in due time returns on his head. We next see the girl out in the yard washing clothes; the butler is trying to make love to her she objects. The dwarf appears here again, gives the butler and her employer, who had just appeared, a beating, and then disappears. We next see them in the house. The maid is helping her employer put his coat on. He mysteriously disappears while she is doing so, and in his place the little dwarf appears. He executes some phenomenal tricks, and disappears. She is having too much trouble with her employer, butler and the dwarf so she decides to leave. Length, 377 feet.

EASTER BELLS (Lux).—This drama opens by showing us the exterior of a church, into which many are going. We next see father and son tolling the bell, which appears to be quite a task by the way they are struggling with it. Having finished their work they go to dinner. The son refuses to eat, and subsequently goes out. We next see him on his way to his "affinity." He meets her on the door step of her home and takes her to his home. He asks his father if he could marry. He is refused, and is also thrown out of the house. Several years have now elapsed, and we see the boy's father and mother seated at a table weeping. It is time for him to toll the bell, but he is too weak to do so. He falls asleep and dreams that angels appear and do his work; he also sees his son, with his wife and a little child along the roadside. He wakes up, and goes back and tells his wife of his dream. While he is doing so, they hear a knock at the door, and when his wife opens it, in walks his son, wife and their little child. The young man's mother takes the child, kisses it, and they are forgiven. Length, 575 feet.

SERVICE OF A FRIEND (Itala) tells the story of a soldier who leaves for the war and entrusts his wife to his friend for safe keeping. Returning unexpectedly he enters a cafe with his comrades and while they are having some refreshments he overhears his wife's voice in conversation with his false friend in an adjoining room. He surprises [illegible] a combat ensues.

COUNTESS VALLERIA OF ISSOGNE (Ambrosio).—A magnificent picture which tells the story of a countess imprisoned in a convent and rescued by a cavalier friend. In this picture is to be seen the most daring and picturesque photographic effects that have ever been seen in moving picture film.

ITALIAN CAVALRY RIDERS (Ambrosio).—This is the original and much talked of film of the remarkable evolutions of the crack cavalry riders of Italy. The thrilling scenes where the horses charge up and down almost perpendicular sliffs, throwing the riders over their heads, are so realistic that the audience is held spellbound.

MOTHER'S PROTECTION.—A little girl is ill-treated by her step-mother. When the father leaves home on a supposed trip everything appears to be peace in the family. As soon as he is gone the step-mother ill-treats the child and at last locks her in a room. The child opens the window and escapes. The first duty of the little girl is to visit the grave of her mother, where she sees a vision of her parent. In the meantime the step-mother goes to the postoffice, where she finds a letter from her lover, appointing a rendezvous. As the step-mother leaves the postoffice we see the little girl following her. The lady on her way tears the letter and drops the pieces on the road, while the child still following picks up the scraps of paper. Back in her locked room, the child pastes the letter together and hides same under the carpet. As the father returns, he questions his child and she shows him the letter. The ending is painful with the father in distress, the expulsion of the wife step-mother and the father taking his child to the cemetery to visit again the grave of the real mother.

MY MOTHER-IN-LAW IS TOO KIND-HEARTED.—A good comic of the Eclair Company which should amuse an audience. This is not the proverbial mother-in-law always finding fault with her son-in-law, but it is a too kind-hearted woman, who having secured a rich son-in-law wishes to cultivate her charitable dispositions by bringing in all the poor fellows she meets in the streets to the house of her very indulgent son-in-law. The first one is a poor little boy who as soon as he reaches the dining room, he does not want a chair but sits on the table and helps himself to every edible in sight. Then a worthless tramp is taken to the house, a homeless dog is also made a member of the family. Now the mother-in-law meets a cripple on his little wagon, she wants to make him comfortable, she helps him home but as she reaches home as her son-in-law and his wife are going to bed, she forces them to sleep on the floor, while she gives the bed to the cripple. The next day the dear mother-in-law finds a whole starving family composed of the father, mother and a lot of children. She brings them all to the house, but as this proves too much for the indulgent son-in-law, he expels every one, even his dear mother-in-law.

FARMER JONES GOES TO THE MARKET (Hepwix).—Farmer Jones and wife go to market. When Jones buys some chickens, some of them escape as the wife tries to put them in the wagon, but the greatest trouble is when Jones buys a little pig. They start home but they did not count on the mischievous boys who manage to release the pig and assist in numerous chases until the pig is captured. The film is very amusing and will please the young folks especially.

REMOVAL UNDER DIFFICULTIES (Lux).—A family has decided to move. Everything is working very nicely, everyone is busy packing and moving the furniture and even the movers seem to put some zeal in their work. But no one had discounted the orders of the working unions. As the movers are packing the furniture on the wagon, an order is received that a strike is in effect and the men are ordered out. The tenant decides that he will have to do his own moving and he calls for a wagon, but as he starts to load same some walking delegates appear and stop him. The tenant and his family are at a loss, but in waiting a better turn of affairs they keep their furniture on the sidewalk and enjoy a lunch in the open air. They cannot even eat in peace as the police object to the blocking of the sidewalk and the officers throw pell mell in the wagon tenants and furniture and take them to the station house.

RUNNING AFTER A HELMET.—A comic from the Eclair Company. Two French firemen on leave of absence are taking a walk. As they reach a certain house one of them decides to visit a cook friend. As the cook loads him with provisions, including wine, the fireman does not know how to take them down when he thinks of his helmet. Placing the edibles in his helmet, he lowers same by means of a rope to his waiting friend, but before the friend can reach for the provisions, the helmet strikes the head of a passerby. The gentleman is greatly offended; taking the helmet he runs upstairs to investigate. The cook manages to hide the fireman and when the gentleman appears she declares that she had no company and never helped lower the helmet, but the gentleman on going to the window finds the rope. The gentleman takes the helmet to his dining room and hides the same in a dresser. As the fireman does not dare to return to the barracks minus his helmet, helped by his friend he reaches the window of the dining room and he succeeds to locate the helmet, but before he can reach same he is scared away and has just time to make good his escape. The gentleman not knowing what to do with the helmet decides to send same to the fire department and calling a servant he places the helmet in a basket and sends her on her errand. While on her way she meets the two firemen, but they fail to secure the helmet. As the girl deposits the helmet on the desk of the fire officer, the officer sends for one of the firemen, but as he has his helmet he is declared innocent. When the second fireman appears, minus his helmet, the officer goes for him but while the officer writes a few lines, the servant, having remorse of conscience, quickly places the helmet on the head of the fireman and when the officer gazes at him he cannot find him guilty.

THE DRAGOONS UNDER LOUIS XIV (Eclair).—The dragoons are in service in the village after an expedition in the Cevennes. One of the dragoons, an habitual drunkard, is quartered at the house of a young flower girl, who is living with her father, in an isolated house. The young girl is beautiful. The dragoon forces her to serve him a drink. The girl repulses the drunkard. The soldiers depart, leaving their comrade fighting with the girl. The girl, who is defended by her father, locks herself in her room. The dragoon consoles himself in exploring the place and, finding a bowl, he drinks and falls to the ground as dead.

The officer, who needs the services of the dragoon, sends some of his comrades to look for him. The messenger finds him inanimated; he calls for the other soldiers. No doubt that the girl gave poison to the dragoon to get rid of him. She is taken before the officer. She is tried at once, convicted of murder and, as an example, the judges sentence her to be burned at the stake.

The young girl is taken from the prison to the public execution place. The stake is ready, the young girl is fastened to it, the executioners paying no attention to the cries of the girl and to the supplications of her father. The torch is applied.

In the meantime, the drunkard, forgotten in the house, slowly comes back to his senses. He gets up, and half stumbling, he walks out. The clamors he hears guide him to the public place. He runs and sees his supposed murderess fastened to the stake. Luckily the fire has not yet done its work and the dragoon can prove what a terrible mistake the officer is making. The young girl is quickly released from the stake and falls in the arms of her father, while the dragoons are sadly impressed by their blunder.

CENTAUR FILM COMPANY.

THE COWBOY'S SWEETHEART.—For their first offering to the moving picture public the Centaur Company have wisely chosen a subject which, while being easily understood by the people, is also likely to be generally popular. In this they show great wisdom, for, as recent experience has demonstrated, it is an easy thing to produce pictures which, while full of highly technical and dramatic qualities, are yet above the heads of those who look at them. In other words, they lack the power of attracting and holding popular attention. The theme of this film is, after all, a simple one. It shows how course of true love between the cowboy and his sweetheart does not run smoothly. Villainy interposes, the usual obstacle, and for a time it looks as if the lovers were to be eternally parted, especially at the crucial moment of the play, when the villainousous outlaws secure and bind the hero and suspend him in a treacherous quicksand in which he is soon in process of being engulfed. But now the heroine appears and hangs onto the rope and so prevents her lover from being drawn under the sand. From this perilous position he is rescued by the loyal cowboys, and finally the lovers are united outside the door of the humble cabin, which is the scene of the opening of the little drama. The story, of which we have given the main theme, is full of incident, movement and action. In these respects, if the Centaur Company continue as they have commenced, they will deserve well of moving picture patrons, who, above all things, need, as has been pointed out recently in these pages, action, action, action all the time. The picturesque side of cowboy life in the field is shown, and there are many exciting pursuits, contests, adventures, both on horseback and a-foot, so that the picture has considerable variety of effect. The whole film is, in fact, crowded with incidents which spring naturally one from the other, another respect in which the Centaur Company show great dramatic acumen. It is too often the case that in a moving picture film an incident is, as it were, dragged in by the "head and ears."

The indoor and outdoor scenes have been well chosen. The costumes fit the piece, the actors have been well rehearsed in their movements, both on horseback and on foot, and the result is a very effective bit of cowboy life and adventure such as we think will be well received wherever it is shown.

Photographically regarded the picture must be given high praise. The Centaur Company seem determined to arrive at the best results in this important respect. Its length is 870 feet and it is to be released on May 8.

HARSTN & CO.

Removal Under Difficulties (Lux).....400 ft.
Service of a Friend (Itala).....564 ft.
Running After a Helmet (Eclair).....459 ft.
When Other Lips (Warwick).....410 ft.
Farmer Jones Goes to Market (Hepwix).....375 ft.
Mother-in-Law Is Too Kind-hearted) (Eclair).427 ft.
Dragoons Under Louis XV.....673 ft.
The Fickle Husband (Hepwix).....
A Mother's Protection (Lux).....561 ft.
Countess Valleria of Issogne (Ambrosio)....679 ft.
Italian Cavalry Riders (Ambrosio).....786 ft.
The Donkey That Was Not an Ass (Comedy).561 ft.
The Detective's Ruse (Comedy).....300 ft.
The Chambermaid and the Dwarf (Comedy)..377 ft.
Easter Bells (Dramatic).....575 ft.
Runaway Kids .....475 ft.
Bailiff Makes a Seizure.....433 ft.
A Marvelous Ointment .....466 ft.
The Cabin Boy's Dog.....453 ft.
A Jilted Woman's Revenge.....580 ft.
The Stolen Legacy .....676 ft.
It Was a Beautiful Dream.....607 ft.
Master and Servant .....863 ft.
The Regimental Barber .....374 ft.
The Dog Came Back .....300 ft.
Foolshead Looks for a Duel.....463 ft.
Robin Hood and His Merry Men.....

CHICAGO FILM EXCHANGE.

The Deserter (Comic).....425 ft.
The Villain's Wooing (H. Drama).....750 ft.
Professor's Anti-Gravitation (Comic).....350 ft.
Thief at the Casino (Drama).....600 ft.
Married Under Difficulties .....475 ft.
The Stolen Bridle .....125 ft.
A Heartless Mother .....450 ft.
A Free Pardon .....625 ft.
Father's Lesson (Pathetic) .....500 ft.
A Lover's Quarrel (Dramatic).....375 ft.
Cabby's Sweetheart (Dramatic).....300 ft.
The Unlucky Thief (Comic).....250 ft.
The Artful Lovers .....300 ft.
The Rival Cyclists .....350 ft.

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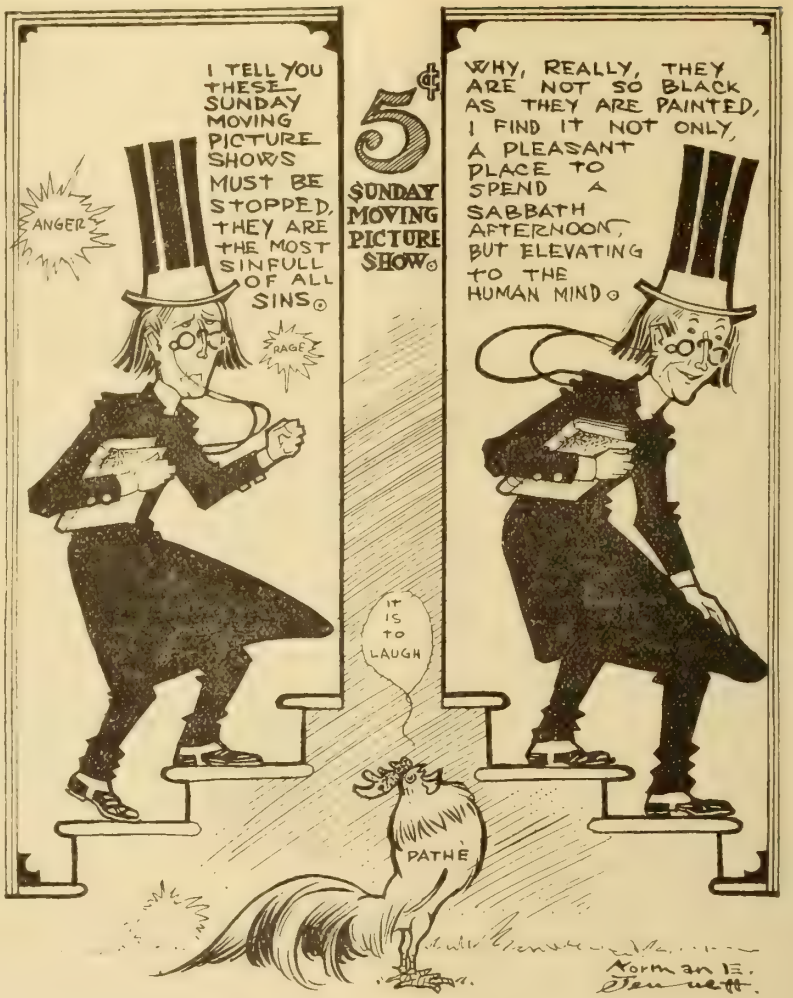
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April 1—A Drunkard's Reformation.....983 ft.
April 5—The Road to the Heart (Dramatic).....618 ft
April 5—Trying to Get Arrested (Comedy).....344 ft.
April 8—A Rude Hostess (Comedy).....439 ft
April 8—Schneider's Anti-Noise Crusade (Comedy)..556 ft.
April 12—The Winning Coat (Dramatic).....767 ft.
April 12—A Sound Sleeper (Comedy).....214 ft.
April 15—Confidence (Dramatic).....973 ft.
April 19—Lady Helen's Escapade (Dramatic).....765 ft.
April 19—A Troublesome Satchel (Comedy).....212 ft.
April 22—The Drive For a Life (Dramatic).....940 ft.
April 26—Lucky Jim (Dramatic).....502 ft.
April 26—Twin Brothers (Comic).....437 ft.
April 29—'Tis an Ill Wind That Blows No Good (D.).876 ft.
May 3—The Eavesdropper (Dramatic).....644 ft.
May 3—The Suicide Club (Comedy).....318 ft.
May 6—The Note in the Shoe (Dramatic).....711 ft.
May 6—One Busy Hour (Comedy).....279 ft.

EDISON MANUFACTURING COMPANY.

April 2—On the Western Frontier (Dramatic)....900 ft.
April 6—Father's First Half Holiday.....700 ft.
April 6—Unappreciated Genius.....200 ft.
April 9—A Cup of Tea and She.....900 ft.
April 6—Father's First Half-Holiday (Comedy)....700 ft
April 6—Unappreciated Genius (Dramatic).....200 ft.
April 9—A Cup of Tea and She (Dramatic).....900 ft
April 13—The Interrupted Joy Ride (Comedy).....500 ft.
April 13—The Other Fellow; Or A Fight for Love (Comedy).....475 ft.
April 16—In the Days of Witchcraft (Dramatic)....1000 ft.
April 20—The Wood-Chopper's Child (Dramatic)....900 ft.
April 23—Who's Who (Dramatic).....900 ft.
April 27—The Little Shepherd of Tumbling Run (D.)930 ft.
April 27—Uncle Tom Wins (Dramatic).....600 ft.
April 30 An Unsuccessful Substitution (Comedy)...300 ft.

ESSANAY FILM MANUFACTURING COMPANY.

April 7—A Tale of the West.....1000 ft.
April 14—The Rubes and the Bunco Men (Comedy)..430 ft.
April 14—The Chaperone (Comedy).....550 ft.
April 21—A Pair of Garters (Comedy).....250 ft.
April 21—One Touch of Nature (Dramatic).....725 ft.
April 28—Old Heidelberg (Dramatic).....1000 ft.
May 5—A Mexican's Gratitude (Dramatic).....1000 ft.

GAUMONT.

George Kleine.

April 3—Uncle's Palm Tree (Comedy).....406 ft.
April 3—Benares (Educational).....456 ft.
April 6—Prodigal Daughter (Drama).....688 ft.
April 6—The Riviera (Scenic).....297 ft.
April 10—The Tramp at the Masquerade (Comedy)..589 ft.
April 10—He Advertised for His Dog (Comedy).....354 ft.
April 13—Charlie Forced to Find a Job (Comedy)..539 ft.
April 13—In the Lime Light (Comedy).....589 ft.
April 14—Under Suspicion (Dramatic).....589 ft.
April 14—Policeman in Action (Comedy).....367 ft.
April 20—The Poet's Vision (Dramatic).....356 ft.
April 20—Too Much Advice (Comedy).....638 ft.
April 21—Sentenced to Death (Dramatic).....466 ft.
April 21—Magic Eggs (Magic).....384 ft.
April 27—The Automatic Monkey (Comedy).....324 ft.
April 27—How They Propose (Comedy).....292 ft.
April 27—Before and After (Comedy).....357 ft.
April 28—An Unwritten Letter (Dramatic).....1060 ft.
May 1—Two Ladies and a Beggar (Comedy).....690 ft.
May 1—Dream Spectres (Dramatic).....292 ft.
May 8—New Pain Killer (Comedy).....370 ft.
May 8—Four-Footed Hawkshaw (Dramatic).....590 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 7—Fuss and Feathers (Comedy).....605 ft.
May 7—The Doctored Dinner Pail.....305 ft.

URBAN-ECLIPSE.

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April 7—On the Brink of the Precipice (Dramatic)..562 ft.
April 7—Inviting His Boss for Dinner (Comedy)....394 ft
April 17—A Plot Foiled (Dramatic).....354 ft.
April 17—A Bachelor's Persistence (Comedy).....555 ft.
April 24—The Squire and the Noble Lord (Dramatic).436 ft.
April 24—Found on the Rocks (Dramatic).....549 ft.
May 5—Forgotten (Dramatic).....490 ft.
May 5—The Peddler's Reward (Dramatic).....463 ft.

KALEM COMPANY.

April 2—The Fire Fiends' Dream.....940 ft.
April 9—Yellowstone National Park (Scenic).....800 ft
April 16—The Orange Grower's Daughter.....860 ft
April 23—Northern Schoolmaster.....865 ft.
April 30—Artist and the Girl.....860 ft.
May 7—Love's Triumphs (Dramatic).....975 ft

S. LUBIN.

April 1—The Guarding Angel (Semi-Dramatic)....750 ft
April 12—The Curse of Gold (Dramatic).....740 ft.
April 15—Queen of the Ranch.....585 ft.
April 19—The Mandarin Box.....330 ft.
April 22—A School of Love Making.....370 ft.
April 22—A Fatal Infatuation.....445 ft.
April 26—Why the Mail Was Late (Dramatic).....610 ft.
April 26—Investigations of an Idiot (Comedy).....295 ft.
April 29—Boys Will Be Boys (Comedy).....595 ft.
April 29—The House of Terror (Comedy).....230 ft.

PATHE FRERES.

April 2—Larry, the Limit for Deviltry (Comedy)...253 ft.
April 2—Old Aunt Hanna's Cat (Comedy).....276 ft.
April 2—Beware of Evil Companions (Dramatic)...407 ft.
April 3—Every Lass a Queen (Comedy).....466 ft.
April 3—The Martins Leave Home for a Week (C.).420 ft.
April 5—Vercingetorix—Gaul's Hero (Dramatic)....639 ft.
April 5—The Schoolboy's Revenge (Comedy).....335 ft.
April 7—The Kiss of Judas (Dramatic).....676 ft.
April 9—Contemptible Theft (Comedy).....518 ft.
April 9—Moscow Clad in Snow (Scenic).....459 ft.
April 10—Theodore Yearns to Be a Tough (Dramatic).472 ft
April 10—Ponto Runs Away with the Milk Cart (C.).253 ft.
April 10—Clarence and His Cigarette (Comedy).....266 ft.
April 12—Moonstruck (Scenic).....721 ft.
April 12—Pranks of a Mischievous Kid (Comedy)..239 ft.
April 14—Oliver Cromwell (Dramatic).....804 ft.
April 16—The General's Fiancee (Dramatic).....430 ft.
April 16—The Teamster's Daughter (Dramatic).....328 ft.
April 16—We're Backing Up (Comedy).....246 ft.
April 17—Jack's Successful Bluff (Comedy).....600 ft.
April 17—A War Time Tale (Dramatic).....308 ft.
April 19—The Legend of the Forget-Me-Not (Dramatic).....541 ft.
April 19—Paul Has Decided to Marry (Comedy).....417 ft.
April 21—A Pair of White Gloves (Dramatic).....1012 ft.
April 23—There's No Fool Like an Old Food (Comedy).....804 ft.
April 24—Martyrdom of Louis XVII. (Dramatic)....656 ft.
April 24—Hungary (Scenic).....325 ft.
April 26—The Gold Prospectors (Dramatic).....557 ft.
April 26—The Clever Reporter (Dramatic).....361 ft.
April 28—The Fairy's Presents (Scenic).....328 ft.
April 28—Love-Sick Barber (Comedy).....292 ft.
April 28—The Suspicious Fencing Master (Dram.)..328 ft.
April 30—Wilbur Wright's Aeroplane (Scenic).....800 ft.
April 30—Playing Patience (Scenic).....230 ft.
May 1—The Bohemian Girl (Dramatic).....436 ft.
May 1—Hunting the Hippopotamus (Scenic).....492 ft.
May 3—Your Turn, Marquis.....377 ft.
May 3—Between Love and Honor.....544 ft.
May 5—Zou-Zou, the Lucky Dog.....761 ft.
May 5—Thanksgiving Turkey.....279 ft.
May 7—Haunted by the Cops.....407 ft.
May 7—Instantaneous Nerve Powder.....282 ft.
May 7—A Chinese Wedding.....289 ft.
May 8—The Way to Happiness.....476 ft.
May 8—Eddie Is a Real Live One.....502 ft.

SELIG POLYSCOPE COMPANY.

April 1—The Settlement Workers.....1000 ft.
April 8—Brother Against Brother (Dramatic).....985 ft.
April 15—Love Under Spanish Skies (Dramatic)....1000 ft.
April 22—A Fighting Chance (Dramatic).....689 ft.
April 29—Mephisto and the Maiden (Dramatic)....900 ft.
May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.

VITAGRAPH COMPANY.

April 3—The Shepherd's Daughter (Dramatic).....675 ft.
April 3—An Auto Maniac (Comedy).....295 ft.
April 6—The Life Drama of Napoleon Bonaparte and Empress Josephine of France .....875 ft.
April 10—Napoleon; The Man of Destiny (Dramatic).990 ft.
April 13—Tax on Bachelors (Comedy).....305 ft.
April 13—A Marriage of Convenience (Dramatic)....650 ft.
April 17—Student Days (Comedy).....455 ft.
April 17—Forgiven (Dramatic).....520 ft.
April 20—Outcast Heroine.....550 ft.
April 20—The Dynamite Waistcoat.....365 ft.
April 24—The Lost Sheep.....595 ft.
April 24—A Faithful Fool.....315 ft.
April 27—His First Girl (Dramatic).....745 ft.
April 27—A Belated Meal (Comedy).....240 ft.
May 1—The Sculptor's Love (Dramatic).....465 ft.
May 1—The Marathon Craze (Comedy).....440 ft.
May 4—Grin and Win (Comedy).....485 ft.
May 4—Plain Name; or, All That Glitters Is Not Gold (Dramatic).....480 ft.
May 8—Where There's a Will, There's a Way (D).942 ft.

FILM IMPORT.

May 1—Misplaced Confidence (Powhatan).....
April 27—The Bandits (Itala).....635 ft.
April 27—Earthenware Industry (Itala).....286 ft.

GREAT NORTHERN.

April 14—A Sailor's Life.....574 ft.
April 14—Canals of Copenhagen.....295 ft.
April 16—The Magic Purse (Comedy).....580 ft.
April 16—Bangkok (Scenic).....250 ft.
April 21—The Artist's Dream (Dramatic).....360 ft.
April 21—A Walk Through the Zoo (Scenic).....490 ft.
April 24—The Viking's Love (Dramatic).....607 ft.
April 24—Modern Egypt.....340 ft.
April 28—Nat Pinkerton II.....810 ft.
May 1—Winter Sports, Etc., at Stockholm, Sweden, 1909 (Scenic).....459 ft.
May 1—Siamese Actors and Actresses Play a Siamese Drama (Dramatic).....328 ft.
May 5—Hard Working Elephants (Scenic).....492 ft.
May 5—Boxing Match (Scenic).....354 ft.

MANEYGRAPH FILM COMPANY.

April 21—The Short Circuit House (Comedy).....545 ft.
April 21—Miller's Dream (Comedy).....300 ft.
April 28—Chauncey Proves a Champion (Dramatic).850 ft.
May 5—Papa Did It (Comedy).....600 ft.
May 12—Roosevelt in Africa (Comedy).....900 ft.

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Sunbonnet Sue.
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I Love You for Yourself Alone.
My Old Lady.
When You Know That the Girl Loves You.
I'm Going to Tell on You.
Would You Like to Take a Walk with Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will Be Too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.
As In Days of Old, Dear Heart.
If You Must Love Someone Won't You Please Love Me?
I Don't Want Another Sister.
In the Sweet Blossom Time.
Nobody Knows Where John Brown Went.
Somewhere—Sometime—Someone.
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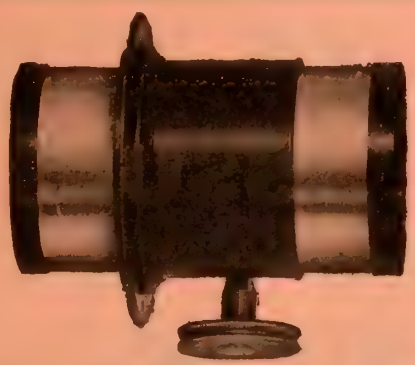

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The above paragraph appeared in the Moving Picture World on page 361, issue of March 27, 1909, under the caption of "Observations by Our Man About Town," and is the cause of our publishing the above offer. This paragraph was probably published with a view of ridiculing the INDEPENDENT movement and INDEPENDENT exchange. As this article has appeared, we wish to say, as America's Largest Film Exchange, either TRUST or INDEPENDENT, that the facts published are, in the main, true. There are many small wild-cat exchanges representing themselves as being Independent which are really the back door of some TRUST film exchange who are endeavoring to make their "junk" film earn them something.

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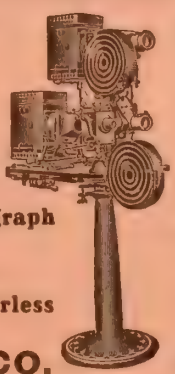

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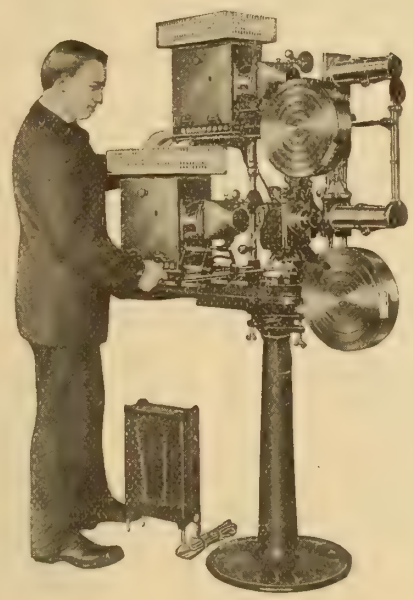

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A False Accusation

A Story of Paternal Devotion

A destitute actor is engaged to entertain at a fashionable gathering. At dinner the host displays a valuable diamond which in being passed among the guests is mislaid. The actor meanwhile has unnoticed taken food from the table, put it in his pocket for his sick child at home. When the stone is missed all save the actor agreed to be searched. Officers are called, but in his pockets they find only the food. At the same time the diamond is discovered under a napkin. Apologies are in order, the host realizing that poverty alone prompted such an act, generously provides for the man and his sick child. Length 625 feet.

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50 Reels	$20.00 each	10 Reels	$10.00 each

800 feet film, never used.

1 Edison machine, fire shutter $100.00 | 1 Edison machine, 2 pin $75.00
1 Edison machine, 1 pin $75.00

I will buy films and machines.

CRESCENT AMUSEMENT COMPANY, 30 East 23rd Street New York

MOTION PICTURE MEN

Keep in Touch with Selig

BIG SURPRISE COMING

WATCH FOR HIS RELEASE MAY 20

This one will pack houses all over the globe. Won't give you title today. Get on our mailing list and keep posted.

THE SELIG POLYSCOPE CO., 45-47-49 E. Randolph Street, Chicago, Ill., U. S. A.

Kalem Films

UNEXCELLED IN PHOTOGRAPHY

Issue of May 14, 1909

A STORY OF LOVE AMONG THE SAW MILLS OF FLORIDA

LENGTH, 870 FEET

"GOOD FOR EVIL" is another heart interest melodrama, fully up to all of our high requirements in photography and action. The big feature is a rescue-from-drowning scene which is the very acme of realism.

The reason we keep talking about our lectures is because we know that every Nickelodeon Manager will want them, and some one may not be on our mailing list. If you are the man, drop us a postal.

KALEM CO., Inc.
EASTMAN KODAK BLDG.
235-239 E. 23d St., New York City

OELSCHLAEGER BROS.
110 East 23d Street, New York
Importers of OPTICAL GOODS
Condensing Lenses
Objectives for Projection Lanterns
Tubes & Jackets for Moving Picture Machines.
Supplied to the Trade Only. Write for prices

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED MAY 10, 1909

JONES AND THE LADY BOOK AGENT

You may rest assured that our genial friend Edward Everett Jones gets into trouble again. This time it looked serious, but as usual he wriggles out. He is visited at his office by a lady book agent and on account of the reception given her she plans vengeance by putting her old pair of corsets in a box containing gloves, which Jones has bought for his wife. There are things doing in the Jones family, until a penitential letter is received from the book agent which explains everything. Length, 585 feet.

THE FRENCH DUEL

This is a very funny high class burlesque, and different from anything ever before attempted. It shows a party of Frenchmen at a club and one resents the putting of an olive in his cocktail. They meet on the field of honor, where a duel to the death is imminent. They are attended by a corps of trained nurses and undertakers, who are not called into service as it is a bloodless though funny contest. Length, 407 feet.

RELEASED MAY 13, 1909

A BABY'S SHOE

Beautiful life story of a long separated brother and sister.

This is unquestionably the most beautiful motion picture story ever portrayed, dealing as it does with a subject of the most profound nature. The atmosphere is that of sanctity and there is not a harsh or discordant note in its entire length. Beautifully yet consistently staged, convincingly acted, and handled with a delicacy seldom if ever equalled in picture productions it becomes the very acme of art. This is emphasized by superb photography. The story tells of a widowed mother of two children, a boy and baby girl who is forced by poverty to leave the baby on the doorsteps of a wealthy banker. The poor woman takes off one of the baby's shoes before leaving it, and returning home dies clutching the tiny memento in her hand. The parish priest takes the boy as well as the little shoe. Fifteen years later the girl grown into womanhood imagines the banker and his wife her parents, while the boy is preparing for Holy Order, both ignorant of each other's existence. A runaway in the park is stopped by the boy and a friendship of the girl, who was the victim of the runaway, and her rescuer, ripens into love. They are about to be married when the revelation is made, through the little shoe, they are brother and sister. The girl becomes a nun, while the boy becomes a priest, finding "The Peace that passest all understanding." Length, 999 feet.

Release days of Biograph Subjects—MONDAY and THURSDAY

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AMERICAN MUTOSCOPE and BIOGRAPH COMPANY
11 E. 14th STREET, NEW YORK CITY

GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"AN UNEVEN KEEL"

Drama. Approximate Length, 703 Feet.

RELEASE, TUESDAY, MAY 11, 1909.

Mother and daughter hurry to the dock to greet the father on his return from a long voyage. Many shouts of joy and greeting are heard on all about but the father does not appear.

They enter the boat and the captain breaks to them the news of the father's death at sea. Without money they are in great despair.

Donning the father's clothes the young girl endeavors to secure the position of cabin boy. She is successful and secures part of the pay before starting. She hurries home to her mother with the money, keeping a trifle to pay for a round of drinks out of courtesy to the sailor aiding her to secure the position. Her sex is unknown and all are having a good time, in fact, too good a time, when the police interfere and the cabin boy is injured in the scramble to evade the law. His companion carries him home, and there the removal of the cap discloses his long hair, while the mother's exclamation of fear for her daughter makes known the girl's identity, to the embarrassment of the new friends.

The sailor becomes a steady caller and the two are soon united in marriage and thereafter the mother makes her home with them.

"THE CYCLONE SNEEZER"

Comedy. Approximate Length, 197 feet.

RELEASE, TUESDAY, MAY 11, 1909.

This series of views presents the dire results of a severe cold in the head.

The gentleman afflicted is forced to sneeze so hard as to render the effect of a miniature cyclone. A servant is blown over, the janitor in the hallway turns a somersault, guests at the dinner table are dispersed, a lady dancer loses her equilibrium and to cap the climax, his sneezing becomes so energetic that the lights are extinguished and all hasten pell-mell out of the room. The unfortunate fellow hurries home to secure relief and en route experiences a few more violent attacks.

Innocent and exceedingly amusing incidents prevail throughout the subject. Excellent photographic detail.

"THE ACTOR'S MOTHER"

Drama. Approximate Length, 743 Feet.

RELEASE, SATURDAY, MAY 15, 1909.

In a little hamlet situated on the sea coast is the hut of an aged woman and her son. An existence is barely maintained by the old lady's mending nets. The son is led astray by evil companions and takes a fancy to the stage. He concludes to join a company passing through the village and makes his departure at night taking with him what little money his mother has.

The next day the landlord calls for his rent and when the old lady goes to the cupboard she finds she has been robbed, but the landlord does not believe her and puts her out of the house. No other recourse at hand she is forced to beg for food and shelter. She wonder from town to town and at a metropolitan city she approaches the casino to beg when a picture on a large billboard attracts her attention, and acquaints her with the fact that her wayward son has attained fame in the theatrical field.

Numerous times she meets her son and endeavors to speak to him but each time she is trembling with emotion and unable to speak.

Finally she assumes courage and attempts to speak to him as he stops to light a cigarette but he pushes her aside and she falls over. He then stops and looking at the old lady he sees her hold a photo that he recognizes as his own. Stooping over her prostrate form he gazes into his mother's careworn features and remorse overcomes him. He humbly begs forgiveness for the wrong done her, receives her pardon and kisses her before she dies from the shock of their long deferred meeting.

"FREE CHAMPAGNE"

RELEASE, SATURDAY, MAY 15, 1909.

Comedy. Approximate Length, 143 Feet.

Wandering Willie turns joker and is having the laugh on everybody when the table turns and poor Willie gets a trouncing and a bath.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"A TIMELY APPARITION"

Drama. Approximate Length, 601 Feet.

RELEASE, WEDNESDAY, MAY 12, 1909.

An historic subject of intense interest. An old Gallic chief on the point of death wishes to see his daughter happily married before he dies.

The young girl is invited to choose from a number of admirers and in turn refuses a bard and a druid, accepting a young warrior.

Both the rejected suitors swear vengeance and after the death of the chief the druid announces that the gods have communicated to him the fact that the old chief will not rest in peace unless his daughter is burned over on his funeral pile.

The girl is tied to the stake and about to be burned when her husband rescues her to the horror of the worshippers gathered who deem the act one of flagrant sacrilege.

The angry mob pursues the fleeing pair over the jagged cliffs and are about to overtake them when the apparition of the old chief interposes and extends a hand over the druid and the bard who drop dead.

It then makes clear to the people the plot of the two conspirators and they lustily cheer the young couple whereupon the apparition vanishes.

"WILBUR WRIGHT AND HIS MAJESTY KING EDWARD VII."

RELEASE, WEDNESDAY, MAY 12, 1909.

Topical. Approximate Length, 166 Feet.

This series is taken at Pau, France, and shows Wilbur Wright's aeroplane performing in the presence of His Majesty, King Edward VII., and a large number of officials. The royal group is plainly visible and the background is formed by a splendid panorama of the Pyrenean mountains.

"BAMBOO POLE EQUILIBRIST"

RELEASE, WEDNESDAY, MAY 12, 1909.

Sporting. Approximate Length, 106 Feet.

A delightful deviation from the usual performances of this kind is found in the marvelous feats of muscular strength and agaility displayed by the natives of India.

George Kleine

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. 19 East 21st Street, New York

Moving Picture World

With which is Incorporated

The Exhibit.

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The World Photographic Publishing Company,
125 East 23d Street (Beach Building), New York.

Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.
Transient rates $2 per inch 2½ inch col. $3. per inch 3½ in. col.

G. P. VON HARLEMAN, Western Representative.
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Entered at the General Post Office in New York City as Second Class Matter.

Vol. 4 MAY 8 No. 19

Editorial.

Certain of the manufacturers have pointed out to us that there is a sharp line of distinction to be drawn between the Motion Picture Patents Company and the Associated manufacturers. The company exists as a patent holding concern on the one hand, whilst the manufacturers are merely individual licensees of that company. They do not hold stock in the Patents Company, they have no voice in its management, and their license agreement only exists for one year, being terminable at the expiration of that period.

* * *

Consequently it will be seen that some confusion has arisen in the public mind as to the exact position of the various interests. Of course the common impression is that the manufacturers are banded together for the purpose of exploiting a trust, whereas such is not the case. All the manufacturers are waiting for, we understand, is that their recognition of the Motion Picture Patents Company should be publicly vindicated. The effect of this would be that the Associated manufacturers would be in a position to double their output, so that they would reap some direct advantage from their affiliation with the Motion Picture Patents Company. At present the only advantage they have received is the privilege of contributing to the company's coffers. They not unreasonably demand something in return for this.

* * *

Moreover, while approving of the "uplift" policy of which so much has been made by those responsible for it, certain manufacturers also complain that so far they have not reaped any advantage therefrom. Of course it may be urged that this is somewhat early for complaints to be made, but it is indicative of dissatisfaction with the course of events. The progress of the threatened suits will be watched with interest. It seems clear, however, that the output of the Associated manufacturers could be materially increased, and that they are only waiting a suitable opportunity for it to be done.

About Ourselves.

Our contemporary, the Dramatic Mirror, is featuring an addition to its staff, who, over the signature of "The Spectator," is treating of film subjects. Half of his space in the current issue of the Mirror is devoted to a criticism of our recent editorial headed "Quality." The Mirror man claims for his paper a year's priority in having pointed out the need of improvement in the quality of films. Piffle! Exactly two years ago, namely, on May 11, 1907, we drew attention to the depression of "the moving picture business which would surely follow if misguided manufacturers and dealers persisted in issuing subjects bordering on the sensational and immoral." No single number of The Moving Picture World has since been issued which has not had for its object the technical and dramatic improvement of moving picture films. "Spectator's" claim for the Mirror's priority therefore falls to the ground. Moreover The Moving Picture World has the services of dramatic critics with as much experience as any of the critics employed by our Forty-second street contemporary. At all points of the game, therefore, we deny either the right or the ability of our contemporary to call us down. The remainder of "Spectator's" article demonstrates his facility in writing journalistic platitudes, but we search in vain for some evidence that he knows anything about the technicalities of film making. The New York Dramatic Mirror is an old and well-esteemed theatrical paper, with which we are sorry to have to break a lance. Its dramatic criticisms of films are helpful, but the sooner it gives up the hopeless task of posing as an authority on the entire subject, the better, we think, it will be for its reputation for common sense. The interests of moving pictures in the press can only be adequately defended by a combination of practical, technical and critical qualifications, such as The Moving Picture World alone enjoys. Esteemed contemporaries, please note.

In the history of modern amusements no fact is more startling than the growth in popular esteem of the moving picture. Its popularity is due to the fact that the public mind has been educated up to reject mediocrity, incompetency and sheer incapacity on the dramatic and vaudeville stages. People, indeed, prefer the high class "mechanical" act to the senseless puerilities of untrained "actors" and "actresses." The establishment of a moving picture press was, therefore, the logical outcome of events. What followed? The theatrical papers, without exception, for a long time absolutely ignored the moving picture as a factor in the entertainment situation. They devoted no space to it, although they cheerfully accepted the advertisements of the manufacturers. Nowadays, however, they clamor to patronize that industry which they formerly ignored, and reap kudos and profit thereby. Whatever gains they make in this direction can be directly traced to the initiative of The Moving Picture World. This fact admits of no dispute. We repeat that it was not until The Moving Picture World drew attention to the enormous entertainment possibilities of the moving picture that the theatrical papers woke up to the fertility of the new field that had been prepared absolutely without their help, encouragement, support or knowledge. Now that they are reaping where others have sown, we take leave to doubt whether the combined patronage of all the theatrical papers of the United States is worth a red cent to the moving picture industry, wholly or in part. How about it, Mr. "Spectator?"

Owing to pressure on our space, we are compelled to hold over several feature articles, including the installment of Mr. Richardson's "Plain Talks to Operators and Managers." A double chapter will be given next week.

About Anniversaries.

A moving picture publication, in celebrating its first anniversary, says that it was formed to succeed The Moving Picture World. If it was, let us see how well it has succeeded in its self-imposed mission. Turning back to The Moving Picture World of May 2, 1908, the date when our "successor" seceded and when the World drew a deep breath of relief and really began to live, we find that our issue of that date consisted of a total of 24 pages, 9 of which were advertisements. Our issue of May 1, 1909, consisted of 40 pages, 20 of which were advertisements. This represents a total space increase of 66 per cent., and in advertising patronage an increase of about 75 per cent. Our subscription list has increased in proportion, until there is not an exhibitor of moving pictures or a concern engaged in their manufacture or distribution which does not look for the World every week, and if it happens to be a day late we are swamped with letters to hurry it along as they cannot do without it. In plain language, The Moving Picture World has more than doubled in value and public esteem since our "successor's" secession. Any comment of ours would spoil the irresistible cogency of these facts and the conclusions to be drawn therefrom.

The Question of Prices.

The development of the situation in the moving picture field has led to the expression of a serious fear in many quarters. That fear apprehends nothing more nor less than a war of prices. It is felt that this is the almost inevitable outcome of the division of the moving picture field into two opposing forces. And some of the smaller Independent manufacturers, as well as several exchange men, have expressed to us their regret that such a state of things should be likely to happen.

But we do not think it will. We have been in consultation with leading men on both the Associated side and the Independent side. Men of sound judgment and common sense business principles. They not only agree that the price cutting of films would be a disastrous element to be admitted into the business, but they are determined that it shall not. Moreover, there appears to be every prospect of an agreement being reached all round to maintain prices. So that the battle to be fought is one that we ourselves were the first to outline; namely, the battle of quality.

This is a contest in which, of course, no well respecting business man need fear to enter. We think this general disposition to keep up prices to a profitable level will be generally welcomed and we are glad to have this opportunity of making this announcement. Certainly at the first indication of price cutting from any source whatsoever, the most drastic steps should be taken to prevent the spread of the malady. In our opinion all the signs point to a very prosperous era in the moving picture field, and it is well, at this stage of affairs, that the threatened evil should be averted.

A Moving Picture Exhibition

A Suggestion for the Patents Company.

In London, next July, there is to take place an international "kinematographic," or moving picture, exhibition. The scene of the display will be in the Crystal Palace, a vast glass palace, situated some miles from the center of London and constituting one of the most popular and beautiful show places in the world. The intention of the promoters of this exhibition is to attract from all parts of the world, and here we quote from the official programme, "a representative display of projectors, films of all kinds, gramaphones, singing picture machines, synchronizers, film boxes and reels, arcs, burners, lenses, slides, lanterns, electric light fittings, screen frames, non-inflammable material of every sort," and, in fact, everything connected with the preparation and exhibition of the moving picture. The scheme of the exhibition is as comprehensive as it could be.

It seems to us that this is a very good opportunity for the American film manufacturer to be, for the first time, properly represented in England, to have his productions prominently brought before a large public which is waiting to purchase them. For, strange as it may seem, the American film is very little known in England, although there are agencies in London for its distribution, such as the Edison and Vitagraph Companies. But there is room for more. Stay-at-home Americans seldom realize how popular the best class of American productions are in England, provided they be understood. "That is all there is to it." The English public, like the American public, is very easily catered for; in fact, the two publics are very much alike; the paying public, we mean. Not the superior persons who constitute that small and negligible section of the community known as "society." We mean the people.

* * *

Now we suggest to the Patents Company that this is a ready-made opportunity for them to demonstrate their sincerity in wishing to help along the American moving picture industry. Let them take charge of the American section of what promises to be a very great international exhibition. Let them organize the exhibits, send them to London, arrange for their adequate public display, and thus, by bringing them prominently before the hundreds of thousands of visitors to this exhibition, they will help create a demand abroad for American made films.

Irrespective of this suggestion, however, the matter is one which is of general interest to the American film trade, and we hope, therefore, that it will attract the attention it deserves. We are promised full details of the prospectus of the exhibition, which we will publish on receipt.

Meanwhile we close this editorial with the address of the promoters of the exhibition, which is Messrs. Brown & Bernard, Ltd., Westinghouse Building, Norfolk street, Strand, London, W. C., England, with whom those of our readers who are interested should get into communication.

NOTES OF THE TRADE.

Mr. Selig advises us that the film to be issued from the Selig studio on May 20 will create a sensation among the trade. We are used to seeing big things emanate from this studio and Mr. Selig has always been very modest when speaking of their successes, therefore when he mentions beforehand that he has a surprise in store we can imagine the exchange men falling over each other in their haste to get in advance orders for extra copies.

The World Film Mfg. Co., of Portland, Ore., advise us that they are now prepared to market a regular weekly supply of American subjects. We look forward with much interest to seeing the first productions of this company, as we understand that their working force is composed of the very best talent that they could procure in this country as well as from Europe. Their factory is equipped with the most approved machinery and some of their employees have been with the largest film manufacturing concerns in the world. During our last interview with Mr. Lewis H. Moomaw, the general manager of the World Film Manufacturing Co., he said that his company was prepared to spend any amount of money required to equip a perfect plant and turn out film that was the equal of any and excelled by none. Until this ambition was realized to their satisfaction no films would be issued. Now that they announce their first releases we look forward with some degree of confidence to the results of their many months of silence.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER IX.

Whilst the last number of The Moving Picture World was passing through the press, I saw in New York City a number of recently released films which contained many of the defects described in the previous chapter, and which the makers of those prints, had they possessed the necessary knowledge, could have prevented. There seemed last week to be quite an epidemic of spots and other defects in the pictures, which was very noticeable, coming, as it did, after several weeks of very high technical excellence; evidently, then, these chapters are not being written in vain.

To take up the thread of the subject as dropped last week; we come to the handling of the negative after it is washed and dried. It is then by no means ready for printing, although it is too often the practice to put it into use straight away.

In the first place it should be carefully examined for any defects it may contain, as previously mentioned, and, if possible, those defects should be removed or remedied. Take off the superfluous dust markings with a very sharp knife or by gentle friction treatment. Absorbent cotton moistened in kerosene is well recognized as a good cleaning agent. Not only should the film side of the picture be cleaned, but also the plain side. A common practice is to wind the negative on a suitable winder and then to rewind it on another winder, both being fixed on a work bench. This allows of the negative being easily examined and cleaned in its progress from one winder to the other.

The negative must not only be cleaned, but critically examined with a view to the suppression or elimination of superfluous parts of the film. There may be too much of a particular episode in the picture or an uninteresting patch, or a section showing no action, or it may be desired for some reason or another to shorten the film either at the beginning or at the end. The superfluous piece of the film must be cut off or cut out, and the ends then neatly joined up, so that the pictures follow in their proper sequence. This matter of film economics does not receive so much attention as it deserves. It is quite a nice point of judgment as to the exact amount of subject to be left in the film. Very often the success of the picture will depend on the inclusion of a greater or less amount of the narrative action. Therefore the man who examined the film after it is made, should, besides his technical knowledge, have some sense of proportion; a nice appreciation of the author's and producer's intention in the making of the film.

Incidentally the question of waste crops up. If the negative is too long, then the positive is too long, so there will be a double waste. The quantity of film that is wasted in this manner in some moving picture houses is very great, so great, that special means should be taken to prevent it. This can only be done by the careful co-operation of all concerned. If the production is closely worked out, then there need not be any waste in the negative.

A common defect seen in positives is unevenness of deposit; one part of the picture is darker than the other. This may be due to inaccuracy in exposure or development. Very often, however, it is due to an entirely different cause. This is simply the joining up of unexposed parts of negative film and using this patch work film in the camera. What is the result? You probably have in the one length of film several degrees of sensitiveness and so in development you get different degrees of density which are reproduced in the positive with the results seen on the screen. This is somewhat doubtful economy. Or maybe pieces of positive film are used in this manner. The result will be the same unevenness in the picture with dissatisfaction on the part of the exhibitor and his audiences.

It cannot be too strongly emphasized again that no two batches of film are of exactly the same sensitiveness. Exposure and development is therefore to be carefully watched so as to adjust them to the exact requirements of the film. The negative being ready for printing, every care must be taken in this latter operation. Whatever form of printer may be employed, it is imperative that the omnipresent enemy—dust—be guarded against. The positive film should be stored in a cool, dry, clean room, and it should be handled with the utmost cleanliness. These remarks also apply to the perforation of the film. The perforator should be kept free of dust, grease, and every precaution should be taken to free the surface of the film from the minute particles of celluloid which are distributed by the action of the perforator. At the risk of wearying the reader by harping too much on one string, I must again state that the greatest foe to perfection of result in moving picture making is dust or dirt, dust or dirt, dust or dirt; in short, matter in the wrong place. And no time or effort is wasted on the part of the employees of a moving picture plant in specially guarding against its presence in the factory.

The printing of the negative, of course, is in theory a simple matter. Positive film is brought into contact with the negative and the exposure of each picture is made for a definite length of time to a light of definite actinic strength, fixed at a definite distance from the surface of the negative. So you see it is an exceedingly simple matter to standardize these factors, provided, of course, that the density of the negative is known and also the rapidity of the positive film. The simplest way of arriving at the two latter factors is, of course, to make a test of the negative on the positive. Positive film does not vary in sensitiveness. It has a slower emulsion, and as every photographer knows, slow emulsions are easier to work with than the more rapid kinds, consequently printing is compartively an easy matter. All that is required on the part of the printer is care and intelligence of judgment. The employee responsible for the development of the positive can easily satisfy himself as to the developable properties of positive film by making one or two experiments on the lines indicated. Of course all negatives should be of uniform density. As a rule they are not; some are quick, some are slow, some are contrasty or thin or flat, etc. An allowance can be made for all these variations.

Of course this is somewhat unscientific and vague. I would like to see all negatives uniform, as they should in theory be. Then printing, exposure and development would also be uniform and automatic. We shall probably reach this stage in moving picture making, but the time is not yet.

I hope this chapter will be instrumental in drawing attention to the fact that between the development of a negative and its printing much generally remains to be done before the negative is ready for the latter operation.

ANOTHER FILM D'ART

Will be issued by Pathe Freres on the 12th. It is "The Hunter's Grief," a powerful story, the characters of which are acted by prominent Parisian artists such as M. Masnier, of the Theater Renaissance; M. Chelles and Mlle. Taillade, of l'Odeon. The splendid scenic effects are in keeping with the work of the talented actors.

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

There was a disposition on the part of the exhibitors to raise a howl when the license fee was first imposed and many of them thought that it was only a scheme to fatten the pocketbooks of a few holders of patents of questionable validity. It seems, however, that the money is not being diverted into private channels, but is being used in various ways that is making for the welfare of the exhibitor and the good of the general business. The necessity for such missionary work is apparent to any thinking man, and if we can judge from the tone of our correspondence and the reports that the number of licensed exhibitors is steadily increasing, it would seem that the exhibitor is making up his mind that the work undertaken by the Motion Picture Patents Company is worthy of support.

In a letter from the manager of the Avenue Theater, of East St. Louis, he says:

"I read with regret in some of the papers that there is so much animosity against the motion Picture Patents Company, of which organization I think that there cannot be enough said in their favor, as they are doing a great work in fighting the adversaries of moving pictures in the various States. Still there are a lot of people that think they are getting held up because they are asked to put up $2 a week for the protection of their own interests. They should realize that there are a lot of expenses connected with this missionary work, which is not a thing to be taken lightly, but really means the saving of a business which is the means of livelihood of many who have invested their all in it.

"Anyone trying to figure out that the so-called Independent forces is organized for purely unselfish motives should study their methods and they will think differently. The Independent films are not the kind that create or maintain business. I know what I am talking about, as I have opposition houses that have tried it and failed and have gone back to the films of the licensed manufacturers faster than they left them.

* * *

AN AVERTED CATASTROPHE.

Legislative bodies, like ordinary individuals, are not fool proof. The fool is like the poor, always with us. He becomes a menace to public concord when, dressed in a little brief authority, he is allowed to wreak his irrational experiments on an unoffending community. A new bill making the use of celluloid film a misdemeanor, unless it has been previously "fire proofed," was proposed by Senator Cullen and rushed through the New York State Senate on Wednesday, April 28. The bill was handed down to the Legislature on Friday, April 30. The passage of this measure, signed by the Governor, would have brought the moving picture business to a standstill in the absence of any known process of safely "fire proofing" films, or even in the case of such a process being readily available. Fortunately this absurd bill attracted the attention of the Motion Picture Patents Company, whose representative, Mr. Chester Beecroft, blocked the passage of the bill on the ground that the proposed legislation was premature and unjust. The bill, therefore, was recommitted before the adjournment of the Legislature. In defeating this ridiculous bill the Patents Company and Mr. Beecroft are deserving of congratulations at the hands of the entire moving picture industry.

* * *

NAVAL DEPARTMENT LICENSED TO PRODUCE PICTURES.

The Motion Picture Patents Company has granted a license to the Navy, through Lieut. Com. G. H. Holden, for the taking of pictures and the projecting of same, provided that such pictures shall not be sold or otherwise disposed of by the Navy or used for public exhibitions.

NEW YORK M. P. HOUSES TO BE OPENED ON SUNDAYS.

Judge Carr, of the Supreme Court, in Brooklyn, N. Y., has handed down a decision that will prove of great interest to owners of moving picture theaters. The decision establishes that a moving picture show can be lawfully operated on Sundays, and that licenses, if issued at all, must be issued without restrictions. Judge Carr, in rendering the decision, "Most of the moving picture shows are classified as dramatic performances, verging from their most common form of farce comedies to the gruesome tragedy. This much has been held by the United States Circuit Court of Appeals under the copyright law in Harper Brothers vs. the Kalem Company (New York Law Journal, April 13, 1909).

"Of course there may be and doubtless are moving picture shows which do not constitute dramatic representation; but in any event the Penal Laws of this State should not be so construed as to discriminate between different forms of the same kind of public entertainment, for apart from the statute one is as innocent as the other. A person should have such legal right to give a public dramatic performance on a Sunday with living speaking personages as actors as another has to employ for the same purposes either lay figures or photographic reproductions.

"In the granting of a license the Mayor is vested with a proper discretion with which the courts should not interfere. This discretion, however, excludes the idea of the exercise of the power in such manner as to be arbitrary. Wherever such discretion is exercised arbitrarily, the courts will interfere for the benefit of those seeking licenses. The issuance of a license in this case imports that both the plaintiff and his place of business satisfy the requirements of law. The Mayor, however, thinks that the plaintiff's business should not be conducted on Sundays. To the extent wherein the business may be unlawful, the Mayor is right. To the extent in which it may be lawful the Mayor should not interfere by the exercise of arbitrary power. The things which cannot be done lawfully on a Sunday are all enumerated in the Penal Code of this State. It is not for any power other than the Legislature either to enlarge or restrict the scope of this law.

"There are nearly a dozen similar applications for injunctions now before this court, and which are decided herewith."

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The conversion of a theater of the usual kind into a moving picture house, is an event of first rate importance in connection with the spread of the silent stage in New York City. It has recently been announced that the progressive house of Keith & Proctor have given over their 125th street place of amusement to the newest form of entertainment, displacing from the boards the human performer, who fails to draw the remunerative patronage of the public. Feeling like this, I considered it my duty to the readers of this paper to visit the newest moving picture house and report thereon.

It certainly is a beautiful and stately place, and a visitor thereto will have the opportunity of enjoying moving pictures amid such surroundings as I have described last week, namely, those of comfort, luxury and convenience. The house has a seating capacity of 1,800. It is beautifully kept and appointed, and though the Summer season has set in, and attendance at all forms of indoor entertainment are bound for the time being to diminish, yet it is easy to see that the new Keith & Proctor house is assured of a large slice of local patronage. On the occasion of my visit a gentleman in kilts, the Scot's national dress, sang one of Mr. Harry Lauder's songs very well indeed. It might surprise the American readers how little the kilt is worn in Scotland. This gentleman sang very well and he was applauded, but there was a feeling in the house that he stood in the way of the pictures, which were what the people wanted to see. As a matter of fact, people go to moving picture houses to have the brain ministered to through the eye, and not the ear. They do not go to listen to sings, or vaudeville acts, or anything of the kind; they go to see the pictures. The accompanying instrumental music is, or should be, chosen simply to heighten or emphasize the effect of the dramatic action shown on the screen. This latter condition was this week carried out in a very splendid manner by the music which accompanied or illustrated a very fine Selig film of "Chinatown Slavery," about which the film world is talking so approvingly just now. The result of this was a further confirmation in my mind, if such were needed, that the moving picture is what people want, and I do hope that such intelligent amusement caterers as Keith & Proctor will not take it amiss if I emphasize this fact. Harlem apparently abounds in five-cent combined vaudeville shows which do not appear to be very prosperous. The condition of this, I am convinced, brought about the fact that they are not offering the public the right kind of goods, and that is, good pictures well done. This may be a somewhat difficult lesson, but the moving picture theater proprietor who learns it thoroughly and well will profit in the long run. The new Keith & Proctor house is a welcomed addition to New York moving picture theaters. Now, Keith & Proctor, when are you going to specially build a high class moving picture theater with all the latest improvements and appointments? New York is waiting for it.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

Trade conditions in the metropolitan zone are rapidly assuming the shape of a full-fledged circus in Winter quarters, so far as the moving picture business is concerned. I never, in all my several years of experience in that business, saw a more pronounced disposition to inactivity and take-things-as-they-come than at the present time. The situation is a puzzling one. For almost two weeks past (it may have escaped observation for a longer period) there has been a surprising absence of that hustle and bustle, that enterprising spirit which has heretofore characterized the movements of the business. In explanation of the situation some say the approach of the Summer season is responsible. Exhibitors who have been obliged to pay exorbitant rents for places and succeeded in dodging an all-year lease are gradually worming their way out of the city and seeking locations near the sad sea waves, or on the bank of some babbling brook. A well-informed traveler reports that many Summer resorts that heretofore looked upon moving picture shows very much in the light of a circus will consider them as quite commonplace. Many exhibitors are preparing to leave the cities and larger towns for the seaside and mountains. They figure upon being able to maintain their families at the resorts upon the net receipts and any surplus will be looked upon as "velvet." This is going to open a new field of competition in the exhibition line. Heretofore the camp meetings and Summer amusement places have furnished the pictures at the cheapest possible price—to the management. It looks very much like a big change this Summer. The nickelodeon man who knows his city and town place can be run during the Summer months at best on a basis meeting expenses is disposed to seek Summer quarters on the same basis. To keep his family at some resort during the Summer is an extra drain upon his purse. It is evidently the intention of many to make the pictures do the work this Summer and we may look for sharp competition between the nickelodeon man under a tent and the old-time camp meeting entertainment committee. Of course, the result of this campaign will depend in a great measure upon the location, local influence, and one or two other minor considerations. One thing is certain, wherever the nickelodeon man gets a stand and decides to spend the Summer months the other fellows will be obliged to pay for pictures a figure approaching nearer the mark of fair remuneration than they have in the past.

* * *

I do not wish to appear irreverent, or desirous of casting reflections with an ulterior motive, but I must say that the managements of the entertainment courses at most of the Summer religious gatherings are most niggardly. It is an undisputed fact that in recent years higher priced attractions have been dispensed with to make room for the moving pictures, which have filled the bill as well, so far as money-drawing power is concerned, and at far less expense than would be entailed by the booking of the discarded features. In spite of this drawing power, the managements have year after year steadily pounded down the contract price for the pictures until to-day the exhibitor gets out of the show practically nothing above expenses. When large auditoriums are filled by audiences drawn by the pictures at far less expense than the committees would be able to secure the platform, orchestral and other musical attractions it would seem that these committees should be willing to part with at least some of the extra gain in favor of the picture men. But they don't. The nickelodeon men who can get in line this Summer and give the people of the resorts a show that will bring the tight-laced, seal-wadded amusement purveyors to their senses will be entitled to the heartiest thanks of the regulars. This will put an end to "rain storms" at ten cents per head and make those who are really making money out of the pictures scout for a better grade of stuff—and pay for it. Most of the camp meeting picture shows are jokes and so disgust the people that patronize them "for the good of the cause" that when they return from the resorts they taboo the home enterprises and it takes weeks for the managements to restore confidence. It is a pity that the exhibitors of the country are not organized so that they might regulate this affair.

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A number of picture places in Greater New York are steadily falling by the wayside. The approaching close of the regular amusement season is by no means the cause. The building and fire departments are most exacting. The rules applying to places located in tenement houses are being enforced with special vigor. This has worked a hardship to many who have gone to great expenses in fitting up places and putting them in condition to conform with the requirements of the various departments. At the same time a good many people who were in the game solely for the coin have very justly been driven back to their peanut and lemonade stands.

* * *

What a conundrum a Legislature is. It is like a flea. You never know where it is. There were bills upon bills before the high-brows at Albany all Winter affecting the moving picture business and they adjourned without passing or rejecting any of them. Much valuable time was wasted upon several of the bills, but Governor Hughes' whiskers seemed to be the paramount issue. It has been stated several times that had some of the bills been backed with a little more "legal tender" they might have been passed or defeated, according to the occasion. However, nothing was done and nobody appears to be satisfied. At the next session the Coney Island five-cent fare bill and the moving pictures will come up again and the high-brows will be again asking "Who's who?"

* * *

The Motion Picture Patents Company has inaugurated the system of holding the film renting exchanges responsible for payment of two dollars per week for each exhibitor supplied with films. It went into effect last Monday. The indications at present are quite favorable to the movement. No complaints have thus far been heard from the exchanges and the exhibitors are passive. The latter say the change is immaterial to them, as they are obliged to put up the license fee and it is as convenient for them to pay Peter as it is to feed Paul. The exchanges heard from thus far endorse the new system.

* * *

I have before me a stack of letters containing all sorts of questions and criticisms regarding the Motion Picture Patents Company. To answer them individually would be a herculean task. I have succeeded in dividing them so that two answers will cover them all. A minor percentage of the letters bear upon the tardiness of the Patents Company in making good its promise of two or three months ago to jump upon the non-believers in its claims and policies, and asking why the company has not made good. As to this I can only say that the Patents Company is the best qualified to make answer. The majority of the letters ask if it is true that the Patents Company is about to begin suits against those who have ignored or repudiated its claims. As to this I will say that no official announcement of that nature has been made, but during the past ten days rumors to that effect have gained circulation with such a strong color of authenticity that many close observers are inclined to give them some degree of credit.

* * *

A few of the letters received come at me so direct for an expression of personal opinion regarding the situation that I am obliged to make answer, so here goes: Taking everything into consideration, the Patents Company is in about the same position as that held by the prize fighter, Jim Jeffries, who says that when he is satisfied he can get into condition to win he is going after Jack Johnson. That lets me out.

OLIVER

MIXED VAUDEVILLE A MENACE TO THE M. P. SHOWS.

Mr. William H. Swanson writes that he is very much in favor of the expressions published in the Moving Picture World in regard to the advisability of excluding vaudeville from the picture theaters. He says:

"Chicago has nearly five hundred theaters of all kinds and grades, and over two hundred of these places are for sale for the mere guaranteeing of the lease, all having been brought about by the adoption of vaudeville. This will naturally lead to the installing and building of the larger theaters, who in turn put on much more vaudeville than the small nickel theater, the larger house charging ten cents. A single large theater with a seating capacity of from seven hundred to a thousand, put completely out of business not less than five surrounding smaller houses seating two or three hundred. Capacity is what makes this possible, and the necessity for capacity was brought about by the introduction of vaudeville."

A convincing argument in favor of the views expressed by Mr. Swanson and other experienced showmen is that, last week, a show house on Fourteenth street, New York, that was giving a vaudeville and picture show for ten cents, and which price they reduced a few weeks ago to five cents, has closed its doors. On the same block a straight picture show still flourishes and one short black away is Keith's Bijou Dream which is daily crowding its large seating capacity with a show of latest pictures, two songs and a short lecturette.

A Talk on System.

By J. J. Murdock,
President of the International Projecting and Producing Co.

"There is one thing in this film business," said Mr. Murdock, President of the International Projecting and Producing Company, in an interview with the Western representative of this paper, "that should deserve more attention, and that is the employment of a system. An up-to-date and up-to-the-minute working system is an essential factor in the conducting of any large business, but particularly indispensable in the successful management of a film exchange. A large film exchange has hundreds of reels coming and going from and to every part of the country. New customers are getting on, old one dropping off, correspondence is pouring in all the time advising about booking, machine parts, complaints, inquiries, correspondence is going out replying, soliciting, collecting, etc., and all these movements must be controlled by a system to save time and money. Of course everybody uses *some* kind of a system, but it is a moot point if in nine cases out of ten it couldn't be considerably improved. My impression is that both film exchanges and exhibitors more than once have their hands full of trouble on this account. The exhibitor is a very excited individual if something goes wrong with his service, especially the out of town man who does booking by mail. The booking department of the film exchange is quite a problem in itself. Reels sometimes get a notion in their heads and go astray, and Lord knows where they are—the exchange don't, anyway. Then there is a maze of accounts—people that pay and people that don't pay, and people that pay some and people that promise to pay some, new accounts and old standing ones to be collected. Mistakes are liable to happen, with great annoyance and commercial loss. By employing a minute working system evils of this kind could be practically eliminated.

"For a large concern like ours," said Mr. Murdock, "a perfect system is indispensable—we must have the very best. I recognized that fact from the very beginning and employed the best authorities in the country to that effect. We had the expert from Sears & Robuck Company down here—a twenty-five thousand-dollar man—he and two others working for three weeks on our books and filing system. I claim it is perfect, and it goes into every detail of our large business. We have all our films sampled, graded and registered. We can tell by request its character, photography, tinting, length, release date, special characteristics and its grade in value for exhibition. For a manufacturer that issues one reel a week it might be an easy matter, but we represent twenty-seven and our shipments come in millions of feet from different countries.

"There is another thing I wish to emphasize, and that is that we pay for everything cash and we expect to conduct our business along the same lines. I think more harm is contracted by an easy running credit than any other menace to the business. Accounts accumulate and cause troubles and difficulties of all kinds. We would rather confine our business to certain proportions and deal with responsible people that pay for their goods than take any chances on questionable accounts. Many a film renter, even if he wants to pay his bills, is more or less of a gambler and takes his chances on doubtful customers and counts on bad accounts, thus buying more films to supply all these people. If then the exhibitor goes to the wall or can't produce the coin anyway the film renter does not get paid for his service and of course he can't pay for all the new films either—and then we all have to suffer. If everything was conducted along stricter lines and everybody not so loose with his credit we all could build up a more substantial business."

Mr. Murdock took us all around the new place—the International is now installed in their new comfortable headquarters on the seventh floor of the Schiller Building, where they occupy a magnificent suite of rooms. We took a peep at the new machine that has certainly got some very creditable features and demonstrated a steady and flickerless picture. We were piloted in the big film vault where hundreds of tin cans were waiting for marketing. We were informed that the bunch before us represented about one million feet—new stuff coming in all the time, and, most important of all, going out. On our inquiry about some of the more notable films of late, we were referred to "'The Italian Cavalry Ride,' as one of the finest and of international fame, but we have one here," said Mr. Murdock, "that is going to interest the American public still more, and that's 'President Roosevelt visits the ruins of Messina in company with the King and Queen of Italy'—not any fake pictures, but the real, genuine article taken on the grounds by Ambrosio."

"Well, Mr. Murdock, we cannot refrain from asking how about the much talk of 'one-third,' when you show us this big list of orders from Independent film exchanges."

"Well, we haven't got it yet, but we will, and that's all we want. We might easily be able to handle twice the amount of the business, but we couldn't do it with full justice to the American exhibitor. We are not in a cut-throat competition with the licensed manufacturers, as many people believe, and besides the Trust stated from the early beginning that they weren't going to supply every theater in the United States. If they were, look at the competition that would arise among the exhibitors themselves every show running the same picture! Take, for instance, two exhibitors in the same block, both getting the same kind of service; of course, it would kill the business for them both, and they would have to resort to all kinds of advertising schemes to draw the crowds from each other, but now if one is independent and one is licensed people will go to one show first and then to the other, and both are getting the benefit of the business. We are very much satisfied with the present conditions and we do believe that the trade now is realizing that things are on a far more sound basis than they ever have been before."

PATHE FRERES AND THE MOTION PICTURE PATENTS COMPANY.

An Important Interview with J. A. Berst.

We found Mr. Berst, the New York Manager of Messrs. Pathe, in excellent health after his recent European trip, which was mainly undertaken for purposes of pleasure, but still with many arrears of work to clear off that had accumulated in his absence. We were desirous of ascertaining from such a prominent figure in the American moving picture field what the business outlook of that field was. At present Mr. Berst assured us that things were rather better than they were a year ago shortly after the occurrence of the 1907 panic. It was too early, we gather from Mr. Berst, to learn how the business of Pathe Freres would be affected by recent changes in the moving picture field, but we learn that he is satisfied with the outlook.

Rumor having been exceedingly busy in associating Messrs. Pathe's name with an alleged dissatisfaction as one of the associated manufacturers under license from the Motion Picture Patents Company, we asked Mr. Berst if there were any foundations for those rumors. "None at all," he replied. "We are perfectly satisfied with our position, and are looking for beneficial results from it. We have entered into an agreement with the Patents Company, for twelve months, and have no intention of breaking that agreement. We are loyal to our fellow manufacturers, with whom we are on friendly terms. It is our desire to benefit the exchange men and exhibitors in every possible way. The manufacturers can very well take care of themselves."

We drew Mr. Berst's attention to the fact that many new manufacturers were entering the field, and that the International Company were also becoming prominent. "All this," he replied, "does not affect Messrs. Pathe's position. Pathe Freres have been making moving picture since 1895 or 1896."

We took occasion to congratulate Mr. Berst upon the very fine quality of the Pathe photographs, which were accepted as a standard of comparison throughout the world.

"That is because," said Mr. Berst, "we spend a great deal of money in the preparation of these films, and we engage the best available talent for the work. We don't look at the pictures of competing manufacturers. We are striving for the best ourselves. When to-day's work is finished, we endeavor to make to-morrow's better. That is the whole secret."

We pointed out that the Pathes are probably independent of any patent considerations, and the action they took in becoming one of the associated manufacturers. We received from Mr. Berst the confirmation of that idea. Most of the negative work of the firm is produced in France, and only the printing done here. Regard for alleged patent rights or claims had no weight with them in becoming one of the associated manufacturers. One statement Mr. Berst made, which we are sure will be read with interest by our readers, is, that while Pathe Freres at present confine their work to the printing of positives in this country, they propose shortly setting up a plant for the making of the negative. The film making industry in America will therefore receive a very important addition, which is bound to have considerable influence on the course of events.

We concluded a very pleasant little interview with Mr. Berst by congratulating him again on the fine quality of the Pathe's products. Generally, Mr. Berst's outlook is that of all intelligent men in the moving picture industry to-day, namely, it is a bright and hopeful one.

Wm. H. Swanson & Co. have opened their own slide making plant and in the future will manufacture song slides as well as advertising slides and announcement slides.

Gunby Bros. inform us that the demand for their lecturettes has kept pace with the notable improvement in the quality of their work. They now have a list of some fifty subjects, which they have arranged into a circulating library. Full particulars of the low price at which they can be obtained is contained in a circular which may be had from their office at 10 East Fourteenth street, New York.

A MUCH TRAVELLED CINEMATOGRAPHER.

Mr. J. Rosenthal, the well-known English maker of moving pictures, has recently narrated his varied experiences. Mr. Rosenthal has been three times through Africa, and spent twelve months there during the South African war. "I remember," he says, "nearly getting taken prisoner by the Boers at Pretoria. I went in before they had surrendered, and they started firing on me. Before they could capture me, though, they were themselves captured by some Canadian scouts. I had my horse killed under me while I was at work. Once I was at Elandsfontein, when the roofs above me were being perforated by bullets. We held up a Boer hospital train there, the Yorkshire Regiment blowing up the line, so that the train couldn't leave. I was standing at the side of an Australian trooper at the time, on the platform, when he was shot, and I helped him into the hospital train. While in South Africa I took a cinematograph picture of President Kruger in 1898. That was the only one ever taken of him in South Africa. I had to approach him through his son, Chard Kruger, as the old man would never speak English. I was at the second crossing of the Tugela, and a lot of my friends were killed at Spion Kop. I was with Lord Roberts from Bloemfontein to Pretoria, and was also with General Buller. From there I went to Pekin, with the expedition during the Boxer trouble. I saw the whole place smashed up, and went through the Forbidden City. Really, the thing wasn't so bad as the press made it out. Next I went to the Philippines, and put in four months with the American army. My next move was for Australia, where I went with the Prince and Princess of Wales when they went on the Ophir. From Canada I went to Port Arthur during the siege, being with the third Japanese army, under General Nogi. From the observation hills above Port Arthur I saw ships blown up from time to time. On one occasion I saw two Russian torpedo boats blown up by mines in the entrance to the port. It was dangerous anywhere, for you never knew where a shell was going to fall. A shell burst about 50 yards from my tent once. I saw all the big hand-to-hand actions there. Once I went down to photograph the Japanese 4.7 guns, but was unable to do so, as they were hidden. The turn-table of my tripod was of aluminum, and flashed in the sun. The Russians thought it was a heliograph, and as we were a pretty big party, going up the hill, they opened fire on us with ten-inch shells, things that stand about 3 feet high, and weigh about 300 or 400 pounds apiece. Another experience I had was when the Japanese captured the caponieres of North Fort. We were in a sort of protected trench that ran right round the fort, while the Russians were inside. I was next to a little Japenese soldier, who was shooting away at the Russians whenever they appeared, and fetching them down each time. I was going to the end of the trench when a Japanese officer flew at me, and pulled me down, saying that had I gone two yards further I should have been riddled by bullets, as the Russians were just round the corner. They blew up a portion of the fort, and we all got smothered with fine concrete, looking as if we had been dipped in flour."

Continuing his experiences at Port Arthur, he said he was at 203, Metre Hill, when 8,000 Japanese were blown to bits. "You could not go anywhere without seeing heaps of corpses. I've seen them stacked up higher than this room, while they filled up the trenches, and you had to walk over them." Through the jungles of Borneo was Mr. Rosenthal's next trip, where he saw several orang-outangs. A trip through India with the Prince of Wales followed, and then another journey through Burmah and Central China. Here some of the Chinese were inclined to be hostile owing to insurrections. They objected to being photographed, thinking that their souls were being taken.

UNIFORMS AND SCENERY PROPS.

By chance we came across one of the catalogues issued by Francis Bannerman, the dealer in second-hand army goods, at 501 Broadway, New York. If this catalogue is not already in the hands of every film manufacturer, it will pay them to send for a copy, as in it will be found uniforms, arms and accoutrements of every description—in fact, hundreds of articles which are in daily need by the film producer. The prices of these are so low that manufacturers will find it to their advantage to purchase from Mr. Bannerman instead of hiring from costumers and outfitters. It seems to us that exhibitors could also invest fifteen cents to good advantage for a copy and rig out their door attendants in suitable uniforms when a film of a military nature or of Wild West life was being shown. Selections could also be made of flags, guns, etc., which if displayed in the lobby would make effective advertising. The catalogue contains 260 pages and hundreds of illustrations. Postage, 15 cents.

ON THE SCREEN.

By Lux Graphicus.

"If music be the food of love, play on," observes one of the late Mr. W. Shakespeare's characters. Another remarked: "Here will we sit and let the sound of music creep in our ears." Exactly my sentiments. Play on, and let it creep, creepily, creepulously, creepuloforically,—any old creep. So long as "it" is of the right kind. "The man that hath no music in his soul is fit for treasons, strategems and spoils." Another quotation from the same writer. William knew a thing or two about music and its effect upon the human man (and woman). Another poet, Byron, I think it was, called music, "Heavenly maid." Poets sometimes say quite sensible things.

* * *

The association between the moving picture and music is so close that I'm surprised the matter does not receive the attention it deserves at the hands of the exhibitors. Good instrumental accompaniments and effects help make or mar the success of an entertainment. Howe, Keith & Proctor and other prominent exhibitors pay particular attention to this point, and the result is their shows harmonize throughout and give equal satisfaction and pleasure to their patrons. The one musical flaw is, as a rule, the song slide. A theme of the lovelorn, set to lachrymose music provokes a lugubrious chorus, which panders to the transitory tastes of maudlin muliebrity—but oh! men and angels, we are not all sentimental gals and women. Some of us are men with a taste for humor. We larf.

* * *

Time after time protest, in these pages, has been made against the sickly namby pamby ballad and at last I perceive a glimmering of appreciation on the part of song slide makers that they are not taking advantage of their obvious opportunities. T'other afternoon I heard a man in a moving picture theater sing, "I'll Remember You." The slides were chic views of dainty girls, prettily colored and the burden of the words was distinctly gay. Never a bit about the long, long ago and it might ha' been and all that blithersome balderdash. No it was a bright and lively song set to a lilting little air, full of sparkle, and upon my blessed word we all liked that brilliant stream of catchy tunefulness.

* * *

Is there not room for more of the same sort of thing? Try humor, Mr. Song Slide Maker. You live in the land of humor. It surrounds you. It permeates people, places and things. Love is all very well in its way: but every honeymoon couple can tell you that it is apt to pall. **I** know. I've had **one** honeymoon. Never another for me; not if I know it. Then besides humor, you have war, pathos, real domestic sentiment, bravery, adventure, the virtues—in fact the field before the song slide maker is practically illimitable. Yet, withal this, he **will** stick to melancholy maudlinity and morbidity. Cut it out.

* * *

The first song slides I remember to have sat under were exhibited in London, a city of some magnitude in England. They were colored pictures of prominent persons, royalties, statesmen, warriors, publicists. The lady vocalist sang descriptive verses and the audience appreciated the act because it was of general and not merely of particular interest. That is the secret of success in a song slide; it must be of general interest. Love isn't. Most of us have finished with that sort of thing, whereas we are always interested in the broader phases of life such as I have listed in a previous paragraph.

* * *

And now after the lapse of many years I perceive that the song slide (like roller skating) is becoming popular again with English audiences: and that the descriptive song is furnishing the slide maker with his themes. Here surely is a hint for the American maker of song slides. Let him vary his subjects as much as the maker of motion pictures does; choose good words and good music; and if the American audience will insist upon having song slides at his m. p. entertainment, why getting them good and varied he will ask for more and everybody will be happy.

* * *

To utter a purely personal opinion, the illustrated song slide is no particular friend of mine. Music and motion pictures are all **I** want. I even draw the line at lectures or travelogues however good they may be. But **I'm not everybody.** If moving picture theaters relied upon the patronage of persons of my epicurean tastes they'd darn soon shut up Epicurean, however, as I claim to be, I'm also human and

observant. I'm interested in what my fellow man (and woman) likes and dislikes, and why they like and dislike 'em. Evidently m. p. audiences like song slides; evidently they are tired of maudlinity; evidently they appreciate humor and other themes besides lo-o-o-ve, lo-o-o-ve, lo-o-o-ve. Evidently, therefore, if the song slide maker does not more liberally cater for this demand he is an Ass.

* * *

Why not try Baby? He's a good theme for a song slide set. There's all sorts of fun, as well as pathos, to be got out of the Kid. Mother-in-law, too! Think of the fun, she is good for. The street "cop." The—lor' bless me, if I were to start giving a list of suitable song slide subjects which I think would be appreciated by moving picture audiences I should fill up several pages of the World. And that would look so much like an advertisement of my own abilities as a song writer, that the lordly manager of the Advt. dept. of this mighty publication would smilingly present me with a copy of his Advt. Tariff. Sure he would.

NOTES OF THE TRADE.

Weston, Ohio.—A. V. Vetter's moving picture theater here was totally destroyed by fire.

Snohomish, Wash.—The Lyric moving picture theater here was completely destroyed by fire.

McPherson, Kan.—Howard Collins has sold the Electric Hall to H. Jas. Rusk and Robt. Touts.

Missoula, Mont.—Mrs. George Snyder has sold the Lyric Theater here to Fred and Lew Jackey.

Traverse City, Mich.—A. R. Neuman has sold the Star moving picture show to J. H. Rounding.

Norfolk, Va.—Allen & Kenna are making arrangements to start an airdome on Crawford street.

Slater, Mo.—W. T. Carroll & Son, of Louisiana, have opened a new moving picture theater here.

Sterling, Ia.—Paul Baxter, of Clinton, Ia., will open a vaudeville and moving picture theater here.

Chambersburg, Pa.—Mr. Weber has begun the erection of a moving picture theater on East Market street.

Norton, Kan.—Jones Bros. & Keach have sold the Lyric Theater here to H. J. H. Snyder, of McCook, Neb.

Cameron, Mo.—Gordon Brown and Burnham Shaw have purchased the Lyric Theater here, and took possession.

Philadelphia, Pa.—A new moving picture theater is being constructed at 913 to 917 Market street, to cost $100,000.

Chicago, Ill.—The Grove Theater Company has been incorporated with a capital stock of $2,000. The incorporators are Ross L. Trevett, Serene W. Quinn and Andrew J. Ryan.

Philadelphia, Pa.—The Harry Davis Amusement Company has been placed in the hands of receivers. The Finance Company of Pennsylvania was appointed receiver.

Macon, Ga.—A new Lyric Theater, located on Second street, above Mulberry, opened under the management of F. Guettenberger and D. Holt, both well known and popular men.

Duluth, Minn.—The Clinton Film Service Company has been incorporated with a capital stock of $20,000. The incorporators are J. B. Clinton, Frank Berman, H. C. Carter and others.

Baltimore, Md.—Pearce & Scheck have sold, through Chas. N. Boulden, real estate broker, the moving picture theater, Amusea, at 35 West Lexington street, to the Flag Amusement Company.

Salt Lake City, Utah.—A new theater is being constructed on South street, between Main and State streets. The Lyric is the name of the new enterprise, which will have a seating capacity of 1,000.

Brooklyn, N. Y.—Joyland Open Airdome reopened May 1 under the successful management of Eddie Slatter, who has brought success upon success to the King Amusement Company, at Joyland Park, Myrtle and Knickerbocker avenues, Brooklyn, N. Y.

Savannah, Ga., May 1.—As the Summer is at hand the moving picture houses of Savannah are getting their habits on and are making all kinds of improvements so as to keep from closing up for the Summer. The Grand Theater, under the management of Mr. D. G. Kingman, is going to have its roof taken off. The roof will be made so as ot be ready to be put back on in case of rain and cold weather. All the houses expect to have a big Summer rush. The Superba will be kept running through the Summer. One reel of film and a song is given now. The prices are five and ten for afternoon performances and in the evening five cents is charged.

MOVING PICTURE WARSHIPS TARGETS FOR ARTILLERY.

New Method of Practice to be Installed at Thirteenth Regiment Armory—Rubber Projectiles and Reduced Powder Charge Used.

Arrangements are being made for the installation of a new method of target practice in the armory of the Thirteenth Coast Artillery district, in Sumner avenue, Brooklyn, and, it is understood, in the armories of other coast artillery militia organizations in New York City. Moving pictures of war vessels will be displayed across the front of the target and will be fired upon by regulation coast defence guns, operating under greatly reduced powder charges.

At the present time the Fourteenth is equipped with three regulation size coast defence guns, a 12, 10 and 4-inch. These are made of wood, bound with malleable iron. Compressed air is used to hurl a rubber projectile at the target.

In the new arrangement it is intended to have a heavy wood target with a backing of several inches of sand. The moving pictures will show a fleet of war vessels approaching. As soon as the vessels can be seen distinctly the fire will begin.

The guns to be installed in the armory, it is said, will be as powerful as those used by the troops on Government reservations, but will not be as great in size. The rubber projectiles will be used, but the powder charge in the cartridges will be reduced greatly. The new guns will also be equipped with a sub-calibre apparatus similar to that used on practice guns in the United States Navy.

NOTES FROM OHIO.

Royal Theater, Sandusky, Ohio, under management of Carl Bitzer, was opened last week to capacity business. The theater has been remodeled throughout interior and exterior, five large arc lights placed in front of theater illuminating the street for several blocks. A double dissolving stereopticon has been installed for dissolving the song slides, this being the only machine of its kind in the city. Business has been good since opening.

The Theatorium, one of the best and neatest theaters in Sandusky, Ohio, under the management of Chas. Peark, a moving picture man of experience, is turning the people away nightly. Mr. Peark gives his patrons nothing but the best of selected pictures of the Association makers. Since he has installed a Hallberg economizer he has got the results of a good monthly saving on light bills as well as the brightest and clearest pictures in the city. Mr. Chas. Schukart, of Newark, Ohio, is the vocalist and one of the best in the city.

The Sandusky Theater, under the management of R. P. Stoddard, of Oneonta, N. Y., has been playing vaudeville and pictures for the past two weeks, as season has closed for road shows. This theater has a seating capacity of 1,300 and on Sunday night people are turned away. The programme on Sunday is made up of three reels of best Association pictures, illustrated song and straight song rendered by one of Sandusky's best singers, Miss Georgia Ungalls. Business during the week with high class vaudeville acts direct from Grand Circuit of Cleveland and two reels of pictures, has been very good. W. C. Kunzman is the operator of Vitagraph. The admission to this refined entertainment of amusement is only 5 and 10 cents, giving the amusement goers one hour of pleasure.

The Star Theater, Sandusky, Ohio, of which Havilein & Bremgartner are the managers, gave their patrons a programme of three reels of "The Great Wolf Hunt." Tuesday and Wednesday of last week for the small admission of 5 cents. People were turned away during the time this picture was shown at this theater. Mr. Geo. Stoner is the vocalist at this theater.

W. C. KUNZMANN.

Wm. H. Swanson & Co. have acquired control of 54 opera houses in the Middle West, in which houses will be presented Swanson's new and up-to-date Independent moving pictures. In conjunction with the moving pictures high-class vaudeville will be used in many of these houses. This concern is better equipped to handle this class of business not only because of the high quality of film service they furnish, but because of the fact that they have unequalled facilities for outdoor advertising and publicity in as much as they control their own show printing plant. They have a special line of paper especially adapted for this class of service. They also have under contract for the Summer season the best singers and pianists procurable, and amusement lovers in the cities in which Swanson & Co. will operate will be assured of the most elaborate entertainment in the moving picture field.

Notable Films of the Week.

Chinatown Slavery (Selig).

This week the Selig Polyscope Company, of Chicago, take a great leap forward in the quality contest in which, as we have previously pointed out, all the American film manufacturers are just now properly, and we hope profitably, engaged. For in "Chinatown Slavery" they have produced the notable film of this week—notable in respect of the two essential properties of technical and artistic excellence. The story of this film, which was told in detail last week, is not one that appeals to our personal predilections, for we do not believe in Chinese proselytism in any shape at all. The sincerity of your proselyte or convert in these times is always open to doubt. The missionary man, we venture to think, should restrict his missionary labors to his own kind, race or creed, and if we all did that, the world would probably be a nicer place to live in. (We beg the reader's pardon for this digression.)

What Selig has done in the film is to present to the eye, woven around this missionizing story, which ends happily by the usual marriage of the Christianized Chinaman and his sweetheart, a series of well-staged pictures of Chinese life, costumes, manner and character. We do not know whether these are all literally or archæologically accurate, our acquaintance with Chinese simply having been made in such large cities as New York and London, but we have witnessed many gorgeous Chinese spectacles in the great theaters of Europe, we have read Chinese books and studied Chinese ways, and Mr. Selig seems to us to have paid wonderfully minute attention to the details of this fine picture. It is truly gorgeous in effect. You have richness of costume, decoration and ornament. You also have in this picture a very appropriate toning or tinting of film, and the effect upon the mind is that of the passage across it of a moving panorama of Chinese life interwoven with a skein of American mundanity. The film is crowded with tense dramatic action and shows the most conscientious rehearsing and producing; indeed, the amount of work put into this film by those who made it is simply marvelous. There is, indeed, so much in it that it is difficult, if not impossible, to criticise it in detail. One is therefore perforce obliged to generalize and to rely upon the mental effect created by this strikingly beautiful piece of work. The last Selig film that we examined in detail was "In Old Arizona," and we were very favorably impressed by it, although some persons criticised its military details very unfavorably. Possibly from the standpoint of Chinese archæology this picture of Chinese slavery may be open to similar objections. Be that as it may, we have no hesitation in handing out our highest praise to this film on the three principal grounds we always keep in view when writing of moving pictures. First of all, it is a grand piece of photography, it is a splendid dramatic production, magnificently staged, and then through all its mazy panorama-like effects it tells a good story in a clear, intelligible, and interesting manner; and these are the things that make for notable films of the week. Mr. Selig has achieved a very great success in this picture, and we believe that it will have an enthusiastic reception wherever it is shown.

Wilbur Wright's Aeroplane (Pathe).

It was admitted on all hands last week that the one outstanding film of the week was the Pathe illustrating the movements of Wilbur Wright and his aeroplane. We drew attention to this remarkable film in two previous notes, but our appreciation of the picture is so great that we feel it is deserving of longer reference on this occasion. Moreover, we are gratified to see that our opinion of the picture was shared in by many audiences, who, at several New York moving picture theaters, greeted it with hearty applause. Nor is this to be wondered at.

The people, as we have so often pointed out, are never tired of recognizing a good thing; and they recognize a good thing in the Pathe aeroplane picture. To begin with, here you have shown by demonstration what the much talked of and written about aeroplane is and does. It is the invention of an American man, and consequently there is some ground for the manifestation of patriotic pride at this piece of epoch-making aeronautics having been worked out by two young men from Ohio, who have just returned to this country laden with the spoils of many air flying competitions in Europe.

The honors of this picture certainly belong to the photographer, who neglected no opportunity of showing the variety of action, and the wonderful dirigibility of the aeroplane. There is quite an exciting moment in the picture: Mr. Wright setting in motion the revolving blades or propellers, preparatory to taking his seat in the car. And then, when he sits down and grasps the levers just before the car leaves terra firma, all is tense excitement. Thereafter, this wonderful film is a record of the marvelous power in the conquest of the air which is concentrated in this frail-looking, bird-like structure. It rises practically to any desired height, it twists and turns, it skims, it undulates, it shoots rapidly ahead ,it does everything in fact in air which a human being does on land; in short, to quote the old saying, "it does everything but talk." Needless to say that moving picture audiences follow this remarkable series of pictures, for such they are, with breathless interest.

An interest begotten, not merely of excitement, but unconsciously of the fact that in looking at a moving picture of an aeroplane, they are watching two of the most wonderful outcomes of scientific research of modern times. For the moving picture itself, as any student of optics knows, is a thing of wonder of which the novelty will never fade so long as men, women, boys and girls have eyes in their heads; and when to this phenomenon we join, as it were, the outcome of Wilbur Wright's study in aerial mechanics which has solved the old problem of human flight, why, then, the "heir of the ages" must be looked upon as a lucky person, indeed, to live in times like the present. We well remember the inventor of the first flying machine in London over thirty years ago. He was a clever empiric whose machine managed to rise into the empyrean; then it collapsed and dashed its inventor to pieces. A happier fate has befallen the brothers Wright.

This picture is certainly "moral, entertaining and cleanly amusing." It interests and does not bore, it educates and does not tire, and its cleanliness is beyond discussion. To this kind of education in moving picture films we offer no objection at all, and we think Messrs. Pathe are warmly to be commended for a fine piece of moving picture work. We should like to see other manufacturers take advantage of every opportunity to use the moving picture camera in recording the wonders of modern science. There is a good field open for the work, and we are sure moving picture audiences would appreciate it as a relief to much of the inane vapidity they are compelled to endure.

The Premo Song Slide Company, of 934 Arch street, Philadelphia, Pa., send us for inspection a number of their colored song slides. The colored song slide has now so firmly established itself in favor with moving picture audiences, that it has become indespensable, and there is obviously a large and profitable business to be done in these pictures. The photographic preparation of the slide demands great skill, as also does the coloring. In the specimens before us the Premo Company thoroughly show that they appreciate the kind of production that is required by large classes of moving picture audiences. The latter like color which comes as a relief to the monochrome of the moving picture. Proprietors of moving picture theaters should send to the Premo Company for full particulars of their productions.

* * *

The Chicago Film Exchange are exhibiting at their show rooms a device for attaching to any machine for steadying the picture on the screen. We are furnished with no details, but the claim is made that it will enable a steady picture to be shown even if the sprocket holes of the film are worn or the sprockets on the machine are worn. The price asked for the device is $7.50, which is very cheap if it will do what is claimed for it.

* * *

Pathes' New Projecting Machine has met with such demand that three shipments have already been exhausted and the fourth shipment, which is on the way, is almost entirely sold out. The catalogue discribing this machine, which is sent free to all intending purchasers, gives a very good idea of the construction of the machine, but is very modest in telling of the many good features which instantly appeal to any mechanic who inspects it.

* * *

Sedalia, Mo.—James Capan is making arrangements to open a new moving picture show at 100 Block, on East Fourth street.

* * *

Toledo, Ohio.—The Princess, 239 Summit street, is now in its second successful year and enjoying the best and most select patronage of any five-cent theater in the city. Business at the present time is 40 per cent. better than at the same time last year. The Princess runs only moving pictures and music and is making a success. The discontinuance of vaudevill gave rise to a report in a theatrical paper some time ago that the Princess had closed its doors, when, in fact, it is doing better business than ever.

Comments on Film Subjects.

"A Road to Love."—A romance of a Yankee engineer in Central America is interestingly told by Edison in this film of almost 1,000 feet. In some parts the photographic quality of this film is very poor. Other scenes in the Central American jungle are good. The night scenes are nearly as good as the best the Edison people have put out, still there is a great deal to be desired in quality. The story is good and possibly in a measure compensates for the lack of photographic quality, but when a firm can do as well as the Edison people do in one or more instances there is little excuse for them to permit the quality of their films to deteriorate.

"Plain Mame."—A Vitagraph subject which is perhaps developed to prove that all that glitters is not gold, though the story has little interest or point. A shop girl, very plain as to feature, has for a "steady" a rather flashy young man. He takes her to a theater and falls in love with a chorus girl. He deserts his plain friend for the chorus lady and meets her the next night. An old lover of Mame asks her to go with him to an East Side ball. She takes the money she has saved for her wedding dress and gets herself up regardless. She is the belle of the ball, and the man who deserted her wants to make love to her, but is turned down cold. The girl he has with him gets jealous and leaves him. So there you are. No doubt such scenes as this are enacted every day in much the same way, and possibly in this respect this picture is a transcript of life. The quality is not up to the Vitagraph standard.

"Grin and Win."—A Vitagraph subject which advertises the cult of Billiken. The sour-faced family are constantly quarreling among themselves until the father falls under the spell of Billiken. He buys one of the heathenish looking images and takes it home. They are all converted when they tickle his toes and see him smile. This is a picture which causes a hearty laugh, even though one may feel certain that there is nothing funny about it. The spirit of the thing is contagious and before the audience knows it everyone is laughing. It is a good comedy and might well be included in any programme.

"The House of Terror."—A Lubin picture which creates a good deal of amusement. In passing a house a person notices a shadow on the curtain which seems to show that some one inside is being seriously handled. He alarms the neighborhood and, headed by the constable, they invade the place, only to find that a musical rehearsal of some sort is in progress and the silhouettes which excited the villagers so much were caused by an over enthusiastic master beating time as his pupil sang. This is a novel idea and is well worked out, and like most of Lubin's comedies, it is really funny.

"Boys Will Be Boys."—A Lubin comedy which represents the pranks of a brace of lively youngsters. They play all sorts of tricks on their elders, including their grandfather. There is a long chase after them which ends with finding them on the door steps fast asleep. The grandfather is first to pick up one and carry him into the house. The last scene shows them as good boys, fast asleep in bed.

"Uncle Tom Wins."—An Edison comedy which shows what an old colored man does when he wins $20,000 in a lottery. The most amusing part is the chagrin of the two young fellows when they discover that the money they were looking for was hidden under the bottom of a chair on which one of them sat. The acting is good, but the photography is not up to the standard of most of the Edison productions.

"An Unsuccessful Substitution."—An Edison film which represents the difficulties of a gentleman who had imbibed too freely and wanted something to reduce the size of his head. His wife stands guard constantly and prevents his getting what he wants. Finally he induces the servant to get into his place while he escapes through a window down a painter's ladder. When the wife discovers the substitution the servant gets his share of unpleasantness.

"The Worm Will Turn."—An Edison film which describes how Pepper succeeded in subduing a wife who made life a burden to him and increased the abuse by forever referring to her first husband, who was presumably lost at sea. He induced one of his friends to assume a disguise which made him look like the first husband. There was a storm when he appeared and demanded to know why she had married again. But when he left the house she followed him, only to discover that he was an impostor. But she returned to the second husband thoroughly subdued and ready to do his bidding, no matter how menial the service might be. Consequently Pepper's marital difficulties were settled by conjuring up a ghost of a much referred to individual. One can't agree with the humor of the piece, but it gets the laughs and that is the main proposition.

"Between Love and Honor."—A Pathe film in which two brothers love the same girl. She favors one which arouses the jealousy of the other and when they go hunting, the favored brother is lowered over a cliff, the jealous one attempts to cut the rope, but the girl arrives in time to prevent it. To save the man she loves she swears to renounce him. The scene when the lovers meet and she turns him away is good. He goes home to his mother and the girl writes a letter to the brother saying that she prefers death to dishonor and is going to plunge into the water, when the man arrives and prevents. He has promised his mother to give her up and together they go back to the other brother where he declares that he will interfere no longer. Like all the Pathe films the details are worked out with extreme care and the acting is beyond criticism.

"Your Turn, Marquis."—A Pathe film which illustrates what a marquis got who separated a pair of lovers, carried the young man away and shut him up in a deserted building, where he was heard by a shepherd boy and released by neighboring villagers. The marquis goes out to meet the girl, but the men secrete themselves behind trees and as the marquis comes by seize him and give him a good ducking in a fountain. The film hasn't much interest beyond seeing the marquis get a thorough wetting for presuming to make love to a young girl.

"The Falling Arrow."—One of the Lubin Western tales which has plenty of life and action and cannot fail to thrill the audience as it did where it was seen the first time. An Indian saves a young girl on the frontier from the unwelcome advances of an outlaw. He makes her presents and finally asks for her hand in marriage, but her father drives him from the house. Meanwhile the outlaw has determined to obtain possession of the girl and enters the house, thrusts the mother into a closet, throws a blanket over the girl's head and escapes with her on his horse. He imprisons her at his ranch. She tears a bit from her white skirt, fastens it to an arrow and shoots the arrow into the air. It falls at the feet of her Indian lover, who immediately goes after her. The rescue is effected after a sharp fight with the outlaw. In one detail this picture was more nearly true to actual life than any Indian picture hitherto shown. The Indian's horse had no saddle. The Indian merely jumped upon his back and rode swiftly away. The riding in this picture is unusually good and the action on the whole is true to life. There is a snap and go about the entire film which makes it especially desirable for almost any programme.

"Puzzle Mad."—A Lubin comedy which shows a man who has gone puzzle mad walking into all sorts of pitfalls and troubles and finally landing in a cell in an asylum where he sits all day and attempts to solve the puzzle. It is a novel conception and has merits as a bit of funny business.

"The Suicide Club."—A Biograph subject which shows a number of men in the most lugubrious manner possible drawing lots to see who shall be the next to commit suicide. It falls upon Frank Fairmount, the least lugubrious looking of any of them. The rest accordingly supply him with a large revolver, a huge knife, a bottle of poison and a rope. He goes home and while deciding which route he better select a maid brings him a note which says he has fallen heir to $50,000. He decides to postpone the commission of the act until the money is gone at any rate. The members of the club call upon him shortly after for an explanation and get it. He forces them at the muzzle of the revolver to sign a paper releasing him from his oath. In other words, they were perfectly willing to have him go, but were not particularly anxious to follow him and therefore signed when they saw the revolver pointing their way.

"The Eeavesdropper."—A Biograph film in which a peon wins the love of a handsome senorita. The girl's father is in financial difficulties, however, and the man who holds the mortgages says he will release him if he will give him the hand of his daughter in marriage. When asked the girl finally consents, but not until she has undergone a tremendous struggle. The rich suitor hears from an adjoining room the parting of the lovers. Just before they separate he enters, places their hands together and blesses them. As he passes out he presents the girl with the papers which clear her father's money difficulties. The facial expressions of the eavesdropper as he listens to the lovers are excellent. And the action of the lovers themselves is unusually good. They appeared more natural than most lovers do in motion pictures.

"The Beggar and the Ladies."—A Gaumont film which has elements of comedy in it far beyond what is usually pre-

sented. Two well intentioned old ladies take it upon themselves to attempt to ameliorate the condition of a crippled beggar who goes about the streets in a little wagon. They follow him to his home and undertake to improve his surroundings. They throw out all his full sized furniture and replace it with that which is shortened for the benefit of a man like himself whose legs have been cut off. As a matter of fact he is only a fake cripple and all these processes are extremely distasteful to him. He stands it all, however, until they bring in a young woman in the same condition and say they will marry them. He escapes by jumping through the ceiling of his house. The situations are funny because of the incongruity of two women undertaking to help a fake beggar. Possibly a lesson is taught here worth heeding. It might be well for philanthropic ladies to investigate more closely before they undertake to do things of this sort.

"Hippopotamus Hunting on the Nile."—A Pathe record film showing how the huge leviathan is hunted, towed to shore by the natives, skinned and the skin taken to camp. The last scene may be true to life, but is disgusting. It shows the natives scooping huge pieces of the fat out of bowls and eating it, the sub-title explaining that this fat is considered a great delicacy by the natives. One doesn't care to watch them eat. It is too sickening to the average person here.

"The Sculptor's Love."—A Vitagraph love story which begins with a girl being directed against her will to marry a certain duke. She decides to change clothes with her maid and go out for a holiday before the wedding. This is accordingly done and the two young women start out, only to encounter an adventure with a couple of criminals in which the young woman gets a sprained ankle. She is carried to the home of a young sculptor who falls in love with her. There is the usual time when her father discovers this, but in the end the lovers triumph and the sculptor and the girl are married and presumably live happily ever after. The duke is lost in the shuffle and does not reappear. The acting is good, but the staging in some parts might be improved. It doesn't seem quite natural.

"Marathon Craze."—A Vitagraph comedy which illustrates the Marathon craze by introducing a varied lot of runners and allowing a crippled old grandmother on crutches to win. Some of the pictures of a race actually in progress which are shown from time to time are excellent.

"Why the Mail Was Late." (Lubin).—In this film we have noted with pleasure a better photographic quality and a very superior acting. Some features of the plot are a little exaggerated. It does not seem very natural that a wounded man can kill three strong men in succession without meeting some resistance. When the anxious settlers are waiting for the mail and show us through their field glasses the poor carrier falling from his horse, we naturally suppose that the carrier is not at a great distance. Error, as we see the rescuers run over hills for a length of time, the field glasses used in the production of this film must have been of a new X-ray pattern to see at such a great distance, and this through the mountains. Otherwise the film was well received and is a great credit to the manufacturers.

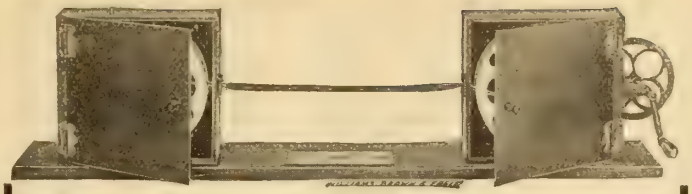
"The Note in the Shoe."—This little sketch, in which the prank of a workshop girl results in her becoming the wife of the owner of the factory, seemed to appeal to the audience, judging from the uncommon applause it received from the spectators. A large share of this appreciation was no doubt due to the clever acting of the now popular Biograph stock company.

"The Old Hall Clock."—A very entrancing double romance is enacted in this Lubin film. The story is fairly well understood and the scenes and action vivid enough to carry, although the producer missed an opportunity to create one of the greatest film dramas of the times.

Keith & Proctor's 125th Street Theater discontinued vaudeville last Monday and started in to give an up-to-date selection of pictures and illustrated songs. Two of the latest model Power's Cameragraphs have been installed and the largeness of the screen and remarkable steadiness of the pictures will no doubt draw to this popular show house a steady clientele which will well reward the Messrs. Keith & Proctor for the move they have made.

"Dream Specters."—A Gaumont which allows of the introduction of magic features worth seeing. A man falls asleep and in his dreams all sorts of things appear to him including a ballet, though when he attempts to make love to one of the dancers they all disappear and ugly men appear in their places. The coloring and toning are good and the film is a very artistic production.

"Mephisto and the Maiden."—An ambitious production by the Selig Polyscope Company which reproduces in a con-



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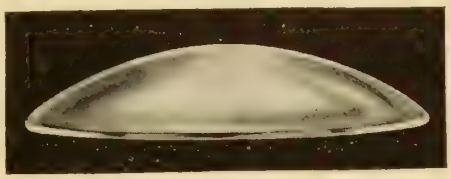

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A GOLDEN LIE

An orphan boy is adopted by a rich man whose little daughter he saved. He has become the confidential clerk of his benefactor, whose son is a black sheep. To save the good name of his benefactor, the orphan boy resorts to a lie which almost loses him the love of his benefactor's daughter. A confession, a resolution and all ends well.

Length 950 Feet

RELEASED, MAY 13th.

THE RIGHT TO LABOR

A strike is declared in a large factory. Some men refuse to join the strikers putting the welfare of their family higher than the common cause. Many difficulties arise, but the man who is true to his own comes out victorious at the end. Capital and labor join hands and all ends satisfactorily.

Length 850 Feet

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densed form Goethe's Faust. Everyone knows the story of Faust, how the monk sells his soul to the devil for one day of youth and love. The story is followed with considerable fidelity to the original text and the seduction of Marguerite is accomplished in a very delicate way. Perhaps the strongest scene is where the devil informs the youth that his time is up and that he must go back to his years. The youth's pleadings are very well done. The change is made according to contract and the film closes with the reunion of the lovers, Marguerite going back to her lover before the interposition of Faust. The technical quality of the film is excellent. The tinting in places is just sufficient to emphasize its beauties. The acting is all that could be asked in a picture of this sort. It is difficult to reproduce these familiar old classics. Those who have seen them acted are often impatient at the shortening made necessary by the limitations of the motion picture, while those who have never seen them acted and haven't read them seldom understand what they mean. If a film manufacturer successfully reproduces one of these pictures he is to be congratulated, and in this instance the best possible use has been made of the material. The effect cannot be too highly commended.

"For Kate's Health."—A Pathe comedy in which two children are sent into the country to stay with their uncle and aunt. The scrapes they get into and the troubles they multiply for others make the uncle and aunt heartily sick of their presence and the little folks are shipped back to their city home. The fun is of the kind which makes the audience laugh heartily.

"A Day in the Life of a Suffragette."—A Pathe reproduction of an imaginary day in the life of a suffragette. Some of it is rather coarse and the entire film might as well be left off the list. A manager will not gain much by placing it there.

"'Tis an Ill Wind That Blows No Good."—A Biograph subject which is worked out with all the Biograph excellencies. It represents a young man discharged from his place in a factory because he interposed to defend a young woman from persecution. He wanders long in search of work, but fails to find it. At last he drives a policeman who was chasing him for the theft of a loaf of bread into a deserted room where he forces the officer to give up his coat and hat. With these on he sallies forth. A woman is being abused by her worthless husband and rushes out to find an officer. She sees this fake policeman standing against a fence and induces him to go with her and make the arrest. This he does and upon arriving at the station house with the offender finds he has arrested a former criminal whom the police have been after for a long time. Just at this juncture the policeman whose coat he has rushes in and demands his property and when he explains the situation to the police officials is laughted at because he gave up his uniform. But they like the new officer so well that he is appointed on the force. The two then shake hands and go out to have something. Immediately after the newly appointed officer goes back to the factory and takes away the little girl whom he befriended. And as all is well that ends well the film may be well called an especially good one.

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ELIZABETH, N. J., March 9, 1909

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No. 30 Greenwich Avenue
New York City

Dear Sir:

I am writing in reference to the "HALLBERG" Economizer on alternating current, and will say since the installation of your machines the results have been very gratifying. A much better light is obtained, and a great saving in current, a wonderful improvement over the old rheostat system.

As a practical man I can cheerfully recommend your machine.

Thanking you for past favors, I beg to remain,

Your very truly,
F. THOMSEN,
Proctor's Theatre,
Elizabeth, N. J.

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Knickerbocker Film Exchange
1402 BROADWAY

If you are dissatisfied with paying high prices, try our summer service.

1 Reel change daily $3.00 per week.
2 Reels " " $6.00 " "
3 Reels " " $9.00 " "

Value for your money.

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American Films for Italian Films?

CATALOGUES EXCHANGED

UNIONE CINEMATOGRAPHICA ITALIANA

Corso Buenos Aires No. 26, GENOVA, ITALY

NOTES OF THE TRADE.

Cheney, Wyo.—V. F. Parker is erecting a moving picture theater here.

Moline, Ill.—H. A. Sodini is making arrangements to build an airdome here.

Keithsburg, Ill.—The Sixth Street Opera House was completely destroyed by fire.

Vanderbilt, Pa.—F. P. Newmeyer will soon build an addition to his playhouse here.

Peoria, Ill.—The Crescent Nickelodeon, owned by William F. Robinston, was destroyed by fire.

Marshall, Mo.—W. T. Carroll & Son, of Louisiana, have opened a new five-cent theater here.

Cambridge City, Ind.—W. D. Wagar has purchased the Bijou Theater here and taken possession.

Ishpeming, Mich.—The Bijou Theater, conducted by C. A. Crinnian, was totally destroyed by fire.

Chambersburg, Pa.—Mr. Weber is having a moving picture theater erected on East Market street.

Macomb, Ill.—Clarence Maguire has purchased the interest in the theatorium owned by Mr. Wilson.

Artesia, N. M.—D. S. Looney is making arrangements to open a new moving picture theater here.

Portsmouth, N. H.—The Lyric, a new moving picture enterprise, opened its doors on Saturday to a large patronage.

Champaign, Ill.—J. W. Lyman, of Hasting, Neb., is making arrangements to open a new moving picture theater here.

Janesville, Wis.—Edwin Manz is making arrangements to open a new moving picture theater here.

De Kalb, Ill.—Gust H. Warren, of Chicago, has leased the Armory Theater here and taken possession.

Logansport, Ind.—Fred Smyth has opened a new picture show here. It is known as the Nelson Theater.

Fairbury, Ill.—Lough & Ellis have decided to move their picture theater to the Charles Blivens Building.

Iola, Kan.—Thos. Parker, of McPherson, Kan., has leased the Coffey Building here for a moving picture house.

Colorado City, Col.—Ashley & Scripture have purchased the interest of J. F. Davus in the Idle Hour picture show.

Champaign, Ill.—Matt Kusell has sold the Crescent Theater here to Marcus Heiman, who has taken possession.

Lexington, Ky.—The Luna-Dome Company, of Louisville, James L. Glass, managerfi will erect a new airdome here.

Chicago, Ill.—The moving picture theater at 707 Sixty-third street, owned by Henry Comus, was damaged by fire.

Ardmore, Okla.—Miss Nell Nolen has purchased the Princess Moving Picture Theater here and has taken possession.

Temple, Tex.—Kennedy & Wyler, of San Antonio, have purchased the Lyric Theater, on South Main street, and taken possession.

Columbus, Ind.—Charles Bennett, of Richmond, Ind., has purchased the Bijou Moving Picture Theater here and will soon take possession.

Pendleton, Ore.—Mr. Wilbur, of Union, Ore., will open a new moving picture theater in the Hope building, at the corner of Main street.

Minneapolis, Minn.—Work has begun on the remodeling of the building at 305 Hennepin avenue, to be the home of a moving picture theater.

Janesville, Wis.—Janesville is to have a new 5-cent moving picture show to be known as the City Theater, and is under the proprietorship of Edwin Manz.

Cody, Wyo.—W. S. Greenleaf, D. A. Scofield and Dan Scofield, Jr., of Douglas, are making arrangements to open a new moving picture theater here.

Moline, Ill.—The Western Vaudeville Managers' Association has purchased from A. B. Haviland the Elite Theater, on Third avenue, and taken possession.

Great Barrington, Mass.—Cooney & Wollison, of Pittsfield, have leased the Mahaiwe Theater here and will conduct it as a vaudeville and motion picture house.

Shawano, Wis.—J. F. Kocian and P. C. Diedrich, of Antigo, have leased the Raloff Building here and are making arrangements to open a new electric theater.

Cincinnati, Ohio.—A new motion picture theater at Mecklenberg's Garden, Highland and University avenues, opened with appropriate ceremonies and special films.

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FOR SALE
Films From All Manufacturers In Almost Endless Variety.
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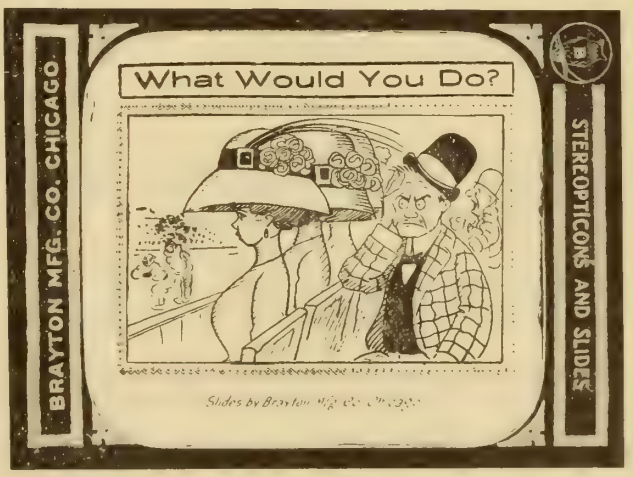
Manufacturing to Grades of Song Slides
We claim the Chicago Slides at $3.50 per set are the best made for the money, and Imperial Slides at $5.00 a set are the equal of any slides made. Give us a trial order.

Rex Standard Automatic Moving Picture Machine
THE GREATEST OF ALL
Absolutely Flickerless and Fire Proof. One glance at this Machine will convince the Professional Exhibitor of its vast superiority over anything yet produced in the Moving Picture Machine line. **Price, $170.**
Asbestos Portable (Moving Picture) Booth, Fort Wayne Compensarg, Electric Economizer, $50 to $60.
Circulars Free, also Lists of Supplies and many bargains in Machines, Films, etc. We buy Motion Picture Machines and Films.
HARBACH & CO., 809 Filbert St., Phila., Pa.



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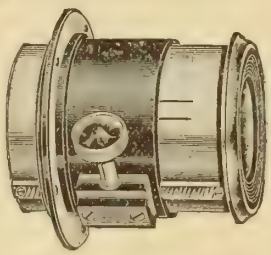

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When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

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USE ARCUS REELS
Without Fear of Fine or Public Criticism

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PRINTERS OF Coupon Theatre and Amusement Tickets
WRITE FOR PRICES, STATE SEATING

THE SUMMERS-BRITT FIGHT PICTURES.

This film, which is being issued by the Chicago Film Exchange, is making money for some exhibitors. The pictures are said to be the clearest and best ever taken of any fight. They show with rare fidelity every detail of the five best rounds, including the first and last, of the remarkable 20-round battle between Johnny Summers, England's lightweight wonder, and Jimmy Britt, America's former white lightweight champion, as it was fought under English rules before the National Sporting Club of London, England, February 22, 1909, for a purse of $5,000. It is a battle full of life and action, the men mixing from gong to gong, not an idle moment—just the kind of fight every lover of sport in your town will gladly pay you an extra admission price to see fought over again on a screen in your theater. Length of the film is 1,050 feet. The price of admission to the original performance in London ranged from $10 to $50 a seat. This gives you some idea of the absorbing interest of the public in this great international contest. Around the ringside are seated many of the most influential and foremost men of Great Britain as well as members of nobility.

These pictures were exhibited for the first time in the United States at the Trocadero Theater, Chicago, Ill., week beginning March 14. Regarding this attraction, Mr. I. Weingarten, the progressive manager of the Trocadero, who paid $350 for the first week's use of the pictures, says: "Price considered, the Summers-Britt fight pictures was one of the best paying special features I ever had."

Exhibitors who are looking for a sensation to awaken interest in their shows should not fail to get into communication with the Chicago Film Exchange, 50 Jackson boulevard, Chicago, Ill., who have secured the sole rights for the exploitation of this film.

CORRESPONDENCE.

ADVICE TO OPERATORS.

By One of Them.

New York, April 26, 1909.

Editor Moving Picture World:

Dear Sir—Being a constant reader of your most valuable paper, I have taken a great interest in many of your articles which have in view the uplifting of the moving picture business in general.

I am employed as projecting electrician by a high class traveling lecturer and your advice to operators is of especial interest to me. It is to be regretted that more of my fellow operators do not try to digest and assimilate the many valuable points which appear in your journal from week to week.

I am on the road nearly all the time and have a good chance to judge the merits of the shows in the many different cities which we visit, and I regret to say that the poorest shows I see are right here in Greater New York, and even in the better class of houses here this holds true. Having given the matter careful thought and attention and in an unbiased way, it is my firm belief that this state of affairs is due in a large measure to careless and indifferent work on the part of operators. This is made especially plain when I state that one day last week, in a prominent Twenty-third street house, I saw the "Life of Napoleon" projected, and in one of the most interesting scenes of the picture the same was out of the frame for a period of seventy seconds by actual timing. Now there is absolutely no excuse for such work, and the manager who tolerates it is more to blame than the operator, and as long as such conditions exist, so long will the picture business remain at its present level, and my advice is, wake up, Mr. Manager, demand better work from your operator, and if he is not capable of attaining better results, put a new man in his place even if you have to pay a few dollars a week extra; for rest assured, it will prove a paying investment for you in the long run. There are many things which detract from the interest of a moving picture to an audience but none more than a poorly projected picture.

It is surprising to note how little interest the average operator takes in improving his work and how many little details which are so essential to good work on the screen, are entirely overlooked by them. In the majority of cases this is due to a lack of knowledge of some of the most simple rules of electricity and its uses in relation to projection work, but in many it is due to improper training from the start, mixed with a lberal amount of criminal carelessness and stupid indifference, if this is not too plain.

Now, Mr. Operator, try for better results, improve your pictures and let your aim be to show the best in your city,

THE
Lecturette Library

is just what you are looking for

A NOVELTY

in every sense of the word. The results obtained by our own original

CHEMICAL COLOR PROCESS

are as far ahead of the rest as electricity is ahead of the candle. Join our Library and be

UP-TO-DATE.

SEND FOR PARTICULARS

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ONLY REEL IN AMERICA
OF THE
Funeral of Joe Petrosino

THE AMERICAN DETECTIVE, IN MERINO, ITALY

Can be had on application, from the

EMPIRE FILM CO., 150 East 14th Street, New York City

Curtainyline

Can be painted over anything you now have on your curtain, with surprising results. A $3 00 carton covers a surface of 150 square feet.

ALL EXCHANGES CARRY IT IN STOCK. Ask your exchange about it.

CURTAINYLINE CURTAIN CO.
401 Ashland Block, Chicago

Prepared Curtains Ready to Hang
Scenery of All Kinds

300,000 feet of film in good condition which we will rent at **One Dollar** per reel per day.

We have higher class service also.

Write quick for our proposition.

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Dissolving Effect for Single Stereopticons

Simple and rapid in operation. Slide is removed and new slides set in place automatically by one operation of the lever.

The Ingento Dissolving Carrier

changes slides with remarkably dissolving effect almost equal to double stereopticons.

Change of slides is made in a fraction of a second. Made in two styles.
No. 1. Made entirely of brass and is handsomely nickelplated $3.50.
No. 2. Made of polished mahogany with nickel trimmings $2.00.

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COMPLETE INFORMATION PERTAINING TO EVERY DETAIL

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We Were, We Are, and Will Be Independent. THAT'S ALL.

and if you hit the mark it will mean improved and better conditions for all your fellow workers in general, for as you improve your work you create competition and force your neighbor to attain better results in order to hold his own, and remember competition is a stepping stone to the achievement of success.

The article now appearing in your paper by F. H. Richardson should prove a great help to all operators who really desire to improve their work, as they are clear, concise and to the point, with an entire absence of any technical terms which might have a tendency to confuse the novice in the electrical line, and I hope these articles will be published in book form later on and that every ambitious and energetic operator in the country will have one and study it carefully. By so doing the picture business will be greatly improved all over the country and the standard of operators would be raised to a much higher level than it is at present, and surely it would mean better wages all round.

Yours truly,

F. W. SWEET.

[The **Moving Picture World** is open to receive contributions from expert operators that will benefit others, and will pay for articles by good men. We know that their time is limited for writing, but any hints of value will be gladly received, however crudely written. We will take care of that part. We will devote a column or a page each week to "Wrinkles for Operators" and if they will make this paper a clearing house for their ideas they will all profit from the interchange of experiences. Even the know-it-all might get a good tip and he should not be slow in airing his knowledge.—Ed. M. P. W.]

NOT ENOUGH INDEPENDENT FILM WEST OF THE ROCKIES.

Seattle, Wash., April 26, 1909.

Editor Moving Picture World:

Dear Sir—In looking over your issue of April 17, on page 483, I wish to correct a statement made by Mr. Heinz, now proprietor of the Gem, 714 East Baltimore street, Baltimore, Md. When I opened that place I was the only Independent house in Baltimore and secured my service from Williams, Brown & Earle, now called Philadelphia Projection Company, Mr. V. R. Carrick, president; and I wish to state that when the association formed I stood by the American flag, which means freedom, and as long as I remain in the moving picture business will always stand by it. Mr. Carrick gave me agency for the State of Maryland, which was on February 1. In less than one week I was supplying ten houses in Baltimore; in fact, I could have secured more, but they could not furnish me with the film.

The latter part of March I sold out my place, which included this agency, came out here and opened a theater called the Savoy, formerly owned by M. Christie.

I have written to at least ten film manufacturers and renters asking them for the agency, as there are twenty moving picture parlors in Seattle, and they all run Association, I, myself, until I can secure Independent.

My hook is out and am willing to help the Independents all I can, and if there is anything that you may suggest in order that I can secure an agency for the State of Washington I will appreciate it very much. Yours truly,

WM. G. SPURRIER.
Savoy Theater, 1422 First avenue.

FOR SALE--EDISON MACHINE

Machine Stand, Rheostat, 100 foot Cable, Extra Quality Curtain. Everything Complete, ready for Exhibition, including Two Reels, Good Film, **$100.00**

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SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Bert J. Hicks, Frankfort, Ind., P. O. Box 271. Experienced operator and electrician; seven years' experience; single, sober and reliable; go anywhere.

Reliable Moving Picture Manager who is an expert operator and electrician, and one who can deliver the goods. Years of experience, sober and reliable, gilt edge reference. **O. B. T., 725 Brook St., Louisville, Ky.**

A. L. Darier, 1645 71st St., Brooklyn, N. Y., experienced operator and electrician. New York licensed.

A. Bamon, 269 E. Blackwell St., Dover, N. J. A-1 operator; 5 years' experience. Desires position in or around New York.

S. L. Dignon, 220 East 128th St., New York City, expert operator; 7 years' experience. Desires position in or around New York.

William F. McBain, care of Star Theater, Grand Marais, Mich. Experienced and careful operator desires permanent situation.

Claude E. Linstruth, Carthage, N. Y., operator; 6 year's experience; first-class projection guaranteed. Reference, Mullin Film Service, Syracuse, N. Y.

Chas. C. Dawson, 703 Lyons St., Des Moines, Ia. Operator and electrician, experience with all kinds of gas appliance. Will go anywhere.

James Sauld, P. O. Box 134, Lake Charles, La. Operator and electrician, desires permanent position.

Grady Pilcher, Dothan, Ala. Experienced operator, good habits, desires steady position.

Earl Butts, 220 Wood street, Ithaca, N. Y. Experienced operator, sober and reliable, best of references, desires steady position.

G. Leslie Palmer, Box 307, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.

W. H. Greenwood, 337 East Seventeenth street, New York City. Experienced operator, electrician and lecturer, would like position. Three years' experience, New York City license. Non-smoker and non-drinker, highest references. Any offer with reliable people accepted.

I. G. Sherman, care of Moving Picture World, experienced operator and manager, 12 years' experience, all sources of light. Will go anywhere.

C. C. Duryea, Nunda, N. Y. Operator, references. Sober and reliable, will go anywhere.

C. W. Gray, Leon, Iowa. Three years' experience as operator and manager. Will go anywhere.

A. V. Weaver, 2 South Clinton street, Poughkeepsie, N. Y., wishes position as operator; can furnish best of references; sober and reliable; can repair machines. Will go anywhere between New York City and Albany.

Chas. Maryns, 4236 Frankford avenue, Philadelphia, Pa. Practical moving picture man. Experienced licensed operator, card writer, electrician. Own a good Lubin machine. Wife as cashier, good references. Suit a large place.

Orville B. Taylor, 725 Brook street, Louisville, Ky. Reliable moving picture manager; also operator of 10 years' experience. Gilt-edge references. Open for engagement.

Harry Kelley, 15 Market street, Lynn, Mass. Wishes permanent position as A-1 operator or up-to-date manager and repair man. Mass. license, 5 years' experience and best of references. At liberty after May 1.

Wm. H. Mallon, Bijou Theater, Easthampton, Mass.; experienced operator and manager and lecturer.

F. K. Evans, Oneonta Theater, Oneonta, N. Y.; first-class operator and electrician; age 30.

W. J. Gibbons, 15 West 51st street, Bayonne, N. J. Operator or manager. Best references, nine years in the business.

J. W. Delk, Leon, Ia. Experienced operator. Steady; have also acted as manager.

Wm. A. Clement, 939 North 7th street, Harrisburg, Pa. Experienced operator. Can put on the right kind of picture.

Bernard Cook, 439 Second street, Brooklyn, N. Y.

R. C. Geissler, 78 Woodcliff street, Roxbury, Boston, Mass.

WANTED.

Young lady, experienced in the film business, as typewriter and assistant bookkeeper. Reference required. Apply Philadelphia Film Exchange, 438 Sixth avenue, New York.

WANTED: MOVING PICTURE CAMERA.

Jenkins or Lumiere make preferred. Must be cheap and in first-class condition. Address, C. G. R., care of Moving Picture World.

AT LIBERTY.

Moving Picture Machine Operator, who can use gas or electricity; ready for work at once; New York license. Address, Charles Lord, 440 West 23d street, New York.

CINEMATOGRAPHER AT LIBERTY.

First-class camera man, who can also take charge of developing and printing room. Can give best references as to ability to produce first class work. Address, Cameraman, care of Moving Picture World.

SITUATION WANTED.

Opecator, 2 years' experience; sober, reliable and steady. Age 25; married. Address Jack Zwetchkenbaum, 141 Pitt Street, New York City.

Moving Picture Theater Owners, I can show you how to increase your earnings 50 per cent. if you are located in a place of more than 15,000 population. For particulars address Martin Pearlman, 369 Grand street, Brooklyn, N. Y.

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All of the New Song Hits.

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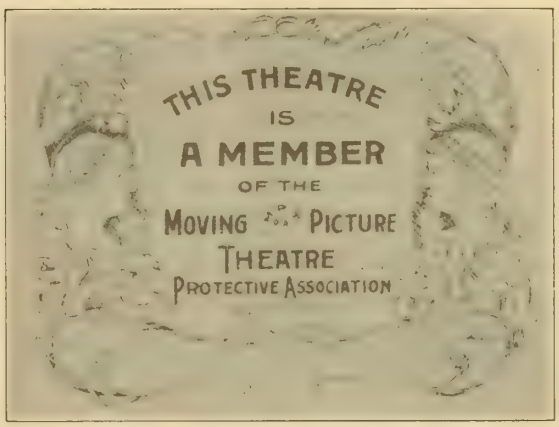

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The Kind that Almost Talk
Ever Imitated, NEVER EQUALED
Let us place you on our mailing list
Full line of ANNOUNCEMENT SLIDES
SEND for SPECIAL PRICE LIST
SLIDES OF SICILY AND ITALY
Scene of the Recent Earthquake
Set of 20 plain, $4, colored $8. Set of 35 plain, $7, colored, $14
NORTH AMERICAN SLIDE CO. 143 N. 8th St., Philadelphia, Pa.

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THE NEW ENGLAND LANTERN SLIDE COMPANY
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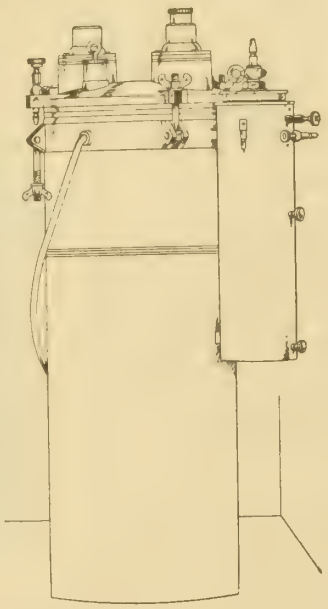

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The Edison Oxygen Generator and Saturator fill this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner, without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

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We want every present or prospective Motion Picture Exhibitor to write us for detailed information about this outfit.

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All Edison Films are Approved by the New York Board of Censorship

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Shipment, May 4, 1909
A ROAD TO LOVE
Dramatic
No. 6451 Code, VENTRUZ
App. Length 950 feet

Shipment, May 7, 1909
FUSS AND FEATHERS
Comedy
No. 6454 Code, VENTURERAS
App. Length 695 feet

THE DOCTORED DINNER PAIL
Comedy
No. 6456 Code, VENTURING
App. Length 350 feet

NEW SUBJECTS:

Shipment, May 11, 1909
LUNATICS IN POWER
Comedy
No. 6448 Code, VENTRONE
App. Length 945 feet

Shipment, May 14, 1909
THE PONY EXPRESS
Dramatic
No. 6457 Code, VENTURON
App. Length 765 feet

SEE A PIN AND PICK IT UP
Comedy
No. 6458 Code, VENTUROSO
App. Length 235 feet

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A BABY'S SHOE.—The story tells of the young widowed mother of two children who is forced by extreme poverty to part with one of her children, a baby girl, by placing it in a basket on the door steps of a wealthy banker. Before leaving the baby the poor mother takes one of its little shoes to keep as a memento. Returning to her cheerless home she is seized with a paroxysm and falls lifeless in a chair, with her little boy at her side. A neighbor hearing her cries runs for the parish priest, who finds the poor woman beyond human aid. Her soul has departed into eternity. She still clutches the little shoe which mutely tells the woman's sad story. The good priest takes the boy as well as his sister's shoe. Meanwhile the baby has been found by the banker and his wife and they decide to adopt it. Fifteen years elapse and we find the girl grown up in blissful ignorance of her origin, of course imagining the banker and his wife her parents, while the boy has gone through his collegiate course preparatory to Holy Orders. One afternoon while walking in the park the boy's attention is attracted by a runaway, and leaping to the roadway he seizes the bridle of a wild fractious horse and brings it to a standstill. Assisting the young lady occupant of the vehicle to a taxicab he escorts her to her home. A strong friendship between the two young people ripens later to love and the boy is seen struggling between the all-important questions as to his future, whether it be religious or secular. His love for the girl is so strong, so pure, that he determines to gain the old priest's consent to his marrying instead of entering the priesthood. What a blow it is to the good old father, but he feels it may be for the best and consents even to marry them. Now the banker's wife thinks it only just to the young people to reveal the truth about the girl, telling how she found her fifteen years before, and that one of her little shoes was missing. At this intelligence the old priest is staggered, for he sees at once that the marriage cannot take place—they are brother and sister. He raises his head in thanksgiving for the grace of God that brought about this timely revelation. However, brother and sister find "The peace that passeth all understanding." She becomes a nun and he goes to his ordination into the priesthood, giving their future lives up to the honor and glory of the Divine Master whose guiding hand showed the better way.

JONES AND THE LADY BOOK AGENT.—There is no question that the good natured man is always made the "Patsy," and so it is that poor Jones, who is benignity personified, is always getting into hot water. His latest episode is an experience with a female book agent, who tried to sell him a book entitled. "How to Be Happy, Tho' Wedded." The work does not appeal to affable Edward, and he with gentlemanly firmness ejects her from his office, as his friend Dick Smith enters, to whom he mimics the ludicrous antics of his visitor. All this is witnessed by this modern Clio, who is peeking through the keyhole. She vows to be revenged, and seeing a box of gloves which Jones has bought for his wife, she substitutes her corsets for the gloves, writes a note which she puts in his overcoat pocket, asking him to return her corsets, and finally sends a letter to Mrs. Jones warning her of her husband's perfidy and to search his pockets for proof. Does the scheme work? Well there seems to a certainty a case of "Jones vs. Jones" appearing on the calendar of the divorce court in the near future, but the book agent becomes conscience stricken and sends a letter of contrition to Mr. and Mrs. Jones, explaining everything. Peace again reigns and Jones receives the osculatory balm on his throbbing forehead. Length, 589 feet.

THE FRENCH DUEL.—Extreme tranquility bovered over the Salon litteraire of the Club Montmartre, and the members seemed to be in a state of ennui, the silence being broken only by the ticking of that horometrical instrument, the clock, when Mons. Leon Martinel enters in company with Mons. Gaston Tortoni, whom he introduces to Mons. Alphonse de Signoles. Alphonse orders le garcon bring a round of cocktails, and he puts an olive in each. This Tortoni objects to, but Alponse insists, "Oui! oui!" Tortoni then with thumb and forefinger extracts the olive from the cocktail, and hurls it—yes, hurls it in the face of Alphonse. Consternation! The members stand aghast until Alphonse retailates in like manner. Amazement! The feud is on, honor must be satisfied; a duel is inevitable, and speculation keen, as Alphonse is in the bantam class, while Tortoni is a replica of the Eiffel Tower. On the field of honor, beside the ruins of the old Conciergerie, they meet. A corps of trained nurses, doctors and undertakers arrive, and the seconds prepare the weapons, while the undertakers measure the contestants for their prospective receptacles. Muskets are first selected, but one of them accidently discharges and throws the party into hysterics, so they are discarded. Rapiers are finally resorted to and a most furious combat is precipitated, which would have resulted fatally for Tortoni had he not had a tin tray concealed beneath his vest as a shield, and so the duel finishes to the entire satisfaction of everybody but the undertakers.

EDISON MANUFACTURING CO.

LUNATICS IN POWER.—A good-natured old uncle is induced by his two favorite nieces to visit an insane asylum. The trio arrive during mealtime. Uncle, while waiting the arrival of the superintendent, wanders around and incautiously enters an empty room. As he is about to come out, a keeper passes and thinking Uncle is a lunatic trying to escape, forces him back and locks him in the room. Uncle protests, but to deaf ears. Finally becoming excited, and very mad, he makes a terrible racket. Keepers arrive and undertake to quiet him. He escapes them, and they have a lively chase through several rooms. During the excitement they run across the lunatics who have just had their dinner and who join in the chase. One lunatic succeeds in closing the door on the keepers and locks them up. Uncle, however, hides behind a curtain. The lunatics hold a consultation over Uncle, decide that he is insane and that he is a chicken and immediately proceed to transform him into one. A pillow furnishes the necessary feathers and molasses the sticker. In honor of his arrival they decide to have a feast with chicken as the main dish—Uncle to be the chicken. Ere they can execute their fell design, the nieces arrive on the scene in search of "Nunkey." They are ushered in by one of the insane "trustees" who imagines himself to be the superintendent. He invites them to stay for the chicken dinner. In the meantime the superintendent (locked in a sparate cell) sees the "Queen of Sheba" parading near-by. He makes love to her and she, delighted, condescends to open the cell door. He liberates the keepers in time to prevent Uncle being sacrificed. The lunatics are driven to their rooms, and Uncle and nieces depart all vowing "never again" to enter an insane asylum. Approximate length, 945 feet.

THE PONY EXPRESS.—When Mohammed called upon the mountain to come to him and it came not he very wisely went to the mountain. In this age of scientific miracles the moving picture brings to the auditor, comfortably seated, in a cosy theater, many a far-off scene of interest, or reconstructs historic scenes and events of the past. The stirring days of early Western life are faithfully reproduced in our thrilling picture, "The Pony Express," showing the dangers and hazards of those days. Jim, the Pony Express Rider, is in love with Hazel, the beautiful dauhter of a settler, but her admirers are many and among them Jack, a cowboy of the "X. Y. Z." ranch is the most devoted. Jim, starting on his journey is warned to look out for hostile Indians who are on the warpath. Shortly after leaving the relay station, he is pursued by a scouting party and wounded. His faithful pony is shot, and from over his prostrate body Jim puts up a gallant but seemingly hopeless defence. Jack, who has been out after buffalo, attracted by the sound of firing, attempts to ride to Jim's assistance, but in turn is pursued by the Indians, wounded, and only by a ruse escapes. Riding to the settlement, he reaches Hazel's cabin in time to warn her, and sinks unconscious at her feet. Hazel rides to the station, and leads a party of plainsmen to the rescue. They arrive in time to rescue Jim. Hazel and her father carry Jim home on the father's horse. The rescue party follow the fleeing Indians and wipe them out. Approx. length 765 feet.

SEE A PIN AND PICK IT UP, ALL THAT DAY YOU'LL HAVE GOOD LUCK.—To all great movements there is always an "advance" and a "rear guard." To day the "world's advance guard" is seriously considering the problem of communicating with our fellow-planet, Mars. The "rear guard" is concerned with dead men's laws, why does a chicken cross the street, and other old superstitions. Our hero belongs in the last rank of the "coffee-coolers." He would not pass under a ladder for a fortune. Friday is his evil day. Ever on the alert for trouble, he stumbles over a pin and is happy because he knows now that "luck" has befriended him. Leaving home in the morning, he keeps his "weather eye lifting," for horseshoes, ladders, white horses, and pins. He finds a pin and pounces on it as if it were a golden nugget and proudly secures it in the lapel of his coat. But the charm somehow fails to work, for before he goes far he has a bad fall. In haste he tries to make up for lost time, loses his car, and thereby misses an important engagement. While sadly pondering on the "pins" perversity, a bicycle upsets and worries him. Well, he gets his car, but finds he has lost his pocketbook, and, unable to pay his fare, is thrown off. In consequence he is late for his train, makes a mad rush to catch it, elbows people right and left, is arrested, and finally, in the solitude of a cell has time to remember that it's a "poor rule that will not work both ways," and then throws the "blamed pin" away. Approximate length, 235 feet.

ESSANAY FILM MFG. CO.

THE BACHELOR'S WIFE.—A young man who has always obtained money from his doting uncle, with which to satisfy his debtors, finds his debts accumulating so rapidly that, in order to gain the desired amounts, he writes his uncle—first that he is married; next that he has a child, and finally that he must have more money for clothes for them both. The uncle, becoming suspicious, writes his nephew that he will call and visit him and his family. The nephew, on receipt of this letter, becomes frantic, knowing that he must produce a wife and child, or his uncle will cut him off because of his deceit. He rushes into the street and asks the first woman he meets to be his wife for a day, and promptly has his face slapped. He tries this several times with the same result, until he meets a slavey scrubbing a stoop. She consents, and after buying her a handsome gown and decking her out, he gets her to his quarters after many mishaps, just in time for the uncle's arrival. The uncle, surprised at her antics at dinner, demands to see the child. The nephew rushes to the janitor and giving him some money tells him to get him a baby immediately and he will give him more money. The janitor rushes out, and after trying unsuccessfully to steal two babies, he at last spies a baby alone in a carriage, grabs the child and rushes to the nephew with it. As he bursts into the rooms with the baby, which has a heavy veil over its face, the nephew grabs the child and proudly hands it to his uncle. The denouement is reached when the uncle, lifting the veil, discovers a negro baby. The mother of the child, a big negress, enters in a rage, seizes the child and puts all to flight. Length, 550 feet.

MR. FLIP.—A young man considers himself quite irresistible, and through his egotism runs the gamut of misadventures. After dressing himself in extraordinarily bad taste, he sallies forth to conquer the fair sex. He first enters a dry goods store, approaches the ribbon counter and endeavors to start a flirtation with a saleswoman, and is severely reprimanded by receiving a slap in the face, and is ejected from the store. He then in turn enters a manicuring parlor, telephone office, a lady barber shop, bar room and lunch room, and in each instance his fate is the same as that experienced in the dry goods store.. However, he apparently refuses to be subdued, and we next find him occupying a box seat at a vaudeville show. A very attractive soubrette is doing a song and dance, and after starting a flirtation with her, he sends her a bouquet with his card, requesting that she meet him after the show. The actress, upon going to her dressing room, formulates a plan to have her colored maid keep the appointment she has with the would-be dude, and accordingly places her coat and hat upon the negress, covering her face with a heavy veil. The young man, waiting at the stage door, meets the wench, and together they enter a cafe. After ordering a sumptuous repast, Mr. Flip endeavors to embrace his companion, and in doing so her veil is disarranged, revealing the fact that she is a negress. The result causes great excitement and he is roughly ejected by the waiters in attendance. He finally meets his Waterloo at the hands of a bevy of laundry girls. Length, 450 feet.

PATHE FRERES.

MIREILLE'S SINCERE LOVE.—Mireille is a pretty peasant girl who is much beloved by a youth named Vincent, and their young lives are illuminated with the light of hope that some day in the near future they shall become man and wife. In the first picture we see Mireille berry picking and soon Vincent comes upon the scene, and, he being an ardent wooer, it is not long before the maiden's thoughts are diverted, and she strolls away with him through the meadow, listening to his words of love. The happy young couple go to an old chapel where they take a mutual vow that they shall always love one another and live for each other's happiness alone.

Going then to the home of the maiden, the latter demurely stands aside while Vincent tells her stern old father of their future plans, and begs the old man's consent for his daughter's hand in marriage. Upon hearing the proposition the father becomes infuriated and stoutly refuses to sanction the match, ordering the young man off of his premises. Being of a gentle disposition and having respect for old age, Vincent leaves the place, while the disappointed girl is forced to remain and hear her father's strong denunciation.

Realizing that her hopes of future happiness are shattered Mireille decides to go away, so leaving the old homestead she starts out to face the world and seek consolation among strangers. As she trudges along the lonesome country road she becomes footsore and exhausted, and falls to her knees in front of a shrine, where she prays for strength and fortitude to bear up under her terrible weight of anguish.

In the meantime Vincent sets out to find her and comes upon the prostrate girl at the shrine, and taking her in his arms he leads her away. They go to the old rendezvous and he tries to cheer her with his kind words, but it is too late, for her hopes are shattered and she is beyond earthly aid, and, while listening to his words of love, the unhappy girl passes away in Vincent's arms. Length, 528 feet.

A STRIKING RESEMBLANCE.—This funny comedy of mistaken identity shows a married man who is injudicious enough to carry on a clandestine flirtation with another woman, and, consequently, gets himself into a rather embarrassing position. He receives a note from his lady love's big brother asking him his intentions, and, incidentally, mentioning the painful fact that unless he marries the girl soon he must suffer the consequences. Realizing his great plight, the deceitful wooer starts out to call on his adored one, and while strolling down the street he meets a fellow who is the exact duplicate of himself in appearance. He hails the jolly stranger and explains the trying situation to him and the latter consents to help him out of the difficult position by assuming his responsibilities in the affair. After receiving the necessary instructions the stranger goes to the home of the young

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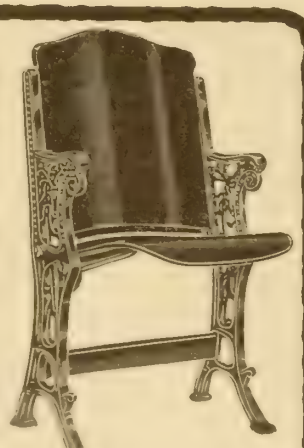

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lady and the latter, thinking that it is her lover, receives him most profusely and he, taking advantage of the situation, makes himself thoroughly at home. It is not long, however, before the girl's brother puts in his appearance and demands that the fellow promises to marry his sister, which the lover gladly consents to do. The prospective bridegroom then starts out to purchase the wedding ring and in the meantime his fiance receives a note stating that her intended husband is a married man, also giving the address where he can be found living with his wife. She starts out with her infuriated brother to investigate and on the way she meets the masquerader, and when he hears the charges against him he stoutly denies his guilt and consents to accompany the couple to the given address where they find the first fellow just as they anticipated, but thinking that it is a case of mistaken identity on their part they apologize for their intrusion and the happy girl consents to become the wife of the second fellow without ever knowing the circumstances that surround her love affair. Length, 384 feet.

THE HUNTER'S GRIEF.—It is little Jay's sixth birthday and the happy youngster is the recipient of many pretty toys, among others a miniature rifle, which is the delight of his little heart. His father, being a great sportsman, the youngster possesses similar tastes and now feels that he is in a position to accompany his elders on their hunting expeditions. Much to his disappointment, however, his daddy and grandfather start out duck hunting, leaving the little chap at home. Even their promise to take him some other day fails to cheer him up. The little fellow feels that he has been treated unjustly, so decides to go anyhow, and we see him stealing from the house with his little rifle over his shoulder and following the older folks to the hunting ground.

The huntsmen are now near a large pond where they are shooting wild duck. Little Jay steals along on the opposite side and hides behind a stack of straw without being seen by his relatives. His father takes aim and fires at a bird, but misses his shot and the bullet penetrates the bundle of straw, striking the boy crouching behind it. The men, upon hearing his screaws, hasten over to investigate, and great is their horror when they discover the lifeless form of little Jay lying on the ground. The distracted father is inconsolable in his terrible grief and becomes hysterical and shows signs of losing his reason. Finally with the aid of some men they carry the child home to his heartbroken mother, who knew nothing of his having left the house. When the motionless little form is laid on the couch the sorrowful parents are indeed a piteous spectacle, and so terrible is the father's grief that the other members of the family become alarmed over his mental condition, and hastily summon a physician to administer to the unfortunate man. By the time the doctor arrives the patient is a raving maniac; oblivious to all that has just transpired, and is hurried away to a sanitarium.

A year has now gone by and another little baby has come into the sorrowful family, and the mother thinking that its presence may have a soothing effect upon the mind of her husband goes one day to the sanitarium with her father and the little one. They meet the invalid in the yard, but much to their disappointment he fails to recognize them, nor does he pay the slightest heed to the new baby.

Finally we see the same youngster six years later when he has grown to be the exact duplicate of little Jay, and the good people, always anxious to have the invalid once more in their midst, try again to bring him back to his senses by making him believe that little Jay is really among them again.

The grandafther therefore goes to the asylum dressed in his hunting costume and makes the patient put on his hunting outfit also; he then brings him home where everything about the house wears the same ascept as on the fatal day some six years before. The first thing that the invalid recognizes upon entering the room is Jay's large picture, and immediately he shows signs of regaining his memory. He then asks for the little fellow and the mother brings in the youngster dressed exactly like Jay. The shock is so great that it has the desired results and the cloud lifts from the unfortunate man's memory and he is under the impression that it is really Jay whom he is fondly caressing.

One day, becoming suspicious that there is something strange in it all, he follows his wife when she and her little son go out to the cemetery to visit Jay's grave. They are greatly surprised when the husband and father comes upon them, and after reading the inscription upon the tombstone he is convinced of the true state of affairs. The sorrowful man then gives vent to his feelings, after which he starts for home with his little family, giving thanks to God for the presence of the loving child to fill the place in his affectionate heart left vacant by the death of Jay. Length, 974 feet.

MANUFACTURING STEEL RAILS.—This very interesting picture gives a vivid idea of the manufacturing of rails in a modern steel plant, and shows the many evolutions of the rough mineral before it reaches a perfect state of commercial value. In the first picture we see the massive furnaces, then the fluid being poured into moulds and being transformed into steel through the mixture of air charged with oxygen. We then see the melting of the steel bars and the fluid is put into

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square moulds, which, when congealed, are rolled through massive presses which form them into the rails. Length, 574 feet.

A FAITHFUL OLD HORSE. Some wood choppers start out on a cold Winter day and drive into the forest to get some fire wood. They take a little boy with them and arriving at a remote spot they alight from the sleigh and build a bonfire. Leaving the little fellow in charge of the horse and their belongings they go a long distance into the woods to cut trees. The little fellow allows the fire to go out, and it being extremely cold he keeps moving about in order to keep his blood in circulation, but finally becoming impatient he gets into the sleigh and starts out to find the men. He drives quite a distance out of the track and a blinding snow storm comes up which makes it difficult for the child to find his way. Finally becoming numb with the cold he tries to warm himself with the old horse's breath, but this proves ineffective, and the little fellow falls to the ground, exhausted.

The old horse, realizing that something has happened, retraces his steps to the place where the men left him, arriving there just as they come back and are showing great alarm at the child's absence. The horse starts out and the men follow, and soon he leads them to the spot where the little fellow fell, and there, to their great surprise, they find the child covered with snow and nearly frozen to death. They are not long in reviving him, and when he realizes all that he owes the animal, his childish demonstration of affection for the faithful old horse is profusive. Length, 394 feet.

A WOMAN'S HEART. This pathetic little drama tells an interesting story of a man who has been divorced and remarried without telling his second wife that he was ever married before. One day he receives a note from his former wife stating that she is ill and pleading with him to come to her and take their little child before she dies. He goes immediately to the afflicted woman and all unkindness is forgotten, for her life is nearing its end, and after receiving his promise that he will raise the little one the mother peacefully passes away.

His wife is in a terrible state of anxiety when he does not return, but her fears are soon alleviated, for she receives a note from him telling her that he is called out of town on business. When his former wife is laid away he finds himself in a very precarious position, for he must live up to his promise and take his little child home with him, but it remains a matter of conjecture how his wife will act when she learns the true state of affairs. He gets the little one ready and returns to his wife, who is happy to see him again, but when she sees the child she is somewhat perplexed. Finally the man takes courage and confesses all, and the woman for the moment is horrified, and will not entertain the idea of taking the child to her heart. The little one goes over and in her innocence kneels before the tearful woman with a pleading look on her little face, and, true to her motherly instinct, her heart becomes softened and she clasps the little orphan in her arms. The happy father is overjoyed at the turn of affairs and the good wife assures him that the little child shall be cared for as though it is her own. Length, 394 feet.

THE TWO DONKEYS.—Two jolly fellows going along the country road meet an old peasant who is leading a donkey, and thinking that they will have some fun at the old man's expense, one of the youths takes the halter off of the donkey and puts it over his companion's head. Without discovering the change the old fellow continues on leading the supposed donkey home, while the other fellow makes away with the animal.

Arriving at his destination, the peasant discovers the joke being played on him and taking advantage of the droll situation he turns the joke upon the trickster and makes him assume the role of a donkey, much to the latter's displeasure. The old fellow then receives a note from a friend stating that he has found a purchaser for the animal, and asking him to come immediately. He takes the youth who is tied in the halter to the purchaser and sells him, receiving a good sum after which he has a good laugh at the joker's expense. Length, 298 feet.

A DISTRACTED MAN. A very nervous fellow whose mind is easily distracted causes himself and all who are unfortunate enough to come in contact with him no end of misery, though his many mistakes in following his mind to be distracted. He is going down the street, deep in meditation, when he is accosted by a stranger who asks him for a light from his cigar. The good-natured fellow [illegible] and while the latter is getting a light from it the distracted fellow [illegible] all that transpires and walks away. At some distance down the street he suddenly remembers what he was doing and starts back to find the stranger and recover his cigar. He [illegible] walking along with a cigar [illegible] a word of apology he [illegible] from the man. Disgusted with the trouble and in his haste to reach [illegible] the distracted fellow [illegible] the cigar into the mouth of a [illegible] with the result that he receives a severe [illegible] Disgusted with himself and the world he [illegible] and is glad to take a [illegible] Length, 292 feet.

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SELIG POLYSCOPE CO.

IN THE BAD LANDS: A Tale of Army Life on the Frontier.—A military ball is in progress at the post and all the officers and young men of the regiment are tripping the light fantastic. Carlton Langdon, a surgeon of the garrison, is disliked by most of the fellows in his company for surly manner and peculiar nervous irritability. For a time no one suspected the real cause of his bearing, but secrets, such as he held, are sooner or later discovered, and so it was with no surprise that reports of him being addicted to the use of morphine gained credence. He was in spite of his failing, however, a splendid surgeon and for that reason more than any other he was tolerated and his eccentricities overlooked. Now the Colonel of the post had a beautiful daughter, Isabel, for whom Langdon entertained a feeling closely allied to worship. The thought of possessing her for his wife grew upon him day by day until it became the one great absorbing interest of his life. For her, he made a desperate effort to relinquish the drug that seemed to have him as in a grip of steel and for a long while almost succeeded. But repeated failures in his efforts to obtain one ray of hope from the fair Isabel drove him back to the fatal vice that seemed to saddle itself upon him with redoubled fury.

In the opening scene of the picture we see him, nerve-racked, with staring eyes and trembling hands. He makes one last appeal to the object of his adoration and receives a rebuff that completely stuns him and leaves him limp, and broken in heart and spirit. Isabel tells him that it is useless for him to plead his cause further. That she has just given her heart and hand to Earl Holden, Troop D's dashing first lieutenant. With a toss of her pretty head she trips away to join the others at the banquet table. It is Christmas time and the spirit of revelry and joy pervades the entire post. Everyone seems happy—everyone but Langdon, whose passion is just then eating at his heart. With a bitter curse for his hated rival, he staggers out into the night to cool his fevered brow and try to regain his composure. A horseman is seen in the distance making his way laboriously toward the gates. It's a carrier from headquarters. Springing from his mount, he makes his way into the stockade and from there to the big messroom where the banquet is in progress. He bears an important message to the Colonel. The Sioux are again on the warpath, committing many depredations and terrifying the settlers for miles around. "Send out a squad to investigate conditions," says the General in his message. The Colonel knows it will require men of nerve and unusual daring, so the first man he thinks of to head the expedition is the handsome Lieutenant of Troop D, young Holden. Orders are quickly given and acted upon, and while the dance is still in full sway, a little squad of cavalry files out through the heavy gates and is soon lost to view.

Watching them out of sight, Langdon laughs in mirthless tones to think of the danger that lurks on every hand beyond those forbidding hills.

He will never come back alive. He will never return to her alive," the maddened surgeon repeats, over and over again. And his prophecy nearly comes true. For the sun has scarcely kissed the hilltops with his shafts of fiery red, when the little squad of fighting men ride direct into an Indian ambuscade. It is a fight to the death—no quarter is asked or given. Finally by sheer bravery and superior marksmanship the boys in blue scatter their treacherous foe and return to look after their own dead and wounded.

The Lieutenant is found with an ugly hole in his side and almost dead from the loss of blood. Tenderly his men lift him on to a hastily improvised drag and urging their jaded horses to their utmost strength, the long, desperate return journey is begun. Toward evening the sentries at the post sight the little cavalcade coming through the snow and at once the alarm is given, so that when the worn and half-dead expedition reaches the outer gates, every preparation has been made for their comfort and for the care of the wounded.

Bearing up with remarkable tenacity, Holden wins the fight against death and in a few days is on the road to recovery, much to the joy of his sweetheart and to the bitter disappointment of his rival, the surgeon.

In his crazed mind Langdon finally conceives and hastily carries into execution a most diabolical plot.

Mixing a deadly concoction, he attempts to poison the Lieutenant, but is frustrated by the watchful eye of Old Pete, the negro cook, who happens upon the surgeon as he is mixing the fatal potion. This last act of madness ends Langdon's career at the post, for he is placed under arrest, but afterward escapes and perishes in the cold, having wandered [illegible] aimlessly about, until overcome by fatigue he lies down and the snow falling quietly covers [illegible] as white shroud.

[illegible] quickly recovers and soon resumes [illegible] Future holds for him a most [illegible] in the shape of Miss Isabel Wal[illegible] charming daughter, who has [illegible] Miss Pearl Hobber on her next [illegible] feet.

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VITAGRAPH COMPANY.

FOR HER COUNTRY'S SAKE.—A story of the Civil War, opening at Headquarters of General Logan. He is conversing with his officers as an aide enters and hands him a card reading, "Nell Belmont, United States Secret Service." The young lady is ushered in, goes to a map on the table and explains certain conditions. At this moment a telegraph operator hands the general a message from Burke, Captain of the Scouts, recommending that all important dispatches be sent in duplicate by two messengers taking different routes. Mack, a young officer, volunteers to take one, while Nell signifies her willingness to deliver the other. The young man starts off, the girl changes her clothes for male attire and also departs. Through the woods she comes upon a squad of Rebel cavalry, but successfully eludes them. Shortly after, she is forced to abandon her horse, and down the road comes upon a house, which proves to be deserted. In a closet she finds a dress which she quickly dons and ready to impersonate the mistress. Her fellow messenger has not fared so well, being captured by the enemy, and by a strange stroke of fortune, brought to the house where Nell reigns as mistress. The prisoner is weak from wounds and Nell changes the bandage on his head and in so doing, gains possession of the dispatch hidden beneath the cloth. When Mack is taken away by the enemy, Nell loses no time in taking up her journey to General Grant's Headquarters. She safely passes through the lines, comes upon a Union picket, who conducts her to General Grant. To him she delivers the dispatches and receives congratulations for her bravery. Length, 655 feet.

THE INFERNAL MACHINE.—A banker is sitting in his private office when a crank enters and quickly closes the door behind him. He places a package, which he carries, on the banker's desk, draws a paper mysteriously from his pocket and begins to explain some wildcat scheme. The banker is speechless with amazement, rings for the porter, who ejects the intruder. The banker picks up the morning paper and the first article he reads is one telling of a dangerous crank at large who carries an infernal machine set to go off at 2 o'clock. In terror he inspects the package on his desk and decides to get rid of it without notifying anyone. He stops a minute to leave a message with the teller, then hastily leaves the bank. Two crooks observe his departure and his nervousness, think that he has something valuable in the package and follow, hoping for a chance to hold him up. At the same time a woman comes from a house on the opposite side of the street, carrying a package the exact counterpart of the one carried by the banker. She forgets something, re-enters the house, leaving her package on the steps. The crooks cross the street, steal the package and hurry after the banker. It wants but 15 minutes to 2 o'clock, and the terrified man boards a car for the suburbs. He is driven almost frantic as the different pasengers bump into the package carelessly, finally arrives at a lonely spot in the outskirts where he decides to leave the infernal machine. He looks about, there is no one in sight, so places the box in a vacant lot and hurries away. At a safe distance he turns and looks back, and to his horror sees several children with the package he has just dropped. He yells at them, but they pay no attention and have just opened the package as he reaches them. To his surprise he finds the box filled with delicious fruit. He is overjoyed at this unexpected termination and starts for his office, after giving the children a few pennies. Meantime the two crooks come from the woods carrying the infernal machine still wrapped up. They sit down, start to open it, when it explodes, and the two men disappear in the clouds. Length, 300 feet.

A FALSE ACCUSATION.—A story of paternal devotion. The scene opens in an ill-kept room of a destitute actor, George Ferguson. He is bending over the bed in which his young daughter is lying ill as the postman enters with a letter, which proves to be from a theatrical agency giving him work at a card party that evening. The old actor gets out his dress suit, brushes it carefully, and is about to leave as the doctor comes in, examines his sick child and leaves a perscription. After attending to this and bidding his daughter a fond farewell, Ferguson goes to the house designated in the letter, presents his card, is ushered in and introduced to the guests. Dinner is announced and all sit down to the table. After a while the host takes a diamond from a cabinet and passes it around the table for inspection. During this time, Ferguson, unnoticed, takes different articles of food from the table, putting it in his pocket for the little sick girl at home. The dinner proceeds and the host finally asks for the stone. No one seems to have it or know where it is until it is remembered that Ferguson was the last one to handle it. He stoutly denies any knowledge of its whereabouts and a search which is made fails to reveal it. The ladies are asked to leave the room and after they have gone the men are requsted to turn their pockets inside out. This they will do until it comes Ferguson's turn and he refuses. Naturally, he is suspected and the host rings for officers. When they arrive, the situation is explained and they proceed to search the suspect. In his pockets they find nothing but a few coins and the food taken from the table for the little sick one at home. He is about to be led away by the officers when one of the waiters discovers

the stone under a plate. Ferguson breaks down in shame at being found out, but the host apologizes and bids him forget. The hostess meanwhile realizes the dire poverty which has prompted the man to commit such an act, goes to his rooms, brings the sick child to her own, where father and daughter are tenderly cared for. Length, 625 feet.

DIME NOVEL DAN.—In the district messenger office, Dan, with several other boys, are seated on a bench waiting for their turn. Dan is absorbed in a dime novel as the clerk hands him a message with instructions to hurry. Coming out the door, the messenger runs into a man on a step-ladder, upsets him, but continues on his way reading. This headline holds him: "With a wild shriek Blue Feather bit the dust." In his mind's eye Dan sees a child in the foreground playing with her doll. An Indian with a knife between his teeth is creeping upon her. As he rises to his feet and is about to grab the child the boy hero enters at the rear, fires, and the Indian falls dead. Dan walks on, boards a street car still reading, walks over the passengers' feet spellbound in his novel. Another line, 'at that moment Young Daredevil raises his trusty rifle and fired"—a wild landscape, a soldier standing before a huge rock, sword in hand, prepared to sell his life dearly. Six Indians are creeping toward him. They start to rush forward when Young Hero appears, fires one shot and all fall dead. Dan gets off the car, steps in front of a passing automobile and is run over. A crowd rush forward, expecting to find the messenger lifeless, but he gets up and walks off, still reading. Another paragraph reads: "In another moment Black Fox was hurled over the dreadful precipice"—the Boy Hero and an Indian are fighting on the edge of a precipice, the struggle ending by the hero raising the Indian over his head and hurling him over the brink. Again Dan reads: "As our hero realized the fate in store for him, with a mighty effort he burst his bonds"—the hero and the girl are bound to a tree. Indians are dancing about and preparing to burn them. The hero breaks his bonds, seizes an Indian, and using him as a club, knocks the other Indianas down and escapes. Dan finally reaches the house where the message is to be delivered, still reading. The man kicks him down the steps and the messenger sits on the sidewalk to finish the blood-curdling story. Length, 280 feet.

INDEPENDENT FILMS.

CENTAUR FILM COMPANY.

THE TEMPTATION OF JOHN GRAY.—Our hero, John Gray, is seen leaving his old mother and starting off to make a fortune in the gold mines in Colorado. We next see him and his companion digging for gold and finding nuggets. Craving amusement, John Gray drifts into a Western dance hall and gambling saloon. He sees other men win, and stakes his entire bag of nuggets in an exciting gambling scene. A turn of the card sweeps away the hard earned savings of weeks of toil. John goes bravely back to work, ashamed of his folly and determined never to gamble again. His companion brings him a telegram from the old family doctor at home telling him that his aged mother is very sick, perhaps dying, and keeps calling for him. John tries to borrow money from his companion, who is dead broke, then trudges off to the town of Red Dog. He tries to borrow money from the gambling house keeper, who spurns him. A stage coach comes up. Seated on front, with the driver, is the armed messenger of the Wells Fargo Express Company, guarding a small safe full of money. John pleads with the driver, and shows him the telegram. The stage driver will not help him. In despair John places the muzzle of his revolver to his forehead, determined to end his life. Before he can pull the trigger, he sees, in a vision, his sick old mother, rising from her bed, and pleading with him to come back to her. Deeply moved, John puts his revolver away. He sees the Wells Fargo's safe, and makes a desperate resolve. He will get some of the money from that safe and go back to his mother, at any cost. The passengers come out of the hotel and are driven away in the stage. John jumps on behind the stage, and ties a handkerchief over his face, and when the stage reaches a lonely spot, John climbs on top, seizes the gun of the messenger, compels the messenger and driver to jump from the stage, and John drives the stage off. John drives the stage into the woods. At the point of a revolver he compels the two men passengers, one a dignified English tourist, and the other a very comical Hebrew drummer, to lift the safe from the stage and carry it into the woods. The third passenger, the young daughter of the Englishman, is compelled to go back into the stage. John is now seen carrying the express messenger's gun behind the Hebrew and the Englishman, who are staggering along under the weight of the safe. The poor Hebrew is exhausted, and much comedy is shown in his attempts to lose his job. Meanwhile the brave girl left in the stage coach has unharnessed one of the stage horses, and riding him bareback, dashes off in search of her father. She finds the cap that her father has dropped, and goes bravely into the woods after him. John has driven off the Hebrew and Englishman. Taking a shell from the gun, he pours the powder from same into the safe lock and explodes it. He put one package of money into his shirt and drags the safe off to bury it. It is made clear that he resolves to return every dollar to the express

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company. The girl comes through the bushes, seizes John's gun and pointing it at John, compels him to give up the money he has taken. John pleads with her and shows her the telegram that lead him to steal the safe. The girl, touched by the message and John's evident repentance, gives him the money to go home, and lets him escape just as a party of cowboys dash up to her rescue. John is seen stopping a fast moving train and jumping on same. Our next scene shows John's mother on a sick bed. John enters. With a cry of joy the mother embraces her son. Back of them appears a face that John can never forget—the face of the girl who saved him. She stretches out her hands in benediction over the mother and son, once more united and happy.

EMPIRE FILM EXCHANGE AND HARSTN & CO.

ELLEN (Eclair).—A story full of dramatic interest and beautiful scenery which whill appeal to any audience. A little girl, the daughter of a woodcutter, is molested and insulted by two well-dressed children. Forgetting this, she tries to rescue the children when they are later kidnapped by an father and held for ransom in a cave. Her father ties Ellen in a bag and hangs it to the branch of a tree while he again captures the two children, and brings them back to the cave. In the meantime Ellen manages to escape and runs to the home of the kidnapped children and informs the parents, who set out with officers and rescue the children. The kidnapper fires a shot which wounds Ellen, and he is arrested and Ellen is brought to the home of the rich parents and cared for and adopted by them.

FIRST COMES THE FATHERLAND (Aquila).—The German custom for every young man to give the best years of his life to the service of his country is the subject of this picture. It begins with affectionate partings between two lovers as the young man departs to join the army. Letters from his sweetheart do not suffice him and he deserts and flees to her side. He is driven back to his duty by the stern father and we are then shown him doing sentry duty and later leading a cavalry charge on the battlefield, where he gets killed. The final scene shows the young man's sweetheart in agony at the bedside while the stern father points to the flag and is thankful that his son did his duty.

EARTHLY PARADISE (Lux).—A comedy which presents the delights of modern prison life. A prisoner is shown being cared for like a prince by the attendants as he happens to be the only inmate and the attendants of course think they would lose their positions if there were no prisoners. This lone prisoner is so well treated that as soon as he is released he makes every effort to be arrested again. At last he interferes with a policeman in the discharge of his duty and is escorted back to prison where he is received with open arms by the attendants.

HOUSE FULL OF AGREEABLES (Aquila).—A lad moves into an apartment which the owner has advertised as quiet. No sooner has he got settled down than the racket commences and we are shown views of the interiors of surrounding apartments in which there are quarrels, musical orgies, and all kinds of din, which drives the distracted tenant from his rooms.

THE LAND OF THE PHARAOHS (Hepwix).—Shows an interesting series of views of Egyptian life and customs.

WINTER GAMES AND SPORTS AT STOCKHOLM (Great Northern).—A graphic representation of the Winter sports in Sweden, showing ski jumping, tobogganing, skating, ice boating, hockey, etc. Many of the scenes are beautifully tinted and the photography is superb.

THE HAUNTED BRIDGE (Raleigh & Robert).—A gang of robbers dress up one of their number as a ghost to frighten away the sentry on a bridge over which they must get across. The sentry has given the alarm however, and when they recross a soldier in ambush seizes the advance ghost and leads the comrades into a trap.

TAKING HOME THE EGGS (Warwick).—Mamma has sent Bobby to bring home eggs for supper. The number of accidents that happen to each purchase of eggs provides matter for a series of mirth provoking scenes.

HOW THE POOR CLOWN'S PRAYER WAS ANSWERED (Warwick).—A performing clown meets with no success and returns to his home and orphan child penniless and with nothing to eat. His little dog has been trained to beg and he ties a cap to his neck and sends it forth with he prays for help. We are shown the little dog seated on its hind quarters on a prosperous street and vainly begging the well clothed passers by. When he thinks he has enough he goes home and the clown joyfully counts out a stack of coin, and provides a feast for his small family.

THE DETECTIVE'S RUSE.—A Hepworth which is a clever bit of comedy. A detective makes to capture two burglars but they are too strong for him and he is seriously done up. After their departure he hastens away and secures a disguise and a wagon such as is used by brewers. He works his way back to the point where the burglars will emerge with the booty they are gathering in the house where he left them. He induces them to place the bags of stolen goods in his wagon and then they wheel him through the streets until he finds two policemen, who arrest them.

THE DONKEY THAT WAS NOT AN ASS.—A Raleigh & Roberts film which illustrates the old proverb that all donkeys are not asses. This one rings a bell and the door of the police bureau and leads the officers to the thieves who committed a crime for which his master had been arrested. The photographic and scenic qualities of the film are exceptionally good and the comedy is interesting.

FOOLSHEAD WISHES TO COMMIT SUICIDE.—An Itala in which Foolshead having been rejected by his inamorata makes a number of attempts to commit suicide, all more or less amusing. He fails in each attempt and only succeeds in getting into further trouble.

THE DOG CAME BACK.—A Hepworth picture which shows a tramp with a very handsome dog which he sells to a number of different persons, but in each instance the dog breaks away and goes back to his former master.

SPORTSMEN IN SWITZERLAND (Lux).—A party of tourists arrive at a railroad station in the Alps and meet with many mishaps in the deep snowdrifts. Among the scenes are some remarkable exhibitions of ski jumping and coasting down the steep mountain sides. Length, 581 feet.

BABY'S CHUM (Warwick).—A remarkable specimen of animal sagacity. The story opens in a child's bedroom, where the mother is putting the little one to bed while it pats the head of a large and intelligent looking dog. The mother tucks the clothes about the child and leaves the room, taking the dog with her and closing the door. The dog lies down outside the bedroom door. The next scene shows two burglars entering the window of the child's bedroom, the dog on the outside hears them and makes frantic efforts to break down the door. The robbers escape with the child. The dog gnaws at the door and finally gets a hole in the panel large enough to squeeze through. He bounds out of the window after the robbers and catches them and after a hard and realistic struggle we see the dog panting after his exertions, but with the child's arms around his neck. Length, 340 feet.

I WILL HAVE A HUSBAND (Warwick).—An old maid wants to get marries. She sees the advertisement of a matrimonial agency in a newspaper and makes haste to pay her fee and place her name on the list. Her first wooer was a widower whose large family of children drove her frantic. After many unsuccessful and amusing adventures we finally see her holding a burglar at bay with a pistol while her servant goes in search of a minister to tie the knot. Length, 524 feet.

THE GAMBLER'S VOW (Raleigh & Robert).—A young man who has lost his all in a gambling place returns home and makes a vow never to gamble again. A fairy appears and restores his wealth. The craving for gambling comes over him and he again loses. This time the good fairy does not appear and he is left in despair.

THE GHOST (Eclair).—A comedy which shows a young man coming home after a spree. He takes off his shoes outside and carefully ascends the stairs and goes to bed with his clothes on. He gets tangled up in a sheet and in trying to free himself he falls down stairs and gets to the street, where his ghostly appearance terrorizes the neighbors for a time. He is finally nabbed and carried up to bed, where they pile on the top of him al the furniture of the room to keep him down. Length, 433 feet.

FOOLSHEAD, KING OF THE POLICEMEN (Itala).—A roaring farce comedy of a foolish young man who imagines he is a great detective and meets with all sorts of adventures.

THE IMMORTAL GOOSE (Warwick).—After a short Marathon run the members of the family capture a goose which is brought to the kitchen to be killed. A girl who holds the head of the goose while it is being executed gets her finger cut and they all repair to another room to dress the wound. Meanwhile a tramp reaches in through the window and steals the groose, which comes to life again in his hands and escapes. The family then join with the tramp in catching the goose and another attempt is made upon its life, this time the head being severed, which jumps back again on the goose and again it escapes. After trying in vain to kill it in many ways a can of dynamite is at last exploded under the goose and the film ends with fragments of goose and feathers scattered all other the walls of the house. Length, 350 feet.

SNOWBALL (Itala).—An irresistible comedy which opens with the view of a musical genius performing on the violin. He leaves the house and his long hair and grotesque figure make him a mark for snowballs by a crowd of boys. He is finally rolled inside a huge snowball to the door of his home. He is extricated from the predicament by his servant and being frozen stiff is placed upon the stove to thaw out. Length, 338 feet.

CHICAGO FILM EXCHANGE.

A SMART CAPTURE.—Two robbers chased by policemen and are finally traced to a mill. In their escape they slide down the chute of a cutting machine and are dismembered. The policemen finding the various parts of their bodies, hit upon a bright idea of reversing the cutting machine, therefore pack remains into the hopper; whereupon the parts are restored into natural shape, and their capture results. Length, 225 feet.

CAT IN THE POT.—Two travelers, after an all-day travel, and feeling tired, are getting refreshments at a farm house, and during the absence of the farmer's wife, steal the chicken which is boiling in the soup, substituting therefor a cat. When the farm hands come in for dinner, and are served the soup, they quickly discover that something is amiss, and, upon investigation, pull the body of a cat out of the pot. Virtually cat soup. Length, 353 feet.

INDISCRETION OF MOVING PICTURE.—Moving picture artists turn camera upon various neighboring apartments, and get scenes such as: A parting of a rejected lover, and a poet stealing food from a neighbor's table. Length, 397 feet.

HIGH ART.—This represents a portrait of a hero's mother-in-law, which is reverently hung over the dining room table. The portrait seems on good behavior when everyone is present in the room except the son-in-law. Whenever he is alone, the portrait comes to life and goes through various comical antics. Length, 410 feet.

TRICKS OF THE PHOTOGRAPHER.—Mr. E. Z. Mark falls victim to the wiles of a winning maiden, and follows her to the studio of a photographer. Unknown to Mr. E. Z. Mark, the photographer snapshots them in the act of kissing, but upon payment of a suitable amount of hush money to the photographer, all ends up happily. Length, 383 feet.

JOHNNY IS NO LONGER A CHILD.—Shows where a boy is turned away from home, and later surprises his father in doing something which he does not want his wife to know, so he takes him back, with the promise for him not to tell the mother. Length, 567 feet.

NOVEL INVITATION.—Shows a gentleman inviting his friends to a novel dinner party.

THE TRAMP'S LUCK.—Opening scene shows a fashionable home, and the guests arriving. The bell rings, and the servant delivers a note, stating that Mr. Gould is unable to attend, but wishes the host hearty congratulations on his twenty-fifth anniversary. By this time all the invited guests have arrived, and dinner is being served. An old superstitious gentleman gets up from the table, and announces that there are but thirteen at the table, and the hostess goes out and finds the fourteenth. The first one she gets outside the gate is a tramp, and she dresses him up in fine style, and brings him in. Here are some very funny situations, the tramp having some very bad manners, annoying everyone around him. The dance follows, and he keeps on annoying everyone, until he is finally thrown out, and his good luck ends. Length, 474 feet.

ITALIAN CAVALRY.—This picture shows some of the world's greatest horseback riders, and the most daring feats they have accomplished. Nothing like this has ever been seen before, and in fact, one must see this picture to realize what chance of life these true horsemen have taken to make this picture exciting and interesting; coming down steep inclines about 100 feet, dashing through or jumping high fences. These are some of the wonderful scenes. This picture was shown before the crowned heads of Europe, such as King Edward, Emperor of Germany, King of Italy, etc., and claimed by them to be the greatest picture ever produced. The photography of same is excellent. Length, 773 feet.

ARTILLERY MANOEUVERS IN THE MOUNTAINS (Ambrosio).—This picture opens with a scene outside of the barracks, and all the artillery men ready to start on a trip up the mountains. Mules are being used to climb the inclines, which are all covered with snow. When reaching a height of about 200 feet above earth the most pictorial scenes are obtained. The guns are being loaded, which are carried by the mules, and the manoeuvers start. This is one of the prettiest pictures ever seen. Tinted mechanically with appropriate colors all the way through.

MILKMAN'S WOOING.—Youthful but bashful milkman is very diligent in his duties as bridegroom, and is given due and proper treatment by the wedding guests. Length, 500 feet.

HUSBAN GOES TO MARKET.—Wife sends husband to market. Boys steal his basket, and husband gets drunk. Length, 483 feet.

TRAGEDY AT THE CIRCUS.—Shows clown of the circus conspiring for the downfall of the acrobat. Length, 593 feet.

UNFAITHFUL CASHIER.—Shows trusted cashier who is robbed by a woman, of the firm's funds. Imprisoned and forgiven by the plea of his wife and children. Length, 669 feet.

DRESSED FOR THE OCCASION.—Shows photograph studio and an amateur photographer applying for a camera to take pictures on his farm. Later he brings it back to the studio to have plates developed. Another amateur applies, and by mistake, the photographer gives him the filled camera, and he goes and takes pictures of his folks and his sweetheart, who are dressed for the occasion. When he comes to develop them, he finds that the sweetheart's head is shown on the body of a cow, etc.

JAMMER-BACH.—Scenic views of European coast.

THE DESERTER.—Brother finds wife's husband, who deserted his sister, and in the fight all are killed. (Cut out last fight where all are killed.)

AN OLD MAN'S HONOR.—Two officers and woman. Both love same greatly. Father attempts duel with one, and shoots daughter instead. (Cut out killing.)

FILIAL DEVOTION.—Two men hold up man and kill and rob him. Daughter in occurrence, but eyewitness exonerates her, and guilty parties are arrested.

GLIMMERAMM.—Scenic view shipping logs by water. Beautiful.

PEASANT AND PHOTOGRAPHERS.—The rube has his picture taken. Two boys get up capers with the result that pictures were taken, showing the rube with the two boys' heads alongside his own. Both the photographer and the rube are perplexed, until they discover the boys, who receive a good, sound spanking.

TRICK WELL PLAYED.—Thieves break into a house during the owner's absence. After gathering up the property in two bundles, they throw it out of a window upon the heads of two policemen on bicycles who happen to be just passing by. The burglars discovering their mistake as the policemen enter the house, jump out of the window, using umbrella parachutes, and jump on the bicycles which the policemen have left standing. Good photography and well acted.

THE MAGIC WAND.—A magician performs wonderful tricks, and a small boy in the audience induces him to tell him his secrets. The magician accordingly loans him his wand, which the small boy uses later at his home, with the children. Somehow or other, the magic wand does not work, and much amusement and destruction of property results.

CHAUFFEUR OUT FOR A GOOD TIME.—This shows automobile on a rampage as it reels from side to side, bumping into and smashing any obstacles in its way. Police finally capture chauffeur, and arrest follows.

FROLICS OF GAMINS.—Boys play tricks on storekeeper. Two little boys enter store and upset everything, and finally put the grocer in a barrel and he has an awful time to escape.

HER FRIEND, THE ENEMY.—Military episode full of sensation. Hero of which is placed twixt love and duty.

ARREST OF THE ORDERLY.—Military recruit stumbles into error for another, and is finally arrested.

A SIGN FROM HEAVEN.—Minister's wife deserts him, and enters upon a gay life. The minister accidentally discovers her in a gambling resort, but she does not heed his pleadings. Later she is thrust out, and begs minister's forgiveness.

NEW YORK MOTION PICTURE CO.

DISINHERITED SON'S LOYALTY.—Jack and Tom the two sons of a retired merchant. Tom induces the old man to disown Jack through false statement of his character, thereby securing the signature of his father to paper, turning over his entire wealth and property to him. His father now has nothing and lives with him, and when Tom is married the poor old dad is always in the way, and is turned out by Tom, and is about to be sent to the Poor House, when through a messenger his son Jack is informed of the action, and is in time to save his father, whom he finds praying at his wife's grave. Jack who has prospered after 5 years, and is now the owner of a saw mill, takes the old man in an automobile to his own home, where he is cared for and loved during his remaining years. **Approximate length, 850 feet.**

ROMANCE OF A FISHERMAID.—Grace, the daughter of Captain Miles, is loved by Weed. Jenning, a pretended friend and wealthy City chap is also in love with Grace, lures her to a lonely hut, attacks her, and to save her honor she fights Jennings and escapes through a window, breaking the glass with a chair. Jennings swears vegeance on both she and Weed. He meets Weed, draws Weed's own knife and tries to kill him, and places the knife in the possession of another. Later is shown where Jennings is taken into the custody of the police and proven the guilty party. Weed then wins the girl.

This picture shows scenery of the arrival of a merry fishing party on a sail boat anchoring at the landing, and entering Captain Miles' house.

We might add that this is one of the best pictures of its kind ever shown. **Approximate length, 803 feet.**

DAVY CROCKETT—IN HEARTS UNITED.—"Davy" Crockett, whose motto was "Be Sure You're Right, Then Go Ahead." Story opens with Davy's home. Next we see Blake and Anna, who arrive to have saddle girth mended. Davy a backwoods man mends girth, while the young lady reads a poem of young Lochinvar to him. They fall in love with each other. Later Davy's see storm arising, and follows them. They are about to be lost in the storm, when Davy rescues them from the wolves, after finding them exhausted.

Later is shown where Anna is about to be married on the lawn of her Father's house to Blake, whom she now hates, when Davy rides in, grabs Anna, pulls her on the horse and rides away to a Country parson's house, marries Anna, takes her home to his own Cabin, and says, "Mother, I have brought you a Daughter. **Approximate length, 835 feet.**

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The Inheritance of Baptiste Durand (Lux)	456 ft.
The Ghost (Eclair)	433 ft.
The Immortal Goose (Warwick)	350 ft.
Sportsmen in Switzerland (Lux)	381 ft.
Foolshead, King of the Policemen (Itala)	417 ft.
Snowball (Itala)	338 ft.
Love with Love Is Paid (Pineschi)	637 ft.
Romance of the Crafty Usurper and the Young King	490 ft.
The Cavalier's Wife (Clarendon)	512 ft.
Baby's Chum (Warwick)	340 ft.
Taking Home the Eggs (Warwick)	365 ft.
The Haunted Bridge (Raleigh & Robert)	515 ft.
The Gambler's Vow (Raleigh & Robert)	466 ft.
I Will Have a Husband (Warwick)	524 ft.
First Comes the Fatherland (Aquila)	541 ft.
How the Poor Clown's Prayer Was Answered (Warwick)	242 ft.
The Land of the Pharaohs (Hepwix)	275 ft.
Winter Games and Sports at Stockholm (Great Northern)	459 ft.
Ellen	486 ft.
Earthly Paradise	499 ft.
House Full of Agreeables	535 ft.

CHICAGO FILM EXCHANGE.

A Smart Capture (Comedy)	225 ft.
Cat in the Pot (Comedy)	353 ft.
Indiscretion of Loving Picture (Comedy)	397 ft.
High Art (Comedy)	410 ft.
Tricks of the Photographer (Comedy)	383 ft.
Johnny Is No Longer a Child (Comedy)	567 ft.
Novel Invitation (Comedy)	334 ft.
The Tramp's Luck (Comedy)	474 ft.
Italian Cavalry (Realistic)	773 ft.
Artillery Manoeuvers in the Mountains	807 ft.
Milkman's Wooing (Comedy)	500 ft.
Husband Goes to Market (Comedy)	483 ft.
Tragedy at the Circus (Dramatic)	593 ft.
Unfaithful Cashier (Dramatic)	669 ft.
Dressed for the Occasion (Comedy)	603 ft.
Jamner-Bach (Scenic)	
The Deserter (Dramatic)	
An Old Man's Honor (Dramatic)	147 ft.
Filial Devotion (Dramatic)	880 ft.
Shark Fishing (Scenic)	309 ft.
Glimmeramm (Scenic)	217 ft.
Peasant at Photorapher's (Comedy)	160 ft.
Trick Well Played (Comedy)	240 ft.
The Magic Wand (Comedy)	230 ft.
Chauffeur Out for a Good Time (Comedy)	243 ft.
Frolics of Gamins (Comedy)	137 ft.

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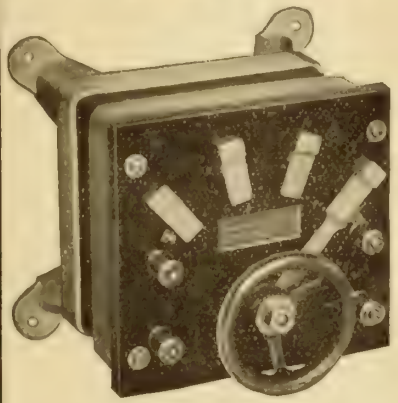

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LATEST FILMS.

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

April 1—A Drunkard's Reformation.....983 ft.
April 5—The Road to the Heart (Dramatic).....618 ft.
April 5—Trying to Get Arrested (Comedy).....344 ft.
April 8—A Rude Hostess (Comedy).....439 ft.
April 8—Schneider's Anti-Noise Crusade (Comedy)..556 ft.
April 12—The Winning Coat (Dramatic).....767 ft.
April 12—A Sound Sleeper (Comedy).....214 ft.
April 15—Confidence (Dramatic).....973 ft.
April 19—Lady Helen's Escapade (Dramatic).....765 ft.
April 19—A Troublesome Satchel (Comedy).....212 ft.
April 22—The Drive For a Life (Dramatic).....940 ft.
April 26—Lucky Jim (Dramatic).....502 ft.
April 26—Twin Brothers (Comic).....437 ft.
April 29—'Tis an Ill Wind That Blows No Good (D.).876 ft.
May 3—The Eavesdropper (Dramatic).....644 ft.
May 3—The Suicide Club (Comedy).....318 ft.
May 6—The Note in the Shoe (Dramatic).....711 ft.
May 6—One Busy Hour (Comedy).....279 ft.
May 13—A Baby's Shoe (Dramatic).....999 ft.
May 10—The French Duel (Dramatic).....407 ft.
May 10—Jones and the Lady Book Agent (Comedy).589 ft.

EDISON MANUFACTURING COMPANY.

April 2—On the Western Frontier (Dramatic)....900 ft.
April 6—Father's First Half Holiday.....700 ft.
April 6—Unappreciated Genius.....200 ft.
April 9—A Cup of Tea and She.....900 ft.
April 6—Father's First Half-Holiday (Comedy)....700 ft
April 6—Unappreciated Genius (Dramatic).....200 ft.
April 9—A Cup of Tea and She (Dramatic).....900 ft
April 13—The Interrupted Joy Ride (Comedy).....500 ft.
April 13—The Other Fellow; Or A Fight for Love (Comedy).....475 ft.
April 16—In the Days of Witchcraft (Dramatic)....1000 ft.
April 20—The Wood-Chopper's Child (Dramatic)....900 ft.
April 23—Who's Who (Dramatic).....900 ft.
April 27—The Little Shepherd of Tumbling Run (D.)930 ft.
April 27—Uncle Tom Wins (Dramatic).....600 ft.
April 30 An Unsuccessful Substitution (Comedy)...300 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 4—Fuss and Feathers (Comedy).....605 ft.
May 7—The Doctored Dinner Pail (Comedy).....350 ft.
May 11—Lunatics in Power (Comedy).....945 ft.
May 14—The Pony Express (Drama).....765 ft.
May 14—See a Pin and Pick It Up, All Day You'll Have Good Luck (Comedy).....235 ft.

ESSANAY FILM MANUFACTURING COMPANY.

April 7—A Tale of the West.....1000 ft.
April 14—The Rubes and the Bunco Men (Comedy)..430 ft.
April 14—The Chaperone (Comedy).....550 ft.
April 21—A Pair of Garters (Comedy).....250 ft.
April 21—One Touch of Nature (Dramatic).....725 ft.
April 28—Old Heidelberg (Dramatic).....1000 ft.
May 5—A Mexican's Gratitude (Dramatic).....1000 ft.
May 12—The Bachelor's Wife (Comedy).....550 ft.
May 12—Mr. Flip (Comedy).....450 ft

GAUMONT.

George Kleine.

April 13—Charlie Forced to Find a Job (Comedy)..539 ft.
April 13—In the Lime Light (Comedy).....589 ft.
April 14—Under Suspicion (Dramatic).....589 ft.
April 14—Policeman in Action (Comedy).....367 ft.
April 20—The Poet's Vision (Dramatic).....356 ft.
April 20—Too Much Advice (Comedy).....638 ft.
April 21—Sentenced to Death (Dramatic).....466 ft.
April 21—Magic Eggs (Magic).....384 ft.
April 27—The Automatic Monkey (Comedy).....324 ft.
April 27—How They Propose (Comedy).....292 ft.
April 27—Before and After (Comedy).....357 ft.
April 28—An Unwritten Letter (Dramatic).....1060 ft.
May 1—Two Ladies and a Beggar (Comedy).....690 ft.
May 1—Dream Spectres (Dramatic).....292 ft.
May 8—New Pain Killer (Comedy).....370 ft.
May 8—Four-Footed Hawkshaw (Dramatic).....590 ft.
May 4—A Road to Love (Dramatic).....950 ft.

URBAN-ECLIPSE.

George Kleine.

April 7—On the Brink of the Precipice (Dramatic)..562 ft.
April 7—Inviting His Boss for Dinner (Comedy)....394 ft.
April 17—A Plot Foiled (Dramatic).....354 ft.
April 17—A Bachelor's Persistence (Comedy).....555 ft.
April 24—The Squire and the Noble Lord (Dramatic).436 ft.
April 24—Hand on the Rocks (Dramatic).....549 ft.
May 1—Forgotten (Dramatic).....490 ft.
May 1—The Peddler's Reward (Dramatic).....463 ft.

KALEM COMPANY.

April 2—The Five Pirates (Drama).....940 ft.
April 9—Yellowstone National Park (Scenic).....800 ft.
April 16—The Ocean Grower's Daughter.....860 ft.
April 23—Northern Scenic Effects.....865 ft.
April 30—Artist and the Girl.....860 ft.
May 7—Lovers' Difficulties (Dramatic).....975 ft.

LUBIN MANUFACTURING COMPANY.

April 19—Clouds of the Road.....585 ft.
April 19—The Nobleness Lie.....330 ft.
April 22—A Strike of Love Making.....370 ft.
April 22—A Fatal Flirtation.....445 ft.
April 23—Why the Mail Was Late (Dramatic).....610 ft.
April 26—Inventions of an Idiot (Comedy).....295 ft.
April 29—Boys Will Be Boys (Comedy).....595 ft.
April 29—The House of Terror (Comedy).....230 ft.
May 10—A Cadet's Life (Dramatic).....950 ft.
May 10—The Right to Labor (Dramatic).....850 ft.

PATHE FRERES.

April 2—Larry, the Limit for Devilry (Comedy)...253 ft.
April 2—Old Aunt Hanna's Cat (Comedy).....276 ft.
April 2—Beware of Evil Companions (Dramatic)...407 ft.
April 3—Every Lass a Queen (Comedy).....466 ft.
April 3—The Martins Leave Home for a Week (C.).420 ft.
April 5—Vercingetorix—Gaul's Hero (Dramatic)....639 ft.
April 5—The Schoolboy's Revenge (Comedy).....335 ft.
April 7—The Kiss of Judas (Dramatic).....676 ft.
April 9—Contemptible Theft (Comedy).....518 ft.
April 9—Moscow Clad in Snow (Scenic).....459 ft.
April 10—Theodore Yearns to Be a Tough (Dramatic).472 ft.
April 10—Ponto Runs Away with the Milk Cart (C.).253 ft.
April 10—Clarence and His Cigarette (Comedy).....266 ft.
April 12—Moonstruck (Scenic).....721 ft.
April 12—Pranks of a Mischievous Kid (Comedy)..239 ft.
April 14—Oliver Cromwell (Dramatic).....804 ft.
April 16—The General's Fiancee (Dramatic).....430 ft.
April 16—The Teamster's Daughter (Dramatic).....328 ft.
April 16—We're Backing Up (Comedy).....246 ft.
April 17—Jack's Successful Bluff (Comedy).....600 ft.
April 17—A War Time Tale (Dramatic).....308 ft.
April 19—The Legend of the Forget-Me-Not (Dramatic).....541 ft.
April 19—Paul Has Decided to Marry (Comedy).....417 ft.
April 21—A Pair of White Gloves (Dramatic).....1012 ft.
April 23—There's No Fool Like an Old Food (Comedy).....804 ft.
April 24—Martyrdom of Louis XVII. (Dramatic)....656 ft.
April 24—Hungary (Scenic).....325 ft.
April 26—The Gold Prospectors (Dramatic).....557 ft.
April 26—The Clever Reporter (Dramatic).....361 ft.
April 28—The Fairy's Presents (Scenic).....328 ft.
April 28—Love-Sick Barber (Comedy).....292 ft.
April 28—The Suspicious Fencing-Master (Dram.)..328 ft.
April 30—Wilbur Wright's Aeroplane (Scenic).....800 ft.
April 30—Playing Patience (Scenic).....230 ft.
May 1—The Bohemian Girl (Dramatic).....436 ft.
May 1—Hunting the Hippopotamus (Scenic).....492 ft.
May 3—Your Turn, Marquis.....377 ft.
May 3—Between Love and Honor.....544 ft.
May 5—Zou-Zou, the Lucky Dog.....761 ft.
May 5—Thanksgiving Turkey.....279 ft.
May 7—Haunted by the Cops.....407 ft.
May 7—Instantaneous Nerve Powder.....282 ft.
May 7—A Chinese Wedding.....289 ft.
May 8—The Way to Happiness.....476 ft.
May 8—Eddie Is a Real Live One.....502 ft.
May 10—Mireille's Sincere Love (Dramatic).....528 ft.
May 10—A Striking Resemblance (Comedy).....384 ft.
May 12—The Hunter's Grief (Dramatic).....974 ft.
May 14—Manufacturing Steel Rails (Educational)..574 ft.
May 14—A Faithful Old Horse (Dramatic).....394 ft.
May 15—A Woman's Heart (Dramatic).....394 ft.
May 15—The Two Donkeys (Comedy).....298 ft.
May 15—A Distracted Man (Comedy).....262 ft.

SELIG POLYSCOPE COMPANY.

April 1—The Settlement Workers.....1000 ft.
April 8—Brother Against Brother (Dramatic).....985 ft.
April 15—Love Under Spanish Skies (Dramatic)....1000 ft.
April 22—A Fighting Chance (Dramatic).....689 ft.
April 29—Mephisto and the Maiden (Dramatic)....900 ft.
May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.

VITAGRAPH COMPANY.

April 3—The Shepherd's Daughter (Dramatic).....675 ft.
April 3—An Auto Maniac (Comedy).....295 ft.
April 6—The Life Drama of Napoleon Bonaparte and Empress Josephine of France .....875 ft.
April 10—Napoleon; The Man of Destiny (Dramatic).990 ft.
April 13—Tax on Bachelors (Comedy).....305 ft.
April 13—A Marriage of Convenience (Dramatic)....650 ft.
April 17—Student Days (Comedy).....455 ft.
April 17—Forgiven (Dramatic).....520 ft.
April 20—Outcast Heroine.....550 ft.
April 20—The Dynamite Waistcoat.....365 ft.
April 24—The Lost Sheep.....595 ft.
April 24—A Faithful Fool.....315 ft.
April 27—His First Girl (Dramatic).....745 ft.
April 27—A Belated Meal (Comedy).....240 ft.
May 1—The Sculptor's Love (Dramatic).....465 ft.
May 1—The Marathon Craze (Comedy).....440 ft.
May 4—Grin and Win (Comedy).....485 ft.
May 4—Plain Name; or, All That Glitters Is Not Gold (Dramatic).....480 ft.
May 8—Where There's a Will, There's a Way (D).942 ft.
May 11—For Her Country's Sake (Dramatic).....655 ft.
May 11—The Infernal Machine (Comedy).....300 ft.
May 15—A False Accusation (Dramatic).....625 ft.
May 15—Dime Novel Dan (Comedy).....280 ft.

GREAT NORTHERN.

April 24—The Viking's Love (Dramatic).....607 ft.
April 24—Modern Egypt.....340 ft.
April 28—Nat Pinkerton II.....810 ft.
May 1—Winter Sports, Etc., at Stockholm, Sweden, 1909 (Scenic).....459 ft.
May 1—Siamese Actors and Actresses Play a Siamese Drama (Dramatic).....328 ft.
May 5—Hard Working Elephants (Scenic).....492 ft.
May 5—Boxing Match (Scenic).....354 ft.
May 8—Neptune's Daughter (Dramatic).....420 ft.
May 8—Danish Capital Under Snow (Dramatic)....312 ft.
May 10—The Beggar Woman (Dramatic).....

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May 15—The Temptation of John Gray (Dramatic).990 ft.

NEW YORK MOTION PICTURE COMPANY.

May 21—Disinherited Son's Loyalty (Dramatic).....850 ft.
May 28—Romance of a Fisher Maid (Dramatic)....800 ft.
June 4—Davy Crockett, in Hearts United (Dram.)...835 ft.

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To-night.
June, July and August.
When You've Got No Other Place to Go, Then Home, Sweet Home.
I'm Going to Tell on You.
Why Did You Break My Heart?
Tell Me the Old, Old Story.
Castles I Have in Dreams.
Longing for the One I Left Behind.
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I'd Rather Love My Old Rag Doll Than a Bashful Boy Like You.

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I Love You for Yourself Alone.
My Old Lady.
When You Know That the Girl Loves You.
I'm Going to Tell on You.
Would You Like to Take a Walk with Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will Be Too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.
As In Days of Old, Dear Heart.
If You Must Love Someone Won't You Please Love Me?
I Don't Want Another Sister.
In the Sweet Blossom Time.
Nobody Knows Where John Brown Went.
Somewhere—Sometime—Someone.
The Longest Way 'Round Is the

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now, as ever, you will go to the home of QUALITY, not to the place where it happens in occasionally.
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Disinherited Son's Loyalty

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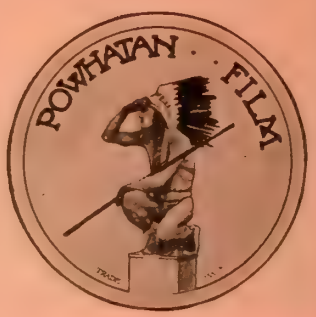

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Fishing Industry . . . . . Itala
Awful Toothache . Cines Earthenware . . . Itala

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guaranteed equal to anything ever seen in Europe or America. Photographically, scenic, action, composition never surpassed. This film has the unique distinction of being highly sensational, yet clothed with a moral that will rank it with the best efforts, eminating from the pulpit. In fact a story acceptable to man, woman or child in any walk of life. This production is from the pen of a prominent American author and enjoys the tribute of being a most able photographic representation of the sentiments of its author.

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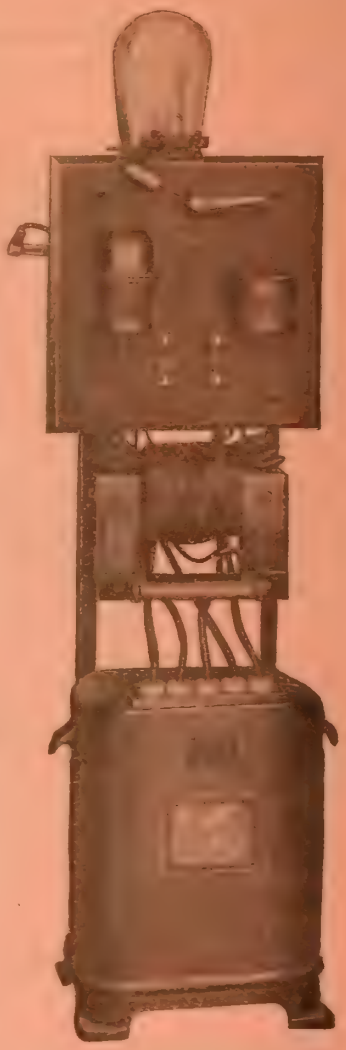

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Vol. 4., No. 20 May 15, 1909 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

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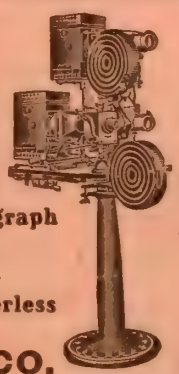

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ALL INDEPENDENT!

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WRITE to any of my nine offices and do it NOW!

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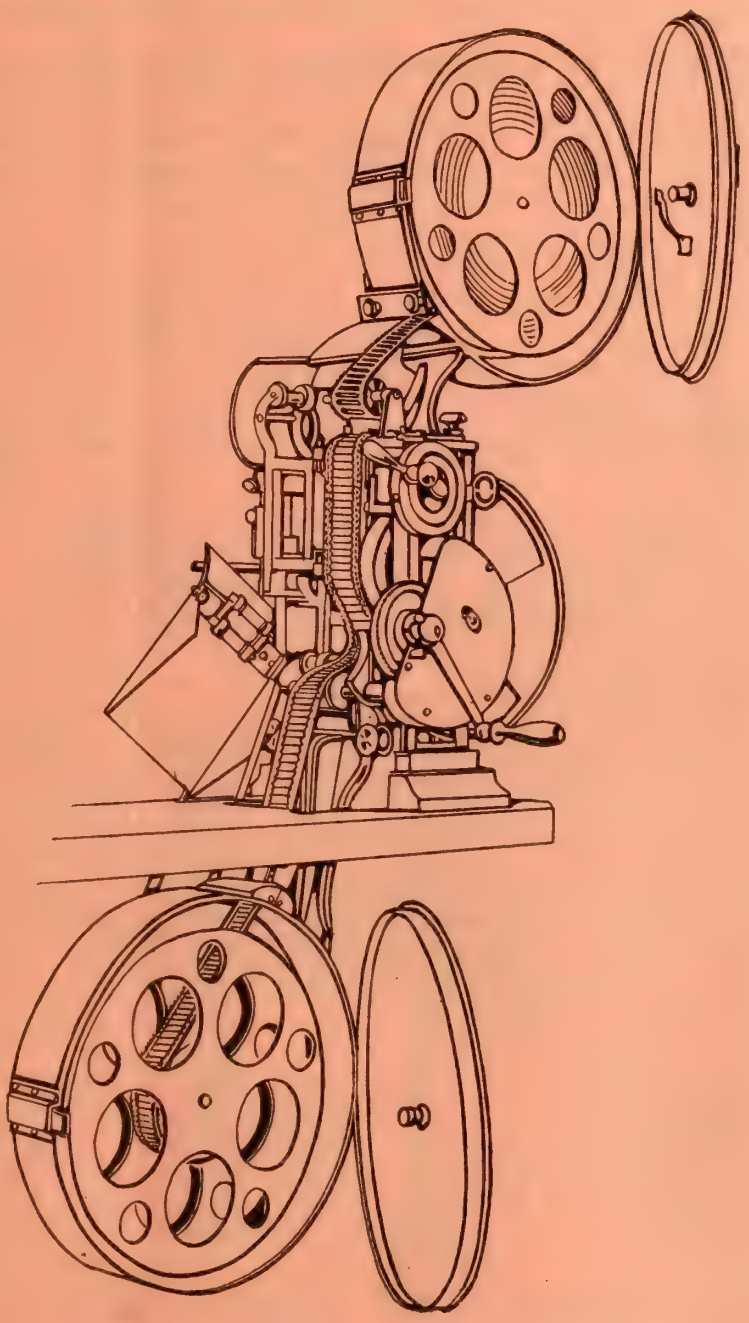

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Signed.....
Manager.

Fill this coupon out and send in to-day.

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High grade condensing lenses, "A" quality, each, 75c. SWANSON non-breakable, pure white condensers, each, $2.00; pair, $3.00.

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These are the best rheostats on the market, and are made up of the best quality Driver-Harris CLIMAX wire.

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Stock tickets, any style, color or quantity, per 1,000, 10c.

Special tickets with the name of your theater, per 1,000, 18c.

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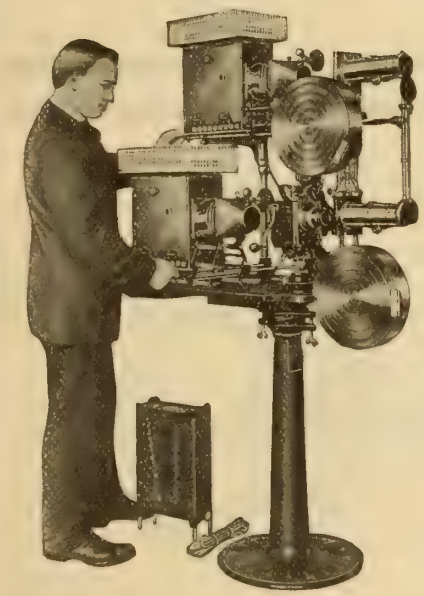

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An appealing and thrilling story of heart interest. Beautifully toned and *double tinted.*

We are the originators of this new method of tinting which has proved a pronounced success throughout the world.

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"WINTER LANDSCAPES ROUND STOCKHOLM, SWEDEN"

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Hunting Big Game in Africa

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UNEXCELLED IN PHOTOGRAPHY

Issue of May 21, 1909

THE GIRL SPY

AN INCIDENT OF THE CIVIL WAR

LENGTH, 920 FEET

"THE GIRL SPY," A Great Military Drama, comes out just in time for Memorial Day, and we assert with all possible emphasis that it is one of the most thrilling productions of the year. Such daring horsemanship as is shown by a young girl in this film has never before been pictured. A splendid lecture has been written for "The Girl Spy," and will be sent free to all applicants.

SPECIAL ISSUE for release Saturday, May 15, THE PONCE DE LEON FETE at St. Augustine, Florida—Price 13 cents per foot. Length about 900 feet.

KALEM CO., Inc.

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235-239 E. 23d St., New York City

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED **THE JILT** MAY 17th, 1909

Awful Results of a Capricious Woman's Whims.

A capricious woman is a most dangerous member of society, but very often her cruel apathy for the feelings of others revert boomerang-like to her own disaster, as is the case with the heroine of this Biograph subject.

Dorothy Kirk, a cold, heartless girl, after jilting several suitors, becomes engaged to John Hale. The day of the wedding arrives and Dorothy coolly sends him a note to the effect that it is all off between them. What a blow. The poor fellow's spirit is crushed and he goes the usual route. Lower and lower he sinks until one day, picking up a newspaper, he reads an announcement of the wedding of his old college chum and Dorothy Kirk to take place on that very day. Rushing off to his friend's home he intends to show him her note, but on second thought decides not. However, the friend finds it out, and feigning illness, dispatches John with a note which is identical with the one he himself received some time before. So John unwittingly wreaks vengeance. **Length, 997 feet.**

RELEASED MAY 20th, 1909

RESURRECTION

Free Adaptation of Leo Tolstoy's Powerful Novel.

No literary work has ever enjoyed the popularity of this masterpiece of that celebrated Russian reformer and novelist, Count Leo Tolstoy, with which the reading public of the entire world is familiar. Many adaptations for the stage have been made, but without question this Biograph portrayal is one of the most intense ever given. Never was there such a sermon delivered, nor a succession of thrilling dramatic incidents incorporated in a film subject as in this. Taking the most powerful episodes, it tells the story with an absolute continuity that is wonderful. The staging is typical and elaborate; the acting a revelation of art, and the photographic quality perfect. Aside from this, it presents a moral never before equalled in strength. On the whole, in the art of motion picture productions it reaches the very zenith. **Length, 999 feet.**

Release days of Biograph Subjects — MONDAY and THURSDAY

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BIOGRAPH COMPANY

Licensee of the Motion Picture Patent Co.

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Supplied to the Trade Only. Write for prices

GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"THE WORLD UPSET"

Magic. Approximate Length, 297 Feet.

RELEASE, TUESDAY, MAY 18, 1909.

A trick film of remarkable character. The world completely upset. Rolling irregularly through the sky, disregarding all natural laws, the earth presents a peculiar aspect, everything reversed.

Excellent photographic quality and well rendered.

"HE COULDN'T LOSE HER"

Comedy. Approximate Length, 282 Feet.

RELEASE, TUESDAY, MAY 18, 1909.

An automobile enthusiast is about to go on a little spin when his wife expresses a desire to accompany him. Reluctantly he complies, resolving to give her such an experience that she will have no desire for further indulgences. At full speed they are seen coming down the street, meeting with numerous mishaps by way of collisions with every conceivable object, but each time both are unharmed. All efforts to discourage his wife proving futile they are about to return home when the motor explodes and the husband is battered up considerably. His wife thereupon loads him in the car and acting as chauffeur brings the machine and her husband safely home. Very thrilling and exciting.

"THE POLICEMAN SLEEPS"

Comedy. Approximate Length, 344 Feet.

RELEASE, TUESDAY, MAY 18, 1909.

Two gendarmes are seen going on duty, one of short and the other of taller stature. Being rather tired the tall fellow concludes to rest on a bench and the other remains on guard to prevent any interference.

In his efforts to maintain peace and quiet the guard stops an organ grinder from playing; a florist's cart is not allowed to pass; the regimental band is silenced and the tramp of soldiers is hushed.

Finally the shades of evening gather and he tries to wake his slumbering companion, but in vain. All possible means are resorted to, but without success.

In the distance two highwaymen are perceived approaching and with quaking voice the guard announces this fact, whereupon the sleeper, as if by magic, arouses and both go in pursuit of the now fleeing highwaymen.

"JUSTICE OR MERCY"

Drama. Approximate Length, 400 Feet.

RELEASE, SATURDAY, MAY 22, 1909.

Driven to desperation by a series of misfortunes a poor man adds further to his troubles by attempting to appropriate another's property.

The act is discovered but the only witness is a Sister of Charity acting in the capacity of a nurse.

After an exciting chase the guilty man is caught, but not until he has had an opportunity to discard the article stolen and thus divert suspicion. But the article is found and the man with his child, a picture of abject misery, are brought before the victim. The nurse, moved to compassion, stifles her conscience and declares that he is not the guilty person, thus securing the man's pardon.

Very pathetic and well dramatized.

"A GUEST'S PREDICAMENT"

Comedy. Approximate Length, 471 Feet.

RELEASE, SATURDAY, MAY 22, 1909.

A count about to enter the home of a baroness where a dance is to be given, is approached by a drunkard and asked for a light. The service being refused he receives a kick, leaving the impression of the man's foot on his coat tail.

The count upon entering the brilliantly illuminated ball room at once becomes the object of much attention, and much laughter is caused by his odd appearance. Greatly disconcerted, he leaves the room and seeks the aid of a servant who directs him to a room on an upper floor of the house.

This room, however, is occupied by an uninvited guest, who at the point of a revolver causes the count to exchange garments with him. Seeing the man lay the weapon aside the count promptly seizes it and endeavors to retaliate by turning the tables on his antagonist, but the latter reaches forward and pulls a string on the weapon converting it into a fan, whereupon he beats a hasty retreat. The servant rushes back and reports "a man in the house," whereupon the police are called and reinforced by the men of the party armed with all manner of weapons they start for the upper floor and there mistake the unfortunate count for the marauder. After their mistake is discovered the officers go in quest of the guilty party and succeed in locating him and recovering the count's clothes.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"CAUGHT ON THE CLIFFS"

Drama. Approximate Length, 545 Feet.

RELEASE, WEDNESDAY, MAY 19, 1909.

During an excursion through the mountains a nurse accidentally drops the infant in her charge over the cliffs. The parents, almost frantic, run to seek guides to look for the child, which in the meantime is rescued by a good shepherd who keeps and provides for him during the years that pass.

Many years after the accident a friend of the parents of the lost child, traveling through the same mountains meets the shepherd, and [illegible] about the boy in the latter's company, is told the history of the little fellow.

He at once relates the story of the accident and the old shepherd setting out takes the boy to the home of his parents. With a breaking heart the little fellow, refusing all manner of reward [illegible] a loss from his side.

A thrilling picture story and excellent photographic quality.

"OBJECTIONS OVERCOME"

Drama. Approximate Length, 430 feet.

RELEASE, WEDNESDAY, MAY 19, 1909.

A troubadour is seen strolling along the road in company with his little brother. At an inn he meets a young lady with whom he immediately falls in love, a case of love at first sight. The young lady's father, however, will not consent to her marriage to a penniless songster.

As the rejected suitor leaves the inn he meets a squire and party who engage him to play for them. When next he appears at the inn with his new company he wears a suit that distinguishes him as a man of prominence.

He finds the innkeeper's daughter is now being courted by the squire, and angrily interferes, thereby precipitating a quarrel. A duel is about to be fought when his little brother seizes a big sword and threatens the squire, who laughs merrily at the bravado of the little fellow, and obliges the innkeeper to consent to his daughter's marriage to the man of her choice.

George Kleine

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. **19 East 21st Street, New York**

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With which is Incorporated

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Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

Transient rates $2 per inch 2½ inch col. $3. per inch 3½ in. col.

G. P. VON HARLEMAN, Western Representative.
913-915 Schiller Building, Chicago, Ill.
Telephone, Central 3763.

Entered at the General Post Office in New York City as Second Class Matter.

Vol. 4 MAY 15 **No. 20**

Editorial.

The Making of Signs and Posters for Moving Picture Theaters.

IMPORTANT SERIES OF ARTICLES.

In pursuance of the policy of the MOVING PICTURE WORLD to render its pages of practical value to all interested in the making and exhibition of moving pictures, we announce that next week we shall commence a series of articles on The Making of Signs and Posters for Moving Picture Theaters. These will be written by William J. Sackheim, one of New York's most artistic sign writers. The author, besides being an expert letterer, has the faculty of being able to communicate his knowledge to others, so we have no doubt that the readers of the WORLD will gain much valuable information from his articles.

Mr. Sackheim is well known amongst the exhibitors of New York and other large cities. About ten years ago he started work at Binger's, the largest sign and show card shop in the world. His artistic work made him the proprietor of a large and prosperous sign shop of his own. He next became chief instructor in show card lettering with the Economist Training School of New York. Subsequently he compiled a course of instruction in lettering for the Scranton Correspondence Institute of America. On the completion of this work he returned to New York to conduct a sign business of his own. Mr. Sackheim has originated many novelties for advertising purposes; and he was the first to see the need of artistic signs for penny arcades. With the advent of moving pictures he turned his attention to this class of work, and has painted signs and posters for some of the largest exhibitors of New York. He designs the lettering for the films of the Vitagraph Company of America, and for many large theatrical firms, including Charles Frohman, Klaw & Erlanger, C. W. Dillingham, David Belasco, Wagenhals & Kemfer, the Shuberts and many others.

Mr. Sackheim's articles will appear weekly from our next issue, and we are sure that our readers will find them helpful and instructive.

The Moving Picture as a Brain Rest.

There have been many virtues attributed to the moving picture. Recently it has been called a moral and educational force—something with an uplifting tendency. Then we know that besides merely entertaining and amusing us, it instructs us in history, geography and other things which it is desirable to know. Take it all in all, therefore, the moving picture plays a very valuable part in modern economics. But it has been reserved for Dr. Willis Cummings, New York, N. Y., to assign to the moving picture an office which we had hitherto suspected it of possessing which we did not know it actually enjoyed. Te be brief, Dr. Cummings says that the moving picture may be regarded as a brain rest. His paper on the subject is reprinted this week from the May number of Medical Council, a monthly journal for the physician and surgeon. It will be seen that the doctor associates chess with the moving picture as a brain rest. Those who know anything about the former very beautiful, intellectual game, will, we are assured, agree with us in regarding Dr. Cummings' recommendations as full of wisdom and sound sense.

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On purely general grounds we can quite understand the *rationale* of Dr. Cummings' advice to tired business men to take a dose of moving pictures as a specific for mental fatigue and exhaustion. After all, the brain, like any other part of the body, is liable to become stale from purely physical causes, and we know from experience that by the application of what may be termed a counter-irritant the original disease is either removed or rendered nugatory.

* * *

Just consider the case of the tired business man who has been working at hard problems several hours a day, worried by callers, distracted by telephone calls and maddened by the inefficiency of his help. What is his mental state? One of distinct perturbation, restlessness and a general tired feeling. If he goes to a picture show for half an hour or three-quarters, then all the cells of his brain are excited by new physiological sensations: a series of light waves, rapidly impinging on the retina to the accompaniment of an interesting or exciting story. The combination giving the brain something to occupy itself with to the exclusion of other matters. Result: After the visit to the show the man feels rested and refreshed, and comes out better in health for the entertainment.

* * *

We are competent neither medically nor surgically to go so deeply into this matter as Dr. Cummings, but our knowledge of optics, physics and physiology quite enable us to appreciate the value of Dr. Cummings' theories and recommendations, and we think that his paper will be regarded by the moving picture field as a most valuable contribution to the literature of the subject and as emphasizing a most important application of the moving picture. But we can go further than this and personally endorse the practical value of Dr. Cummings' advice. Many a time we have gone into a moving picture house both physically and mentally tired. When we have come out the exhilarating effect of the moving story on the screen has, in common parlance, made a new man of us. We have felt better, brighter, clearer headed and far less fatigued for this refreshing change. We think so highly of Dr. Cummings' admirable article that we suggest to the moving picture theater owners, manufacturers, etc., to reprint it and widely circulate it. Then, of course, there is the Patents Company, who might like to do so.

THE USE OF MOVING PICTURES AS A REMEDIAL AGENT.

By Willis Cummings, M.D.

In the consideration of those cases of nerve strain, short of actual breakdown, but with consequent debility, as presented by business men under the stress of present day methods, we look about for means to bring relaxation from the pressure. The conventional prescription directing travel at home or abroad is easy to give, but often hard of application by the patient, who can see no way of leaving business, especially if much is involved or complicated, for an indefinite period ahead.

Unable to leave for the rest that is to be gained by judicious and well-planned travel; not caring for outdoor sports; annoyed by the quality of the plays given in the modern theater, which most certainly do not weigh toward a quiet and serene mental state; perhaps not caring for opera, having enough good music at home, the subject is puzzled and appeals to his medical adviser for suggestion.

In contact with this class of business men, there have been many opportunities for suggestive therapeutics, and among others are two which have been found practically useful. They are the game of chess and the use of moving pictures. The methods are mentioned in conjunction for comparison, and because they have both brought the same results, but only on account of the tempermental conditions of the patients requiring treatment, being studied and appropriate amusement being ordered to suit the individual.

After pointing out the value of the game of chess as a remedy for neurasthenia the author states that the moving picture gains the same end, but by practically opposite lines. It has been ordered in the same cases of tired men, but only where the mental condition or leaning was averse to games of any sort—and there are men who consider it waste of time to indulge in this kind of recreation, but rather singularly will follow up the other, which inferentially might be considered just as wasteful. That is where the temperamental state must be taken into account when ordering this sort of treatment.

After an experimental investigation of the best class of exhibitions, the following deductions have been drawn from my own observations and the reports of patients and others:

Of course, as the general public has to be catered to, it would be impossible to have a collection or series of pictures that would always appeal to or satisfy any individual or the physician as an expert; but in an attendance at any first-class establishment, which will cover a dozen consecutive days, there will be enough of the novel, the educational, the artistic and new delineations to offset the puerile and inane that are given to please those who call for them. I am not sure that these are entirely without value to the cases under discussion.

A man leaves his office for lunch with his head in a whirl; the lunch is bolted and his impulse is to get back to work that nothing may be missed. His head has not stopped working for a moment and his digestion is in no way helped by this condition of mind. Instead of going back to work he drops into the nearest picture place if one is accessible. If rightly conducted it is properly ventilated, clean and not glaringly decorated, the audience is orderly, or kept so by the ushers, hilarity being unrestricted as is applause, boisterousness being suppressed. He settles comfortably into his seat, and no matter how great the tendency to revert to business, his mind will be and is drawn to the photograph on the screen. It is quite likely that there is in the vibratory movement of the picture a tendency to more or less hypnotic effect due to the condition of the observer. At any rate it produces, against the will, desire to stop and look until the end. I have advised that, whenever there is even the slightest sense of having had enough, the patient should come away, that he may not be prevented by satiety from going again.

In well-conducted exhibitions the entertainment lasts from thirty to forty-five minutes, a period sufficiently long to produce relaxation of mind and body. That there is favorable effect is certain. The exact quality of this effect is hard to determine, as it depends much on temperamental conditions; the quantity is appreciable and sometimes, if not regulated, leads to extremes, as in any measure where a constant supervision cannot be undertaken by the physician.

One man said to me: "Doctor, I can not leave the place after I have seen every picture, silly ones and all; but it certainly rests me, as you said it would."

Another man, careworn as to face and manner, goes daily before lunch, as he thinks his food agrees with him better if he can take a little rest before eating. According to physiological laws he is right, and I believe he will get favorable results.

Personal experience has been gained in a measure at an attractive place in one of the busiest streets in New York not far from my office; and it was a matter of surprise to me at first to observe the number of well-groomed and business-looking men who gathered there. The proprietor told me that a number of his patrons, solid men of affairs, frankly said to him that they came there for rest and a mildly stimulative amusement. Evidently they had found that the procedure had brought to them relaxation with but little mental effort. The rapidity of movement in the pictures is not out of keeping with the fervor of the daily life in the commercial section of a large city, where the cases under discussion are oftenest seen.

It appears that the moving pictures shown as a part of the performance in vaudeville and other theaters do not have the same effect—in fact, none at all—as those shown in places devoted to the pictures exclusively. This may be accounted for by the fact that the effort to catch the parts of dialogue, or the speaking parts of performers, the various attempts to produce music, the glare of reflected light, all tend to tire the senses involved, so that when the pictures come at the end, as they usually do, there is a certain sense of tension which inhibits the result wished for, and which condition is not found in the simpler performance.

If this treatment is practical, and so far in a limited way it has been found so, it can be predicted that it would pay an enterprising manager to have a well-furnished, well-organized and artistically equipped place at which quiet and not brazen music might be heard, where the highest grade of pictures the state of art could produce would be shown, where an admission would be charged that would exclude undesirables, thus furnishing rest and pleasure for those who would patronize this amusement with or without the advice of the physician.

It is not unreasonable to assume that hospitals devoted to the care of nervous invalids may, in a not remote future, include this method in their regular equipment; but in the interim it is worth the trial to send overworked men to the show and to chess rather than subject them to worry from prolonged and sometimes illy advised absence from their business.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER X.

Toning and Tinting.

The tone, color or tint of a moving picture positive may be produced in three ways: (1) By direct exposure and development; (2) by tinting in a weak solution of aniline dye; (3) by hand or mechanical coloring. The first of these is so little understood by the makers of moving pictures that no doubt it will come to them as a surprise to learn that they have any influence over the tone of a picture. By tone, I mean its color in monochrome—whether it be gray, or "photographic brown," a term which does duty for all sorts of shades between absolutely black and a distinct reddish color. Now how is this color varied? Simply by variation of exposure and deveopment. It is a fundamental axiom in the making of photographic positives by development, either on glass or celluloid, that the longer you expose the sensitive film in contact with the negative the more amenable the picture is, by suitable development, to assume a warmish hue or tone. Thus, when we see an ordinary black and white subject on the screen, we know that the people responsible for this picture have given it normal exposure and development, for a black and white deposit is the normal result of normal treatment. If, on the other hand, we see a grayish, flattish picture, why then they have gone to the other extreme and over exposed it, or under exposed it and over developed it. I want to drive home the lesson as forcibly as possible that the positive and its colorific appearance are entirely within the control of the operator.

Now supposing that we want to vary this cold black of the picture on the screen, how is it to be done? In a very

simple manner. By doubling, tripling, quadrupling the exposure by a suitable alteration of the printing light, and using the ordinary developer, we see a distinct change in the color of the deposit, a change which leans towards red. Very often a picture which looks visually unsuitable for projection, gives a most pleasing picture on the screen. So that a few experiments will be necessary to arrive at satisfactory results.

Only this week I saw some of Messrs. Pathe's pictures which had obviously been toned in development by this method. They were of a pleasing delicate warm sepia, and most agreeable to look on, and artistically and æsthetically satisfactory. I believe I am correct in saying that this is the first time this simple principle of toning or coloring the deposit of moving picture film has been dealt with in the periodical literature on the subject.

Tinting, of course, is another matter. Here you tint your entire picture either red, blue, green or yellow by means of an aqueous or alcoholic solution of an aniline dye. Simply dissolve the dye in water or alcohol to the desired tint, then immerse the film in it until the tint on it is of the depth required. There are no elaborate instructions required for this simple operation. The thing is easily done. The most important consideration is that the tint chosen should match the subject, which it rarely does in moving picture films.

* * *

Burroughs, Welcome & Co., in their excellent little photographic handbooks, give the following particulars and formulæ for the tinting of prints and lantern slides. The same instructions are applicable to moving picture films: Many striking and original color effects may be obtained by immersing lantern slides, bromide, platinotype and similar prints in solutions of suitable aniline dyes. Portraits, fireside and forge studies may be stained red; moonlight effects blue, and sunlit landscapes and street scenes green or orange, with marked success. For this purpose solutions made from certain "Soloid" stains are very convenient. For orange, use "Soloid" Eosin; for red, "Soloid" Fuchsine; for violet, "Soloid" Gentian Violet or "Soloid" Methyl Violet; and for blue, "Soloid" Methylene Blue. The exact strength depends on the depth of tint desired; it is therefore advisable to make a solution of one product in five ounces of water, and to dilute this according to requirements. For yellow, use "Soloid" Methyl Orange, one in an ounce of water. For green, "Tabloid" Aniline Green Dye may be used. Dissolve one in a pint of hot water for stock, and dilute this according to strength of stain required. Soak prints in water until flaccid, immerse in the dye solution for a few minutes, rinse and dry in the usual way.

* * *

I spoke above about toning by development. "Toning" as it is more freely understood means the deposition on the subject of some other substance which will change its color; in other words, it is a kind of chemical gilding or coloring. There are several ways of getting rich green, red, blue and other colors by the deposition method which are not generally known amongst moving picture workers. The following methods are quoted by F. Martin Duncan, F. R. P. S., in the London Bioscope. They are old and well-tried methods which have stood the test of practical experience, and I can recommend them to the moving picture worker. I make no apology for quoting Mr. Duncan's instructions *verbatim et literatim.*

Sepias and Browns.

There is much to be said in favor of the sulphide method of toning, for very charming sepias, browns, and ruddy tints may be obtained with it. When it is possible to work the process right away from the printing and developing rooms, it is well worth at least a good trial. The print, after being thoroughly washed to free it from all traces of the hypo bath, is placed in the following bath until the image is quite bleached:

Bleaching Bath.

Ammonium Bromide	300 grains.
Potass. Ferricyanide	300 grains.
Water	20 oz.

This bath can be used over and over again until the bleaching action begins to grow very slow.

After bleaching, wash for a few minutes and tone in the following bath:

Sulphide Bath.

Pure Sodium Sulphide	100 grains.
Water	20 oz.

This bath must not be stored after use.

When the print has thoroughly darkened, which will take about three to five minutes, it is thoroughly washed for at least half an hour in running water. This sulphide toner tends to somewhat increase the density of the print, so it is important when making a print that is to be subsequently treated by this process to keep it just the least bit thin.

Another method of obtaining dark, warm brown tones is to bleach the print in a saturated solution of mercuric chloride, then rinse in a strong solution of common salt, and then transfer to a bath composed of:

Soda Hyposulphite	10 grains.
Water	20 oz.

until the print is dark enough. Then thoroughly wash to rid of all trace of hypo.

A very pleasing range of tones may be obtained by the copper process, which gives a range of colors from a rich brownish black to a rosy red, according to the length of time allowed for the print to remain in the bath. The following solutions must be made up:

Solution I.

Copper Sulphate	1 oz.
Water	10 oz

Solution II.

Potass. Citrate	1 oz.
Water	10 oz.

Solution III.

Potass. Ferricyanide	1 oz.
Water	10 oz.

For use, take 1 oz. Solution I., 8 oz. Solution II., and 7 drams of Solution III. When the desired tone has been reached, the print is removed from the toning bath and washed.

Another method of obtaining a red tone is by treating a beached print with a solution of Schlippe's salt. It is very important that the print has been thoroughly well washed to free it from all traces of hypo. The print is then placed in the following bleaching bath, in which it is allowed to remain until it is quite bleached:

Bleaching Bath.

Potass. Bichromate	200 grains.
Hydrochloric Acid	40 minims.
Water	20 oz.

It is then well washed and transferred to the

Darkening Bath.

Schlippe's Salt	300 grains.
Water	20 oz.

After darkening in the above bath, the print is again thoroughly washed. In place of the bichromate bleacher, a solution of iodine in potass. iodide, of a dark showy color, may be used.

A good green tone is much more difficult to obtain, and certainly so far a bath in which vanadium chloride is used as one of the constituents has yielded the finest results. The formula for the bath is given below, and it is important in compounding it to follow out the instructions given:

Vanadium Green Tone Bath.

Vanadium Chloride	20 grains.
Ferric Chloride	10 grains.
Ferric Oxalate	10 grains.
Potass. Ferricyanide	20 grains.
Oxalic Acid (Saturated Solution)	2½ oz.
Water to	20 oz.

The vanadium chloride must first be dissolved in hot hydrochloric acid and a little water. The ferric chloride and ferric oxalate are added to the oxalic acid solution, diluted with half the total amount of water. The potass. ferricyanide is dissolved in the remaining 10 oz. of water, and when thoroughly dissolved added to the ferric chloride and oxalate solution, taking care to well stir the solution so as to thoroughly mix, and finally the vanadium chloride is added. The print must be left in the vanadium bath until it turns blue, and then removed and washed until it turns green. The great drawback is the cost of the vanadium.

Another method of producing a green tone is as follows: First soak the print for three to five minutes, or longer, according to the color desired, in a bath composed of:

Potass. Bichromate	100 grains.
Potass. Ferricyanide	500 grains.
Water	20 oz.

Then wash free from the bichromate stain and tone in:

Cobalt Chloride	400 grains.
Ferrous Sulphate	100 grains.
Hydrochloric Acid	400 grains.
Water	20 oz.

Wash briefly and fix in an acid hypo bath, giving a final wash to eliminate the hypo. The depth of color depends upon the length of time that the print is left in the bichromate bath.

A really fine deep blue, for moonlight and sea effects, can be readily obtained with the aid of the following bath:

Blue Bath.

Ferric Ammonium Citrate, 10 per cent. solution	2 oz.
Potass. Ferricyanide, 10 per cent. solution	2 oz.
Acetic Acid, 10 per cent. solution	20 oz.

Allow the print to remain in this bath until the desired depth of color is obtained, and then wash until the high lights are cleared from yellow stain. The addition of a weak solution of hydrochloric acid to the above bath brightens the tone considerably; and a weak solution of hypo instead of hydrochloric acid gives a brighter tone still. As the density of the print is nearly doubled by this process it is advisable to slightly under develop the print. It is possible to convert the color of a print that has been toned in the above bath from blue to green. The print is first toned in the Blue Bath, given above, and then washed and transferred to a bath composed of

Chromic Acid	90 grains.
Water	20 oz.

in which it is allowed to remain until it changes to a uniform green, when it is removed and washed.

These proportions and quantities can, of course, be increased at will. Hand coloring and other branches of the subject must form the subject of another article.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

It was a little dull during the past week. I mean by this that there was very little noise in the motion picture field. The patents proteges have had nothing to say. They are doing a powerful lot of thinking. The Independents have also been somewhat quiet, although not as silent as some of the other fellows. Taking all in all, the present situation is the most remarkable in the history of the business. The suspense is terrible. Why doesn't somebody move and end it! On the one hand we hear the same old cry of the Motion Picture Patents Company: "We have you on the patents, and you 'dasen't'——" On the other we hear the retort: "Your patents claims are wind, and you can't——"

* * *

When one sits down and calmly reviews the situation it appears ludicrous, no matter what point of view is taken. One party claims possession of the earth but makes no move towards shoving the other fellow off. The opposition yells itself hoarse to convince the public that the patent claims do not amount to shucks, and yet spends thousands of dollars in demonstrating to the public that it has something in hand "that does not infringe." To tell the truth, it looks very much like a fear to move on one hand and a hedging game on the other. The general belief is that the patents claims do not hinge so much upon the projecting apparatus as upon the film. If such is the case why is it that so many manufacturers are allowed to spring up in so many parts of the United States without the slightest molestation on the part of the patents claimants? There are more one-horse film manufacurers in this country to-day than the combined number of foreign and domestic regulars. Their existence is well known in all quarters and ignorance on that score cannot be pleaded. Why the immunity? The complexion of affairs seems to favor the Independents. They are getting plenty of films through imports and promise to soon begin manufacturing subjects right on the enemy's grounds. If they are at all apprehensive it appears to be confined to the method of projection, and they have shown foresight in looking about for a projecting apparatus that does not infringe upon the Patents Company claims. Whether or not they have secured it is not within the province of this writing. It is perfectly proper to say, however, that there is more activity shown on the part of the Independents than on the other side.

* * *

The exhibiting business is falling off considerably in all the cities and large towns. The effect is felt more among the licensed people than the Independents. The reason is obvious. This is the first season that the latter have waged a war that has been felt; one that even the most sanguine of the opposition have been forced to admit has shown strength and accomplishment. Last year the cry was that if the Biograph Company and the Gaumont Company were absorbed and taken from the independent field there would soon be no Independents. The hope that such a combination would be effected lessened the effect of what the Independents did at that time and the belief that they were doomed to eventual annihilation by a master-stroke made the sufferers content to stand losses. But look at the situation to-day! The long-hoped-for consolidation was effected and the Independents are stronger now than they ever were. It is a safe bet that more than one of the manufacturers under the licensed proposition would like to kick holes into the fellow who framed up the Patents Company scheme.

* * *

Somebody asked the other day why the licensed manufacturers should kick on the Patents Company game and added another question as to whether the two dollars per week that the exhibitors were paying as royalties was not sufficient to repay them? That is all very well from the exhibitor's standpoint, but the royalty business is a knocker to the licensed exchanges, many of whom are actually paying the royalties out of their own pockets and in consequence are unable to spend as much money for subjects as they did a year ago. Taking the matter in this light the royalty proposition is a boomerang to the manufacturers, and is much more so by reason of the desertions to the independent ranks of exhibitors who opposed paying and would not permit others to pay for them the royalty fee imposed.

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Go where you will and the chief complaint made against the Patents Company is based on the license proposition. The man who is not paying asks you "Why should I pay it?" The man who is paying asks "What am I getting for it?"

* * *

Thus far the only answer the man who pays has received sounds like this: "You can show our make of films without fear of molestation. If you do not take out a license we

will take out of your place any of our films that you show." Then the man who pays says: "But my competitors are running both kinds of films—independent and licensed. If I run independent films you will take my license from me; if he gives up independent films you will give him a license. Now, where do I come in? By being a good boy I bring you a new customer at $2 per week."

* * *

Emissaries of the Independent faction have been busy in the licensed field the past two weeks, and if the Patents people do not show more energy and decisive action very soon the opposition will have the exhibitors now taking licensed films in such a mood that by the time the Fall and Winter season opens most of the licensed exchanges will be awaiting tenants. Some very strong arguments and glowing promises are made and they are having effect. Special pains are being taken to impress upon the exhibitors that, so far as they are concerned, the only question for them to consider bears on the surplus of receipts over expenses. The emissaries have a new plan. They do not ask the licensed exhibitors to throw their present service, but simply hold themselves in readiness to take up a good proposition under a full guarantee of protection. What the proposition is likely to be has not been stated. It has been intimated that a certain projecting apparatus, which, it is claimed, is absolutely clear of any outside patents claims, will be furnished the exhibitors and bonded protection will be given them against any suits for infringement as to the films.

* * *

This plan of campaign savors so much of conservative and fair impulse it commands attention. If some of the organs that aspire to be the mouth-pieces of the Independents could have some of the same spirit injected into them their utterances would receive more consideration. The bitterness and personal aggressiveness displayed by them can do no cause any good. It is not a question as to what this or that individual says or does. The situation is based entirely upon the question of right or wrong. Individual character or action has no bearing upon the matter. There are two classes involved—the Patents people and the Independents. For the latter to call the former monopolists and trust bugs is like the pot calling the kettle a blackface. All know that the Independents are combined as well as the Patents people, and each is trying to crowd the other out of the field. The one advantage the Independents have in argument is, that they have not imposed upon the exhibitors a royalty based upon claims which have not been sustained. At the same time it must be conceded that the claims have not been prosecuted. For this the Patents Company has laid itself open to censure and criticism, but there is absolutely no occasion for blackguardism. The inactivity of the Patents Company reflects upon it. Hundreds of exhibitors who were led to believe that by paying the royalty they were to secure substantial protection through the enforcement of patent claims naturally feel embittered, but it should be remembered that these exhibitors have the right to renounce the license at any time, which no doubt most of them will do if the Patents Company does not soon show something. If it cannot make good, if its patents will not stand the test, then royalties should not be imposed. If the contrary is the case, then the people who are paying the royalties should be accorded all the benefits that enforcement of claims upon which the royalties are paid can bring. So long as the company requires the payment of royalties it is at least morally bound to enforce its patents.

POOR OPERATORS.

In going about from theater to theater one cannot but be struck with the difference in the management of the machine. If the film is run faster than the camera when the exposure was made the figures move with a jerky action which spoils the whole effect. On the other hand, if the machine is turned slower than the camera the opposite condition prevails.

Generally the operators run their machines too fast rather than too slow, and the effects of the best films are spoiled. The writer was in a theater a few nights ago where the operator ran his machine at race horse speed and the figures moved like puppets set on huge springs. It was almost impossible to see them change they moved so fast, and it was impossible to follow the stories of the pictures with any degree of satisfaction.

Managers should attend to such details as this and see that the operators run their machines at the correct speed. It is useless to ruin good pictures with poor operating. Far better get in one less programme and have patrons all satisfied than to spoil the pictures and have them leave before the show is half over, as was the case in that theater. This criticism applies with more or less force everywhere and every manager should see that his machines are operated at the proper speed.

ON THE SCREEN.

By Lux Graphicus.

The publication of Mr. De Witt C. Wheeler's letter in another part of this week's World, enables me to correct an error in which I fell last week when writing of the antiquity of song slides. I first heard these exactly 30 years ago at the Polytechnic Institution, London, where the finest hand-colored slides were shown, exhibited and sung to. This antedates Mr. Meyer Cohen's record by 10 years. The song slide is probably older than 30 years. At any rate Mr. Wheeler may be assured that there is nothing to be gained by haggling over small points of history of which he knows far less than I do.

* * *

Where, however, I freely give him best, is in the making of beautifully colored song slides from good photographic negatives. As I sat, on Monday last, and admired his slides illustrating the old story of an amorous couple fondling one another on the moon-lit sea-shore (I plead guilty to having done that sort of thing myself, my only sorrow is that the prosaicalities of life oblige me to relegate love making to the things that were) I could not help feeling surprised that he should go to the trouble of writing to defend himself from attacks which obviously pass over his head, for Wheeler makes good slides and people seem to like them, so it is clear he has a market for them.

* * *

These opinions may not favor Mr. Wheeler's business, but I cannot help that. He must bow to the ordinary laws of supply and demand. He must also allow people, who are as well qualified as himself, to express an opinion without calling them names.

* * *

If I had been in Mr. Wheeler's place, I would have endeavored to profit by the remarks that he criticised. I would have doubled my advertising space, and taken my stand on quality, which Mr. Wheeler is perfectly well entitled to do, because, as I have said, he makes excellent slides. I certainly would not have given myself away in the absurd fashion, which he unconsciously does.

* * *

After calling me many unnecessarily foolish names he makes the melancholy admission that he is absolutely dependent upon the publisher for his material. It is about time that Mr. Wheeler started in business properly and made his own choice of theme of music. Good music and good verses are had comparatively cheap. There is any amount of it floating round about Thirty-fourth street and other parts of this city, and I am surprised that Mr. Wheeler does not take advantage of this fact.

* * *

It is a good many years since I started making lantern slides; I have judged thousands of them; I have awarded scores and scores of prizes. The finest lantern slide makers in the world, namely Frederick York; William Brooks; G. W. Wilson; P. H. Fincham, and Valentine of Dundee deferred to my judgment in lantern slide matters. Many years ago, the Society of Arts in London officially testified to my artistic knowledge. I have written more verses and songs than probably Mr. Wheeler has made lantern slides.

* * *

So I am quite content to leave it to your readers to decide whether the opinions I have expressed are fair and reasonable, as they are qualified by experience, or whether they deserve the criticisms of Mr. Wheeler, whose name does not strike me as being a very old one in photographic matters. His ability, however, is not open to doubt.

* * *

Moreover my only object in writing about song slides is to assist in promoting a higher level of excellence amongst them. Personally, I think I ought to have Mr. Wheeler with me rather than, as it seems to be the case, against me.

NOTES OF THE TRADE.

The Vitagraph Company will shortly release an elaborate film on the Life of George Washington—a double reel.

Biograph Company is the new corporate name of the American Mutoscope & Biograph Company, the change being only made for brevity.

The Globe Film Service Co. are now located at new quarters, 107 E. Madison St., Chicago, where they will be pleased to meet their customers, friends and the film trade in general.

Mr. Joseph Joel, the well known lecturer, is with Mr Frederick Gross' Cosey Corner Moving Picture Parlor, Brooklyn, and makes a hit with his clever explanations of the pictures.

MOTION PICTURE PATENTS COMPANY.

MEETING OF LICENSED MANUFACTURERS.

A meeting of the licensed manufacturers was held in the rooms of the Motion Picture Patents Company on Thursday and Friday, May 13th and 14th. There was a full attendance, and all expressed their satisfaction with the progress made by the Patents Company in establishing reforms that are already having a beneficial effect on the business.

The work of the Board of Censorship was highly commended and met with the hearty accord of all the manufacturers.

Mr. George Kleine, who had just returned from an extended trip, in which he visited all the distributing points west of Chicago, reported that conditions were very much improved, the business of the licensed exchanges had increased and there was a general feeling of satisfaction with the licensed service and the run of old film rapidly diminishing.

One thing which came up for discussion was the reports that licensed exchanges, to save themselves from carrying a full line, depend upon borrowing from each other if calls are made upon them for certain subjects which they do not buy. If the exchange who has this subject happens to have it on circuit, of course the exhibitor is deprived in many cases from showing subjects of his choice. The Patents Company will take steps to regulate this evil.

Mitchell's Film Exchange, Little Rock, Ark., was granted a branch office at Memphis, Tenn.

The following exchange licenses were cancelled:

Schiller Film Exchange, Chicago.

U. S. Film Exchange, Chicago.

Star Film Exchange, Chicago.

American Film Exchange, Memphis, Tenn.

The complaint against the Schiller, Star and American was failure to observe their agreement, and in the case of the Schiller exchanging films with other offices and lack of co-operation with the Patents Company.

The Star was charged with renting licensed films to unlicensed theatres and failure to make a fixed penalty for a first offense, which had come up before an earlier meeting.

The manufacturers are still in session as this paper goes to press.

NEW LICENSED MANUFACTURERS.

All that was left of Bachman's Film Business has been taken over by the newly incorporated Progressive Motion Picture Company. The latter firm is capitalized for $25,000 and is established in Ogden, Utah. The line of work turned out thus far by this concern has been highly meritorious, some of their subjects typical of Western life being unexcelled. The Progressive Motion Picture Company is licensed by the Motion Picture Patents Company, and has every qualification for immediate success.

The Patents Company and the Mayor.

Pursuing their policy of influencing the authorities in their attitude towards motion pictures, the Patents Company invited Mayor McClellan to attend an exhibition at the Company's offices. The invitation concluded as follows:

"This Company recognizes the eminent service you have done for the citizens of this city in suppressing objectionable conditions in connection with the motion picture business, and we wish to place on record our appreciation of your attitude and our desire to co-operate with you in your determination to uplift this form of popular amusement.

"The Motion Picture Patents Company realizes that the motion picture business must be conducted on a high plane; hence we have collaborated in the establishment of a Board of Censorship consisting of representatives of the Board of Education, church societies, the Society for the Prevention of Crime, the People's Institute, and the licensed manufacturers, which inspects every new film before it is released to licensed exhibitors.

"Every objectionable subject is promptly pruned out and the film destroyed, thus insuring motion pictures of an educational, moral, and cleanly amusing type and sealing the doom of suggestive subjects, or those which might have a harmful effect on the minds of the young. This, we believe, is one reform on which you laid great stress.

"This Board of Censorship began operations on March 26, 1909, and already about two hundred thousand feet or 38 miles of film have been inspected, and it will be but a short time before the entire stock now in use all over the country will be of an approved type.

"This Company, in further carrying out your ideas, has established a department of inspection whose duty it is to see that all theaters are safe, well ventilated, clean and light. We will not license a theater if we find that it is not strictly within the law as to fire safety and sanitation. This is naturally apart from all municipal inspection, but we are ready and will be glad to co-operate with all municipal departments in every way.

"The exhibition of our new lighting system marks a revolution in the motion picture business. The nature of these shows has heretofore required a dark theater, with all its attendant evils. By the use of this device, theaters can now be kept brightly lighted with only the stage in semi-darkness. Not only do we intend that all our licensees shall use this device, but we would cheerfully acquiesce if your Honor made it a condition in the granting of every motion picture license in this city, that the theater be kept lighted during all the performances.

"And in this respect we would like to lay emphasis on the fact that this new lighting device is not a patent controlled by this Company, but free to all, and can be installed at very slight expense. Our object in perfecting it was to better the condition of the motion picture business and to co-operate with you in your effort to rid it of abuses that merited criticism.

"The Motion Picture Patents Company is glad to go on record in thanking you for the impetus you have given the movement looking toward the betterment of conditions, not only here, but throughout the country, for other cities are prompt to follow New York's lead in matters of this kind.

"We intend to lend you all co-operation, and to work in the utmost harmony with all the departments of the city government.

"And we sincerely hope that you can spare the time to witness our exhibition, and to see the reforms we have brought about for which we give you full credit."

THE BOARD OF CENSORSHIP.

The National Board of Censorship which has, since March 26, passed upon the entire output of the principal film manufacturers of the world, is now confronted with a situation that threatens to hamper its future activities.

The Motion Picture Patents Company, licensing most of the American and about 90 per cent. of the European film makers, has worked hand in hand with the Board of Censorship, and has not only submitted to them all of its films, averaging 18,000 feet per week, but has equipped an exhibition room in its own offices, where the films are shown as soon as they are received from the factories. Not a single film is allowed to reach the exchanges for distribution among the 6,000 licensed theaters throughout the United States until it has been examined and officially approved by the Censorship Board.

So far this arrangement has worked admirably. Complaints about undesirable pictures have almost entirely ceased, and there has been a marked improvement in the films as they come from the manufacturers, so that recently the Censorship Board has found very little indeed to criticise. But there are still some films of European make that do not come under the license of the Patents Company, and which are used in about two thousand theaters in the United States.

Up to the present time the Board of Censorship has been unable to reach an agreement with the men who control these unlicensed films except in the city of New York.

In so far as New York is concerned, everything has worked smoothly between the Censors and the unlicensed film users, but in order to make the movement national in scope it is absolutely necessary that the unlicensed firms shall agree to submit all of their output to the Censorship Board.

The necessity of such co-operation is obvious.

If the Board of Censorship whose personnel includes members of the Society for Prevention of Crime, Board of Education, church society, etc., men and women of such stamp and calibre as to merit the confidence of the most exacting moralists, are able to control the entire film production of both licensed and unlicensed makers and importers, its work will cover the entire country and its decision will be final.

In that case there will be no need of local Censorship Boards, which have already sprung up in various parts of the country, and which re-examine films that have already been passed by the National Board.

On the other hand, if an occasional undesirable film, the output of some company that has not submitted its films to the National Board, shall be shown, an immediate outcry will be raised against "indecent motion pictures" with the probable result that a local Censorship Board will be formed, either by the police or civic authorities.

Such local Censors are apt to go to extremes, and to work

so drastically as to not only harm the picture business in their own localities, but to cause great loss to the renters through the rejection or mutilation of their films.

Unless the work of the National Censorship Board can be made unlimited and truly national, much of the good work that has already been accomplished through weeks of conscientious and efficient labor, will be undone.

There is lots of room and a just demand for local Censorship Boards that will deal with the conditions of the theaters in which pictures are shown. Ventilation, lighting, safety and sanitation are far more important right now than the pictures, and local boards could do much toward bettering such conditions, but the actual censoring of the pictures themselves should be left entirely to the intelligent and splendidly qualified National Board, whose work thus far has been most meritorious.

DO YOU KNOW

THAT two hundred and fifty thousand (250,000) people visit motion picture theaters in New York City every weekday?

THAT five hundred thousand (500,000) people visit motion picture theaters every Sunday?

THAT there are now only half as many motion picture theaters in New York City as there were last December?

THAT there are six thousand (6,000) licensed motion picture theaters in the United States and only two thousand (2,000) unlicensed?

THAT there are now almost a thousand more licensed theaters in the United States than there were three months ago?

THAT Chicago spends forty thousand dollars ($40,000) a day in motion picture theaters?

THAT Chicago will have, at the present rate of increase, five hundred (500) motion picture theaters before the end of the present year?

THAT the motion picture business in the United States represents invested capital of over fifty million dollars ($50,000,00)?

THAT Close to four million dollars ($4,000,000) is taken in daily by the motion picture theaters of the United States?

THAT Mexico, Central and South America, the Panama Canal Zone and Canada also have numerous and prosperous motion picture theaters?

THAT the Board of Censorship has examined almost fifty (50) miles of film in the exhibition rooms of the Motion Picture Patents Company?

THAT when you look at one reel of average length you see about fourteen (14) separate pictures every second, and about seventeen thousand (17,000) pictures all told?

THAT by a simple arrangement motion picture theaters may be kept brightly lighted without in the least degree damaging the pictures on the screen?

THAT the light theater is one of the most desirable changes that can be made toward the elevation of the motion picture business?

THAT a light theater almost wipes out the chances of panic, and is the surest possible check to rowdyism?

THAT fire and accident insurance can now be procured for any and all licensed motion picture theaters?

Do you know all of these interesting facts?

FILM MANUFACTURERS ENJOINED.

Proof of the determination of the Motion Picture Patents Company to protect its holdings was shown in an announcement made this week to the effect that suit had been filed in the Supreme Court of the District of Columbia against the Oklahoma National Mutoscene Company. The Mutoscene Company has offices in Washington, and makes and sells motion pictures.

Positive evidence has been obtained that the camera used by the Mutoscene Company is an infringement of the Edison camera patent, the validity of which has been sustained by the New York Court of Appeals.

The Mutoscene Company will at once be enjoined from further infringement, and will no doubt be obliged to pay heavy damages. From this and many similar actions it is made clear that the Patents Company will defend its rights to the fullest extent of the law, and will be most vigorous in its prosecutions.

The Henry B. Ingram Company has just issued a new set of slides for Bernard J. Clarke's new song, "Last Night." The photography is sharp and clear and the slides pretty. They are being used on the Keith & Proctor circuits.

Notable Film of the Week.

The Hunter's Grief (Pathe).

The practised hand of a Parisian producer is visible in every movement, every detail of this very fine film, which, after a careful inspection of the other releases shown at the moment of writing, we unhesitatingly pronounce to be the outstanding picture of the week. The actors and actresses act. There is not, in the current locution of the stage, a single "stick" in the cast. This is, of course, to be expected when a member of the Academie Francaise assumes responsibility for the production. In many respects the story is about the most original that we have recently seen on the silent stage, and allowing for the obviously excessive amount of sentiment, which, according to Anglo-Saxon audiences, permeates all French dramas, we imagine that this piece will be very popular with moving picture audiences in this country. Then again, the story is clearly told and sets forth a way in which a very difficult psychological problem might be solved. A sportsman accidentally shoots his own child, goes insane with grief on discovering what he has done, is confined in a sanitarium for six years, and emerges from it, presumably cured, to find that while he has been away another son of which he is the father has been born to him, has grown up, strongly resembles the dead child, and to all intents and purposes takes his place. Peace comes to the stricken man, when in company with his wife and second child, he weeps out his grief over the grave of the lost little one. A truly characteristic French touch.

Now here is an intensely dramatic theme, and it is really wonderful to see with what supreme command of histrionic art the actors and actresses playing in the piece convey the varying emotions felt in that piece to the audience. Not a single point is lost, there is not a single moment's pause or obscurity. From the instant the curtain goes up the shadow of fate seems to hang over the little fellow who is doomed to die at the hands of his father. He is seen to be playing with a gun, and, when after the party have set out for the hunt, he surreptitiously escapes from the window to follow them, we have a still further premonition of his fate. The tragic moment of the play is when he is accidentally shot by his father. From thence on, through the powerful scene in the house where the parent gradually develops insanity amidst the grief of his family and has to be taken away, we rise to the loftiest height of tragic power yet seen on the moving picture stage. The remainder of the story which we have described is in the nature of a final chapter leading up to a happy **denouement.**

The dramatist is to be congratulated on the invention of the second child, although the probabilities are perhaps somewhat strained, but if we always expect probabilities in a moving picture play or in any other kind of play, there would be very few plays produced.

American film manufacturers are constantly threatening that their films will shortly reach the Pathe standard of quality. They have been threatening a long time. Let them get busy and carry out the threat. The picture we are discussing is an object lesson. It offers a clear, intelligible story, it is perfectly acted, which is what we might expect from eminent French artists, while the scenic details of the mounting and costumes, etc., the entire stage production, in fact, are faultless. And then the photographic part of the work has been carefully, conscientiously and sympathetically carried out. The picture is accurately exposed, and the various tones and colors of the positive harmonize with the richness of the original scenes. Better work of the kind could not be produced. Yes, "The Hunter's Grief" is the notable film of this week. The other pictures between which it was sandwiched on the occasion of our inspection of it were a long way behind it in all points, and at the present rate of progress it will be a long, long time before they are up to it.

RALEIGH & ROBERT BURNED OUT.

The factory and studio of Raleih & Robert, Avenue du Roule, at Neuilly, near Paris, France, has been reduced to ashes by a fire which started in the finishing room. The films on the working benches took fire, communicating the flames to the different workshops, stores and theater. Most of the stored and finished films have been saved and no accident is reported. At the news of the disaster, the firms of Pathe Freres, Gaumont, Eclair and Lux spontaneously and gratuitously placed their factories at the disposition of Raleigh & Robert, who appreciate highly this proof of sympathy and are now in a position to resume the making of their copies. A strange irony of this disaster is that the flames started in the very shop where women were finishing a film representing the blazing oil stores at the railroad station Du Landy.

THE BRAYTON BABY SHOW SCHEME.

"There is only one beautiful baby in the world and every mother has it," so every mother says, and she is an authority from whom there is no appeal. The Brayton Company of Chicago are alive to these facts, and they know the value of a baby as an advertising medium for the moving picture theater. Women and children make up a large part of the audiences of these places, and baby therefore is sure of special attention whenever he appears on the screen.

Come to think of it, baby appears with conspicuous infrequency on the moving picture screen, one of our writers two

weeks ago said, and he might be made more use of. That writer is right. So is the Brayton Manufacturing Company. What they do is to organize a baby show in connection with moving picture theaters, and offer prizes to the successful contestant. But you do not have to send your baby to the theater, you simply send his photograph. That photograph is shown on the screen, and the votes of the audience decide who is the winner.

The Brayton Company, 120 East Randolph street, Chicago, will send particulars to any exhibitor who wishes to adopt this novel scheme of interesting their audiences.

NEW LICENSED EXCHANGE FOR UPPER NEW YORK STATE.

A. C. Hayman, who reecntly sold out his interest in the Actograph Company and was granted a license to open another exchange, writes us from Syracuse that he has found an ideal location in that city. He says:

"The conditions as I have found them in Syracuse and vicinity for a first-class license rental exchange conducted on the best business principles, are most favorable. Personally I feel under great obligations to the officers of the Patents Company for granting the only license in Syracuse for an exchange located as ours will be, in the heart of a most wonderful field.

"I have secured the most desirable location in the city for our offices which will occupy the entire second floor of 427 South Salina street. The exhibitors throughout the territory canvassed by me, seemed very well pleased at the prospect of having near at hand a license exchange that could serve them with those high-class films, without which they have found it difficult to successfully conduct their houses.

"We intend to carry the largest stock of machines, supplies and accessories, outside of New York City. We have been offered the sales agency for many specialties in the business and will have a number of surprises to spring on the moving picture trade. MOTION PICTURE SERVICE CO.,

"A. C. Hayman, General Manager."

NEW YORK MOTION PICTURE COMPANY.

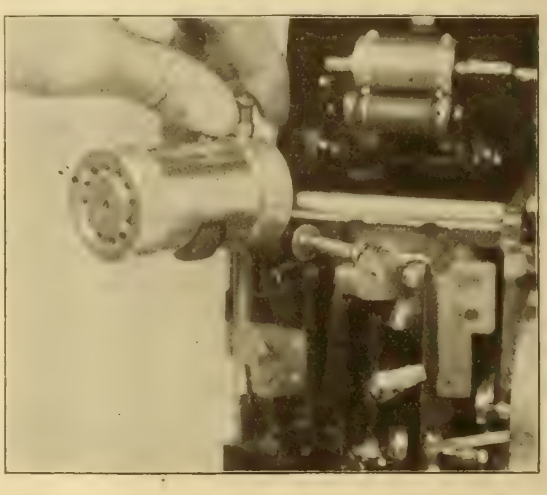
The invitation of the New York Motion Picture Company to look at their first productions, came to us as we are going to press and for this reason we have not the time to give a full description of "Disinherited Son's Loyalty" and "Romance of a Fishermaid" to be released on May 21 and 28. These two films are very creditable for a first attempt, in fact they are above the average of manufacturers who have been in the business for several years. The stories are well told, well acted with some good photography and some fine scenic effects. They show much care and attention on the part of the producers and if the New York Motion Picture Company persevere in their efforts, they will soon enjoy an enviable reputation amongst the leading American manufacturers of the Independent camp. We wish them all the success they deserve.

NEW AMERICAN FILM PRODUCER.

The Carson Company, with factories in Philadelphia and New York and offices at 1402 Broadway, New York City, is a new company that has been quietly at work for the past three months. They seem to have started out on the right track, and, with unlimited capital equipped themselves with up-to-date apparatus and engaged the best talent and employed actors from the upper Broadway theaters; people who command high salaries and who have never before taken part in moving picture productions. They have now six subjects ahead and the general manager of the concern, Mr. Geo. F. Carson, is visiting the exchanges to find out to what extent they will support an American producer of strictly high class subjects. We were shown a small section of their first release, "With Grant," which will be issued on May 20, and without making any comparisons must say that in photography and action the work takes a stand which means their assured success if that standard is maintained. The program of this new company is to release one reel a week of pictures that are as good, if not better, than the best that is now made in the whole world, and as they seem to have the determination and ability to produce pictures that will satisfy the most critical we will watch their career with interest. The demand for American subjects for independent exhibitors seems to be on the eve of ample fulfilment, as no less than twelve producers are now at work in this country.

A FILM STEADIER.

The newest device for improving the moving picture is a film steadier which can be attached to any picture machine. It does away with the jumping and unsteadiness of the picture, and, consequently, should remove a common complaint about the moving picture injudiciously affecting the eye. No jumpiness, no eye strain, no headache. Remove the cause, the effect will cease. The film steadier puts the film under



perfect tension. It consists essentially of a soft pliable rubber roller that holds the film back in one direction, and makes it pull firm one way all the time. It, therefore, has obvious advantages over the hard metal tension springs which do not prevent a certain amount of play of the film, which, when magnified on the screen, produces the effect of quivering and jumpiness. The film steadier, therefore, appeals to every exhibitor, and we have no doubt that it will be generally approved when tried out to do what is claimed for it. We therefore recommend every exhibitor to give it a trial. The film steadier is manufactured by the Chicago Flm Exchange, 46-50 Jackson Boulevard, Chicago, Ill., and sold exclusively by them and their branch offices.

LAEMMLE ENTERS THE SONG SLIDE FIELD.

The moving picture field has been startled by the announcement that Laemmle has entered the music business. The music publishing house of Laemmle's at Chicago started in with a catalogue of new songs, under the management of Homer Howard, and the departure has met with great success.

From music to song slides is a natural step. The song slide has already attracted great attention in our pages. It has been criticised, attacked and defended. The consensus of opinion is, that the song slide is not what it might be,

because neither the words nor the music provided are as good as they may be. Now here is an opportunity for Laemmle, which we understand he will embrace. We learn that he will not only market the songs, but also slides. For the latter there is an illimitable field. If they are up to the high standard of quality demanded by a critical public, they will be enormously popular. Laemmle can improve the quality, and if he does it it will be a good thing for the song slide, which has only to be properly handled to be more widely appreciated than it is at present.

TO OUR READERS.

We feel it to be our duty to warn our readers against the extremely lax business methods of the Marshaw Slide Company, of Kansas City, Mo. While this concern has not advertised in our pages we have received a very large number of complaints from people who have sent them money but have not been able to get the goods or even a reply to their letters. We wrote to the Marshaw Slide Company for an explanation and they replied that they were moving into new offices and expected to be able to catch up with their orders and correspondence in a short time. Meanwhile complaints still reach us and we advise the Marshaw Slide Company that it is better to carefully conduct a small business than to reach out beyond their capacity. Our pages are open to them for a satisfactory explanation.

The publishers of The Moving Picture World are very jealous of the character of the advertisements that appear in this paper and desire to hear from any reader who has received unfair treatment from any of its advertisers. We ask this because we have received a letter of complaint from a purchaser of a set of text books advertised in this paper by a Canadian concern. We did not see a set of these so-called text books until the advertisement had appeared, and while they contain some hints that are of value, yet they fall so far short of being the comprehensive text book that we feel disposed to offer to refund the price to any of our readers who have purchased a set of the books and have been disappointed with their bargain.

THE VALUE OF LANTERN SLIDES AS ADVERTISEMENTS FOR SHEET MUSIC.

By a Song Slide Maker.

I have lately been interested in Gotham gathering information concerning the value of song slides as an advertising medium for sheet music. From the standpoint of the publisher the slide is not a profit-creating adjunct. It is in fact an expense that many publishers have practically cut out altogether by turning over to the slide makers the privileges to make slides but refusing to handle any themselves. One publisher said:

"It is a foregone conclusion that the song slide does not increase the popularity of a song. In fact no illustrated song is left on long enough to-day, where illustrated songs are sung, to let the public get acquainted with it. Another reason is that the great majority of the illustrated song singers of to-day cannot sing. They only think they can. There isn't more than half a dozen singers of illustrated songs in New York to-day that are worth listening to and they are far below the standard of the ballad singers we listened to in the early days of illustrated songs. In those days Alonzo Hatch, the old tenor of the Boston Ideal Opera Company, James Aldrich Libbey, Charles Jacklin, Lote Silver, Harry Kessler, Lila Clarke, and many other ballad singers of fine voices and musical educations were the exponents of pictured melody. They have disappeared to give place to the would-be singers, with two notes in their voices, who sing illustrated songs for $12 per week, murdering songs so that their auditors don't listen to them but put in the time looking at the pictures and in most cases forget even the title of the song before the show is out. I have put out thousands of sets of song slides, but for the past four years it has been such an awful expense that I had to stop it. I cannot trace a single sale in months to the song being sung in these moving picture theaters, but I can believe readily that I can trace injuries to my business by the poor singers employed murdering my song.

"A song if it hits the public right will go without slides. I quote the song recently acquired by J. H. Remick Company, 'I Wish I Had a Girl.' Before Remick bought this song it was a hit. And the only slides which were used for it were the most frightful trash I ever saw. That they impeded the progress of the popularity of the song there is no doubt. After Remick got the song he got Wheeler to illustrate it and the slides made by the other maker were dumped into the ash can. I will never go back into the slide business again as long as the sun shines. You might just as well throw your money into the street."

Another publisher said: "Lantern slides? Nix for mine. I've spent ten thousand of dollars for song slides and I calculate that I am out just that much, if not more, by the injury slides have done my business. Slides will kill any song that has real merit, and if a song has real merit I would rather have it sung at one church concert than a dozen times in a theater. I don't cater to the trash who are singing ballads in the theaters these days. I'm looking for the church choir singers who take part in private concerts.

"Why a lady sang one of my publications at a private musicale in Jamaica, Long Island, some weeks ago, and I have been able to trace over a score of sales right to that concert."

And still another publisher gave his opinion thus: "Illustrated songs have developed into the worst curse the publishers of popular music ever contended with except the professional copy. Yes, I am still putting out song slides. I'm too much of a coward to discontinue the practice, but I know there are no good singers of ballads left on the stage to-day. Shades of Wambold and the old-time minstrels, they would turn over in their graves if they could hear the public singers to-day. The art of singing ballads in America has become a lost art. Thank the lantern slide and the stereopticon for it, too. The illustrated song was a great thing in its inception. Then it built up publishing houses. To-day it is destroying them. It is an unmitigated evil, yet it seems to increase in favor with the class of audiences that crowd into the dime theaters, but they don't listen to the song, they only look at the pictures. I wish I saw my way clear to discontinue the practice of giving out slides, but I cannot."

Another publisher who runs several moving picture shows and incidentally is a small publisher in music, said:

"I've got a new scheme. I only use a title page and chorus slide. I put the money I would spend for slides in the singer's salary. The moment I hear them sing I know whether they will do or not. If satisfactory, I give them to understand that they will sing in the full glare of the flood light and that they must memorize their songs. Therefore I want them well made up and attractively costumed. I do not employ any raucous saw-filling voiced low-brows or frosy heads. The girls who sing for me must have good pure voices and be dainty in appearance. If they show one tendency to be tough, out they go. I make my singers' appearance and quality of voice and correct behavior the attraction and cut out the poor slides. I throw as an announcement on the screen, a portrait of the singer with the information that Miss ——— will sing ———, the title of the song is here given. Then the flood light is turned on and the dainty miss steps out and sings the song. At the end of the second verse the chorus slide is thrown on and if the audience desires they can join in the second rendering of the chorus. Then the lights are turned up and the young lady takes her bow and retires. I have reduced my illustrated song presentation down to a purely advertising business, and I do not allow anything to distract the attention of my audience from the singer and the song. I keep my songs on one week and the people get acquainted with them. I sell them in the audience, and although I am not a big publisher I know that in the towns where I operate there are more of my publications sold than those of any other publisher, in fact all the other publishers.

"Not long ago I reprinted J. L. Malloy's 'Love's Old Sweet Song.' I had a very beautiful title page made for it with a copy of 'Love's Awakening' in colors on the title page. I put this on with only a title and chorus and the singer's portrait and she sang the song very prettily. There isn't a performance in my houses now where some of the audiences do not call for 'Love's Old Sweet Song,' and I have sold hundreds of copies."

When this publisher was asked if he did not allow other publishers' songs sung in his houses, he said: "Well, yes, sometimes when I run short of my own, but I've got quite a stock of my own and I don't see any of the big publishers putting themselves out of the way to benefit or favor me, so I'm looking out for number one. It was the urbane and suave reply that they did not give out slides without five dollars deposit being paid on them when I asked for the loan of their slides that caused me to reduce the art of illustrated songs to the actual question of an advertising medium.

Almost universally the music publishers were ready to admit that the illustrated song had driven the good singers from the stage and singing platform and that on the whole it was a detriment, but none of them could suggest a remedy except the one man who had thrown out the picture slides entirely.

USE GREAT NORTHERN QUALITY FILMS

Comments on Film Subjects.

Recent releases of the Great Northern Company include, "Winter Sports and Games at Stockholm, Sweden, 1909," and the "Danish Capital Under Snow," together with an Austrian Tyrol subject, which also deals with snow sports. There are three features about these films which should make them popular with moving picture audiences in America, particularly at this time of the year. First, the novelty of the subject, ice sports being mostly unknown here; secondly, the fact that they are snow scenes, and, thirdly, that they are suitably toned in two colors by a method that is attracting much attention in Europe. The photography of snow is one of the most difficult subjects to attack. An inexperienced photographer generally succeeds in rendering snow as an uninteresting patch of white, whereas, the experienced worker knows that snow is full of subtle tones and delicacies of color which require the greatest care in exposure and development. In these films, aside from the lively sporting interest attaching to them, the technical work is of a very high order of merit, which we are pleased to warmly commend. A prettily colored dream subject of "Neptune's Daughter" as the engaging heroine is also current and there are two other subjects on the familiar themes of love, true and false, which will no doubt please popular audiences.

The Great Northern Company are worthily keeping up the standard of moving picture films.

"A Baby's Shoe."—A Biograph picture full of dramatic situations and interest. In the hands of this capable company a simple story has been converted into a soul-stirring play. A mother is forced by her poverty to leave a baby girl on a wealthy family's doorstep. She returns to her home, where she has one little boy, is taken with a severe illness and dies almost instantly. The doctor summons a priest and he takes the little boy home. The mother retains one of the baby girl's little shoes and this the priest keeps when he takes the boy. Fifteen years pass. The boy has been brought up dedicated to the cause of the church. He is about to take holy orders when he stops a runaway and saves a girl from death. A mutual attachment springs up and they are about to be married. The family who have brought the girl up bring out all the things that they found with her, including the shoe. The priest starts in terror. He recognizes the shoe, and taking the mate from his own pocket declares that the marriage cannot proceed since this couple are brother and sister. The shock to the young people is fearful. Both nearly swoon. Then they are shown, the girl in a sister's garb and the boy with his vestments ready to assume his holy orders. The heart interest of the picture is unusually strong and the denouement is so real and the acting so good that it visibly affects the audience. It is a little different from the dramas usually presented by the Biograph Company, but it is none the less good. Details are carefully worked out and apart from a slight crowding in some of the staging there is nothing to criticise.

"The Bad Lands."—A Selig army post drama which has strong dramatic moments and is sufficiently alive to hold the almost breathless interest of the audience. Why the picture is named the "Bad Lands" does not appear. It might be named anything else, since the snow hides the landscape and the action is largely inside the post, excepting when the sallies are made for the purpose of subduing the Indians. The action is good and lively. There are some details of uniform which do not seem quite right, yet they scarcely affect the main proposition, the action of the story itself. In the main the photography is good, though some of the painted scenery shows too plainly its artificial character. The outdoor scenes with the ground covered with snow are natural and the quality is good.

"The Right to Labor."—A Lubin sermon on strikes which deserves the consideration of every thoughtful man who may some day be called upon to decide whether he shall go with a crowd of agitators or shall choose the conservative course and stand by his firm. There are some features of this film which are especially good. The scenes of the interior of a big iron manufacturing establishment in operation are well worth seeing. While the photography is not the best, it is still good enough to make the machinery and men easily discernible. The acting is good and the closing scene, where Capital and Labor clasp hands and the angel of prosperity waves the olive branch above them, is well worth preservation as an inspiration to conservative action when any dispute of this character arises.

"Bamboo Pole Equilibrists, India."—An Urban which gives a good illustration of the wonderful performances of street showmen in India. The film is a short record only, but breaks into a heavy program very acceptably. The photography is excellent, the tonal quality being far above the average, even for a foreign product.

"Wilbur Wright and H. M. King Edward VII."—An Eclipse record showing Wilbur Wright flying in his aeroplane in presence of King Edward VII. and his suite. The film is of exceptional quality, showing the operation of the flying machine in a wonderfully clear manner.

"The Timely Apparition."—An Eclipse film which illustrates some of the customs of the ancient Gallic world. Apart from its historic value, which may or may not be of consequence, the picture is well worth looking at. Seldom are rocks with the waves dashing over them reproduced with such fidelity to the original. The acting is not to be commended, but the photographic quality of the picture is beyond criticism. It is beyond question one of the best shown in a long time.

"A Striking Resemblance."—A Pathe comedy in which a gentleman receives word from another that he must marry his sister. He undertakes to escape from this mandate, but the brother is obdurate and refuses to allow any recession. The brother sends him out to buy the ring. While out the gentleman meets one who looks much like himself. He buys for him a suit of similar clothes and sends him to the house. Then the complications begin, but it is finally all straightened out, and the sister, who wants a man, succeeds in obtaining one. The situations are funny and many laughs resulted from the picture.

"A Golden Lie."—A Lubin which is interesting and, in places, thrilling, like many of the Lubin pictures. Rags is an orphan suffering abuse from the family with whom he lives, and this abuse is made very graphic by showing him eating without sitting at the table with the others and sleeping in a bed on the floor without covers. He saves the life of a wealthy man's daughter and is adopted by the gentleman and brought up as his son. He is shown later in life as his foster father's confidential clerk. The father has an own son who is a ne'er-do-well, gambling and otherwise wasting his life. He secures money from his father and gambles it away. He enters the office before his father comes in and, to save a disagreeable scene, the adopted son gives him money from his own pocket and hurries him out. While passing the office at night, Rags, the adopted son, sees a shadow on the curtain and enters to discover the son attempting to open the safe to rob his father. The robber is masked and Rags does not know who it is. Accordingly he telephones for the police and then proceeds to unmask the villain, discovering to his horror who it is. He has telephoned to the house and realizing the situation he forces the son to appear as though he had found Rags in the act of robbing the safe. The father enters and the situation is explained. He sends away the police and then drives Rags out of the office. He goes home heartbroken to tell his family the story. The daughter, who is in love with Rags, very forcibly declares that she doesn't believe it. She goes immediately to see Rags, but he confirms the statement and she, too, returns heartbroken. The real culprit can stand it no longer and confesses his fault. Then there is a conclusion that makes the blood tingle and the audience breaks into hearty applause. This is a simple story. Perhaps it may be said that it does not possess many dramatic elements, yet it is acted in such a convincing manner that the audience lives the story with the characters and cannot help but applaud when Rags is rewarded for his attempt to shield his benefactor from disgrace.

"Jones and the Lady Book Agent."—A Biograph comedy in which Jones, that man of many complications and tribulations, gets into a trap set by a lady book agent and almost falls a victim to her machinations. He refuses to buy her book, and afterward, when he is telling one of his friends about her, she returns for an umbrella she forgot and hears it. To get revenge she takes a box containing gloves which Jones had bought for his wife and placed in his overcoat

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pocket and substitutes her corsets for the gloves. Then she puts a letter in his pocket telling him that he forgot to return her corsets the last time he called and to please send them back. She sends a letter to his wife informing her that all is not right and to search his pockets. She finds the letter concerning the corsets and that leads to a storm. But Jones pacifies her and gives her the box. She opens it and finds a pair of corsets. Well, the fury of the tempest that breaks forth then can be imagined. It cannot be described. In the midst of it a note arrives from the book agent explaining that she played the trick for revenge and to please send back the corsets, because they are all she has. Unquestionably this film was considered funnier than anything that has been shown in a long time in two theaters where it was seen. But there is connected with it a certain broad suggestiveness that does not appeal to the person who cares for fun but does not want it coarse, and for that reason it cannot be commended. The Biograph people have developed far too many really funny pictures without a taint of suggestiveness to make it necessary for them to create false impressions by sending out a picture which has a taint.

"The Way to Happiness."—A Pathe picture which is beautiful to look at, being veritably a film d'art, but which tells one of those stories of infidelity and desertion which are depressing and in some degree untrue to average life, at least in this country. This is the story of an artist and his two loves, the first of which he deserts for the second, and the second deserts him. He undertakes to kill himself, and while recovering from the wound the first one goes to him and nurser him back to life. That way lies happiness. No good purpose seems to be served by these pictures. They are not amusing, only depressing and disagreeable, and there is not a particle of educative value in them.

"Eddie Is a Real Live One."—A Pathe comedy in which Eddie makes love to a woman who ignores him, and the difficulties he encounters and the ill-starred results of some of his attempts to win her form the basis of a number of amusing scenes. And he doesn't get her after all.

"A Four-Footed Hawkshaw."—A Gaumont in which a trained dog is introduced to trail a thief who has stolen a sum of money. The dog and his master, a so-called great detective, form an interesting combination, of which the dog is by far the better of the two. The whole picture is really a travesty upon so-called wonderful detective successes and deserves a long run for its educational value in refuting such fool statements as are frequently made.

"The New Pain Killer."—A Gaumont comedy in which a gentleman goes to have a tooth extracted, but is treated with a preparation which makes him immune from pain of any kind. He is subjected to numerous varieties of violent accidents and a rough house in many ways, but comes up smiling after each one. Suddenly the efficacy of the pain killer is exhausted and he suffers like the others. The next man who encounters him gets all that is coming to him. It is a funny film and is interesting because it is different from others of this type.

"Where There's a Will There's a Way."—A Vitagraph which deserves the highest praise because it is not only a good story, pleasant and entertaining, well told, but the technical quality deserves commendation as well. An English squire learns that his son in London is engaged to marry an actress. He writes the son forbidding the match and saying that he will be in London in a few days to see him. Meanwhile the actress concocts a scheme in which she secures a place as serving maid at the squire's lodging and cares for him so acceptably that he actually forces his son to marry her. The wedding is hastily solemnized to please the squire and he goes back home satisfied, only to discover that he has been outwitted by the young people. He swears all sorts of dire things upon them, but when the little woman appears it doesn't take her long to mollify him, and he accepts the inevitable and igves them his blessing. No description can tell the story of this picture. It is all so well staged, so well acted and so pleasing that one wants to see it many times instead of once. The technical quality is uniform, with a few exceptions, and the costuming is to be especially commended. Such films as this ought to run more than a day. They are too good to put in the background at the end of the first run.

"Mirielle's Sincere Love."—A Pathe which is full of pathos, so much so, indeed, as to be a bit gloomy. Mirielle and Vincent love each other, but when her stern old father is asked for his consent to their marriage he refuses. Brokenhearted, Mirielle wanders away. She comes to a wayside shrine where she prays fervently. She then staggers back to the old meeting place, a church, where Vincent finds her. But it is too late. Her heart has been broken by the anguish she has undergone and she dies in his arms. This film would be worth seeing without the story. That is too gloomy and depressing to be entertaining. But the scenery is beautiful, and it is shown with all the attention to tonal quality for which the Pathes are famous. One cannot commend the story as an amusing or even instructive feature, but the staging is beyond criticism.

"The Pretty Flower Girl."—A Pathe film d'art which tells the usual French story of infidelity and intrigue between a married gentleman and a flower girl. The gentleman's wife discovers this intrigue, dresses as a man and actually wins the flower girl away from her husband. They begin a duel over the girl, but her wig falls off and he discovers who he is fighting and they make up, and, as the old stories run, live happily ever after. The staging, the costuming and the action of this film are all exceptionally good, but it is the same old story of infidelity, which does not apply in America as it may in France, though one has doubts that it is a common thing even there. The film is so good technically that one almost wishes the characters might have worked out some other story.

"An Uneven Keel."—A Gaumont which tells a story of French sea life that is both depressing and quite the opposite. A husband and father is lost at sea. To keep her mother from suffering the daughter dons men's clothes and ships on board a boat. Before sailing the new sailor takes the others out for a drink. They get into a quarrel and the newcomer is wounded, which leads to the discovery that the supposed sailor is a girl. She is taken home, and the next day one of the sailors who was with her when she was wounded calls to woo and the betrothal occurs immediately. One scarcely knows whether to commend this film or not. The technical quality is good, but the subject, looked at in one way is depressing and in another seems quite impossible. Perhaps most people in the audience were interested in it as it run, but will not remember it long enough to have it do either harm or good.

"For Her Country's Sake."—A Vitagraph war story which introduces some well-known characters. It opens at Gen. Logan's headquarters, where a woman secret service agent volunteers to carry a duplicate message of great importance through a country infested with the enemy. He sends another dispatch by another rider. The man falls into the hands of the enemy, but the girl escapes, though shortly afterward her horse gives out and she takes refuge in a deserted house. She finds a dress in a closet, which she dons, and this enables her more the readily to assume the role of mistress. The soldiers bring their prisoner there. He has been wounded and the woman offers to dress his wound. In doing this she is able to prevent the dispatch, which is concealed in the bandage around his head, falling into the hands of the enemy. The squad rides away, all but one, taking their prisoner with them. This one is suspicious, and watching the woman through the window he sees her pick the dispatch out of the discarded bandage. He enters the house, only to be forced into a closet at the muzzle of a revolver. She hastily mounts his horse and rides away toward the Union lines, reaching Gen. Grant's headquarters with the dispatches all in good time. One feature of this film is attractive. The ground is covered with snow, and the manufacturers have not forgotten to work out details. Every actor is prepared for Winter. The rides are not so long as to become tiresome and the technical quality of the picture is excellent. It is stirring and interesting, without bloodshed. Withal it is well worth adding to any programme.

"Lunatics in Power."—An Edison picture illustrating what might happen if lunatics in an asylum were accorded the power of running the place themselves. They are about serving up a visitor as a chicken when the keepers, who have been locked up by the lunatics, are released and the crazy persons are hurried back to their cells. The advisability of using any affliction as serious as lunacy as a basis for sport is questionable, though aside from that the film is lively and not unattractive. To make irresponsible persons the target for fun will not appeal to a majority of a manager's audi-

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ence, unless he is located in a peculiar portion of the country. Certainly the theme is novel, but is not handled to the best advantage.

"A Mexican's Gratitude."—An Essanay film which has some thrilling scenes and is certain to please the average audience wherever it is shown. There is life and action without bloodshed and the melodramatic features are made attractive rather than repulsive. The story is that a Mexican is saved from being hanged as a horsethief by the sheriff. He writes the word "Gratitude" on a card, tears it in two and give one half to the sheriff and keeps the other half himself. Years afterward this same sheriff falls in love with a girl of the West. She is wanted by a cowboy and he contrives to bring the sheriff and another girl together, and gets the girl the sheriff loves there just in time to see him in the scheming girl's embrace. Explanations are impossible and he sees the girl he wants walk away with the false cowboy. The sheriff has a fight with him and forces him to confess his treachery. The cowboy goes to a Mexican's hut and secures the services of two greasers to do his bidding. The three lie in wait for the sheriff and his sweetheart, overpower them and drag them away to the Mexican's hut where the cowboy tantalizes the sheriff for a time and then forces the girl into another room. The Mexican wants some tobacco and sees a sack projecting from the sheriff's pocket. In pulling it out he pulls out also the half of the card with the word "Gratitude" upon it. When the cowboy returns to the room he is comparing the card. He then asks the sheriff if that was given him by a man whom he saved from lynching a few years before. The sheriff replies that it was. Whereupon the Mexican immediately loosens the sheriff's bonds and a fight between the sheriff and the cowboy ensues. The sheriff has him across a table choking him into insensibility when the girl appears and begs him to stop and they go away together. It is impossible to invest this story in telling with the life that is in the picture. It seems almost as though the characters were going to speak, they do their parts so naturally, while the staging is remarkably good. The film was heartily applauded in two theaters where it was seen the past week, and everyone who attends motion picture shows knows that applause is somewhat rare.

"The Peddler's Reward."—An Eclipse film which tells a tender little story in a series of attractive pictures. A peddler in passing along a highway with his donkey is besought by a little girl to help her father who has been hurt by a tree falling upon him. The peddler assists him to the road and places him on his donkey and takes him home. Later the peddler's donkey is stolen. The little girl sees it and recognizes it and through her running to tell him the donkey and the goods are secured and the thieves are arrested. The pictorial quality of this film is good, and the pleasant little story adds to its attractiveness.

"Forgotten."—An Eclipse picture which shows a young couple betrothed. The young man goes away to sea. Shortly afterward word comes that he has been lost. Time goes on and another betrothal occurs. The contrast between the outside and inside of the home is what makes this picture striking. Inside the audience is shown the young woman changing her mourning cap for one of white and sees the betrothal ceremonies going on. Then it changes. Outside the seafarer, whom they all supposed lost, is seen looking in at the window. He sees the ceremonies and turns and walks away, forgotten. The picture is more interesting for what it suggests than for what it shows. In itself it doesn't show very much, but it starts a train of thought in the mind of everyone who sees it that will make it seem unusually interesting. The photographic quality is up to the Eclipse standard.

"The Defaulting Solicitor."—A film without a manufacturer's mark which shows the defaulting of a solicitor, as they are termed in Europe, several fights and a couple of murders, or what look like murders. One cannot say much for it, except that it would seem like a good film to keep off one's programme. The lighting is very poor, in some places so dim that it is almost impossible to distinguish the figures. Some of this may be due to poor operation of the machine, but where it was seen it was certainly anything but good, or even reasonably attractive.

"Damnation of Faust." A film from the Melee Society which purports to show the underground world where Faust eventually has damnation. In some respects the scenic efforts are good, but as a whole there is a lack of naturalness which reduces the attractiveness of the conception. If some means could be devised to make the scenery look less painted this would be a good picture.

"I Will Have a Husband."—A Warwick comedy which shows a woman of uncertain age determined upon securing a husband. She tries a number, but they escape her. She goes into her room and seeing a man's feet under her bed she holds the burglar at bay while a clergyman and a policeman are sent for. She forces him at the muzzle of the pistol to marry her and when the picture ends she is applying the squeeze in a way that must have made him wish he had undertaken to burglarize any other house that night.

"The Gambler's Vow."—A Raleigh & Roberts which shows a gambler who has lost every dollar. He goes home and in rushing about the room breaks a number of statues. As he sits mourning over his fate a fairy appears and eacts from him a promise of reform. She then causes the statues to go back in place, and draws from its hiding place a large sum of money. Forgetting his vow not to gamble any more the man hurries away and loses all again. He returns to his home and shortly afterward the statues fall again to the floor and all the benefits which the fairy bestowed disappear. The picture gives opportunity for some very clever magic and where the statue of the baby is formed before the audience is one of the prettiest pieces of work seen in a long time. The photographic quality is generally good, though there are weak places here and there. It is a film with plenty of action and the unusual development of the story adds to its attractiveness.

"The Note in the Shoe."—A Biograph film which has the originality and life of all the Biograph productions. A girl packer in a shoe factory places a note in a shoe in which she says she is good looking and a good housekeeper and would be pleased to hear from any well intentioned gentleman who might find it. The shoes fall into the hands of a grouchy customer who returns them and refuses to trade longer with the store. The note is returned to the factory with the statement of its effect. The girl is called before the manager and discharged, but the manager is so struck with her appearance that he reinstates her. As he sees more of her he is more and more attracted by her and finally deciding that she is out of place he has her discharged on some trumped-up offense. She goes sorrowfully to her mother and says that she doesn't know why she was discharged. While they are talking the door opens and the manager enters. He starts in to scold her savagely, telling her that as a shoepacker she is a failure, but as his wife she would be a great success. The acting in this picture is good, like all the Biograph acting, and the whole is carried out with a uniformity which leaves nothing to be desired. It is an exceptionally good picture and brought hearty applause in one theater.

"One Busy Hour."—Jim Smith owns a grocery, in this Biograph film, which does no business. Accordingly he determines to sell. He attracts a possible customer and to make the sale doubly sure he furnishes all his friends with money to rush in and purchase while the possible customer is there. The proposed buyer watches the rush for an hour, then goes out and writes a note saying that the business is too strenuous for him and declines to purchase. Smith has his grocery, while his friends have profited by the scheme to dispose of it. When the picture ends he has fallen fainting into his friends' arms.

"Fatherhood and Dunkenness."—A Pathe film which teaches a moral lesson. It is the reform of a drunken father by seeing his boy drowning in a canal lock. There isn't much point to it, though it cannot be said that the picture might not be useful. However, the average audience doesn't care particularly for sermons of this character. They prefer something lively or amusing.

"The Old Hall Clock."—A Lubin story which pleases every audience which sees it. A part of it is of Revolutionary times and a part of modern times. The Revolutionary story shows a spy pursued by British soldiers fleeing to the home of his sweetheart. She hides him in the old hall clock, but as he steps into it he discovers that it is the entrance to a secret passage which leads to a cave beneath the house. There he is secure until the search ceases, then he comes back to the clock and escapes. The modern story is that a wedding is about to be celebrated in the same house. The bridegroom

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is waylaid by brigands and taken to a cave. A note is sent to the house that if $10,000 is not left at a certain tree by the stroke of midnight the groom will be killed. The company gathers its wealth, but it falls short of the required sum, and midnight is approaching. In the cave the watch set over the young man leaves him for a time. He frees himself from his bonds and while looking for some means of escape sees the specters of the former lover and sweetheart appear from behind a rock and disappear again. He follows and just as the old clock strikes twelve walks into the room through the clock into the arms of the waiting bride. The wedding is solemnized then and there. No mere description can convey any adequate conception of the interest which this story excites. Perhaps there are some details missing, but the plot is so good and it is worked out so graphically that everyone in the audience holds his breath almost and then breaks into vigorous applause as the groom enters the room to claim his bride. This film is recommended to any manager who wants a good story for his programme.

"Fuss and Feathers."—An Edison comedy in which the fuss is supplied by an old fellow who is not satisfied with anything and the feathers come in various forms, like a feather duster applied to his face when he is trying to sleep, an impossible creation in the form of a hat, with huge feathers upon it, a feather bed on fire in which the impossible hat is consumed and half a dozen other feather features which serve to create more and more fussiness on the part of the old fellow. Finally he ends up with a thorough thumping administered by his wife because he burned her hat. As an addition to the variety in the programme this film is good enough, but it really hasn't much point to it.

"The Doctored Dinner Pail."—An Edison comedy which shows a workman eating his noon-day luncheon and taking copious draughts from a pail by his side. Another workman engaged in oiling a steam roller near pours a quantity of oil from his oiler into the pail. The next drink is enough. When the engineer's back is turned the workman pours the contents of the pail into the water tank of the engine. Then when the roller starts it becomes intoxicated and does a number of curious stunts for a huge steam roller. It finally runs over the workman who doctored the tank and flattens him out completely. A doctor is summoned and securing a bicycle pump he pumps the crushed clothing full of air and the workman walks away. It is a fun producer and in making sport of a steam roller is original.

"Instantaneous Nerve Powder."—A Pathe comedy in which the vivifying influence is a powder projected from a bellows. It has the same effect as liquid electricity and other forms of this sort of by-play. It is not original and, indeed, ranks far below some which have gone before in fun and interest.

"Chinese Wedding."—A Pathe record showing the manners and customs at a wedding in China. The photography is good for a scene of this sort and it gives a fair idea of some of the ceremonies when a Chinese marries.

"Haunted by the Cops."—A Pathe showing the troubles of a man who is haunted by policemen no matter where he goes. Even when he goes to buy a coat it changes to a policeman's uniform as soon as he puts it on and he finds policemen all over. It has some humorous situations, but has little interest beyond the mere fact that this fellow is a good actor and actually appears frightened.

"Love's Triumphs."—A Kalem which is certain to attract a good deal of attention because of the heart stories it tells. A man is divorced from his wife because of his dissipation. The woman goes to live with the rector of the parish. Five years after the man becomes engaged to a teacher and the wedding is about to be celebrated when the divorced wife comes on the scene and stops it. The teacher says she will marry him if he will reform. But she falls in love with the rector and the rector does with her, but supposes that she still loves the divorced man. She tries in every possible way to induce him to say that he loves her, but he fails to see the point. The divorced man finally decides that he will go back to his wife and writes a letter to the teacher informing her of the fact. She runs with it to the rector and everything is made straight. The divorced couple come together and there is rejoicing all around. It is one of those heart stories which appeal by their simplicity and truth to everyday life. The acting is good and the technical quality excellent.

CORRESPONDENCE.

THE CLAMOR FOR CHANGE A MENACE TO THE BUSINESS.

Baltimore, Md., May 6, 1909.

Editor Moving Picture World:

Dear Sir—Your editorial, "Changing Films," should be intelligently read and understood wherever moving pictures are shown, especially by the fellow who converts his laundry or livery stable into a moving picture theater and who rents his films only to secure the greatest number of feet, regardless of their quality.

Moving pictures will remain a permanent amusement fixture so long as the public are convinced they are expensive and do not grow on trees. Show on a screen twenty-one reels of film in a week, at an admission of five cents and they cannot but prove, eventually, as common as a cheap collar button on a Bowery pushcart.

Twenty-one reels of first class film cannot be bought, every week, from either licensed or independent makers, nor a continuous output of even twelve or fourteen be depended upon for even quality; therefore, it is vital that exhibitors encourage manufacturers to create features and not farces; cut their film supply in half without decreasing the weekly rental expense, and profit by the added patronage extended by those who appreciate better productions, properly produced.

I have in mind houses using six reels per week, in three changes, who are adding to their bank accounts without a question, simply because they insist on selecting their programmes and use nothing but new and perfect films. In the same block may be found other houses, fitted up at a heavy expense, these using twelve reels per week, each, and doing 50 per cent. less business.

One house pays $100 a week for service whole the other pays but $45. The latter fellow gets twelve reels.

A good film should run at least two days, as "come-backs" to a picture show should be made the life of the business—they all have friends and neighbors.

The man who uses these six reels can get the best without any trouble from either manufacturing faction, be it independent or licensed, but when double the amount are shown, one-half of these must necessarily prove mediocre and worthless.

Were you to advocate **less films and better ones,** further warning to the thoughtless and inexperienced exhibitor against demoralizing and destroying the dignity and value of high class motion picture productions, there would soon be a hurry and scurry of incompetent and unscrupulous manufacturers to other fields of human endeavor and the business would be assured permanency.

Your valuable medium should be read by every exhibitor in America, no matter what his policy may be. You are pursuing the course of the high class manufacturer; putting the stuff in the product you market. You are paying for worthy manuscript, weekly, which every man who cares about his business should be eager to read and be thankful for. Any business must be properly manned by experienced individual heads of departments to prove successful. No one man can do everything about his shop and do it well.

You come out in the open and give the Independents a share of the applause, regardless of any "commercial" notions you might entertain, whereas a contemporary refuses to allow anyone to even show him where he might be slightly twisted in his knowledge of film conditions and facts.

HARRY R. RAVER,
Manager, Consolidated Amusement Co.

THE REFORM OF THE SONG SLIDE.

Editor Moving Picture World:

Dear Sir—I see in your issue of May 8 that your song slide critic is going through another spasmodic evolution and while his remarks might be read with some degree of discernment by the uninitiated, to anyone having the slightest knowledge of the production of song slides his article is ludicrous. He is again out with his knocks against song slides in general, as he says that "they are no particular friends of his," and then he goes on to say, BUT I'M NOT EVERYBODY. This is about the only truthful thing that

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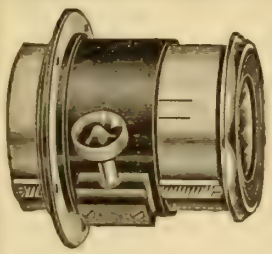

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seems to emanate from his song-slide-diseased-brain. He knows about as much about the song slide business as a parrot which I buried seven years ago because he talked himself to death. In the first place, the song illustrator is absolutely dependent upon the publisher for his material. He spouts "for more humor, Mr. Song Slide Maker. You live in a land of humor. It surrounds you."

The song slide maker is surrounded by humor when he has a humorous song to illustrate and only then. We have illustrated songs of men dying on the battlefield, of mothers dying awaiting the return of their sons, and sweethearts dying awaiting the return of their lovers, all posed to graphically portray the nature of the song. I suppose Lux Graphicus would like us to put instead of a dying mother a circus clown or a dressed up monkey, in order to introduce "humor," but if we adhered to his general idea of humor we would soon be out of business.

The moving picture people create their own synopses and can introduce any action, either ludicrous or pathetic, as they please. The song slide maker cannot do this any more than a stage manager could introduce a boxing match in the grave scene of Hamlet. He says that the secret of success in the song slide business is general interest, **love isn't.** His brain must be addled or probably made of wood, as the ruling passion throughout the world from the time of Adam and Eve is **love,** without which the world would be a chaotic mess, the same as he seems to be in at the present time, and his income from such spasms as we have had the extreme pleasure of reading in your columns in the past few months is probably proportionate to his capabilities. "He larfs," but we don't.

Your writer says he first saw song slides in "London, a city of some magnitude in England." I suppose he imagines this is humor, as it is a geographical fact that London is the largest city in the world, but the fact of the matter is that stereopticon slides were first used in conjunction with illustrating a song by Mr. Meyer Cohen, in San Francisco, about 20 years ago. Yours very truly,

DE WITT C. WHEELER, INC.,
De Witt C. Wheeler, President.

Studio: 120-122 West 31st Street, New York.
Telephone 5384 Madson Square.
May 10, 1909.

[Lux Graphicus replies to Mr. Wheeler in another column. The policy of the Moving Picture World is to do all in its power to augment the quality and popularity of song slides; and though our criticisms in specific instances may be adverse, we are confident that Mr. Wheeler approves our object and will support us in it.—Editor M. P. W.]

A BAD BARGAIN.

St. Louis, Mo., May 11, 1909.

Editor Moving Picture World:

Dear Sir—In the issue of The Moving Picture World of May 1, I saw an ad. of the Driben Publishing Company, London, Ontario, Canada, for five reference books at $2. I am enclosing you booklets and consider it one of the biggest frauds that was ever pulled off. Enclosed you will also find stamped envelope for the return of booklets.

Yours very truly,

H. HOUSTON.

THE SONGS.

In most of the leading theaters new songs have been presented this week, with the result that the audiences have been more than pleased. Some of these songs were very good, allowing opportunity for excellent illustrations, and these have been supplied by the large slide makers. In two instances slides by Scott & Van Altena and two other songs with slides by De Witt C. Wheeler have been unusually good. The pictures have been artistic and the coloring is the best these popular makers have yet shown.

One song illustrated by Scott & Van Altena was quite up to the standard so far as pictures were concerned, but the song itself was weak. This was not the fault of the slide makers, however, and they made the most of their material. Such songs as have been offered during the week have added greatly to the programmes, and the audiences have applauded them vigorously.

Some old songs have been used, with slides from the best makers, and these have taken well, too. But in the main the songs have been new and in all instances have formed a strong feature of the programmes.

Morris Levy, manager of the Italo-American Film Exchange, with offices at 138 Third avenue, New York City, desires to announce that he is positively no longer connected with the firm of Harstn & Co., nor with the Knickerbocker Film Exchange. He also reports that business is rushing with him. Theater managers should write to this concern for their prospectus.

The Levi Company, song slide makers, have moved to 24 Union quare, where they have taken a whole floor in a large building and divided it up into business offices, coloring department and dark rooms, each with about four times the space they had in their former quarters. No business in this line has made more remarkable progress than this company in the two years of their existence. This progress is due to the fact that the Levi Company delivers the goods, at the right price and of the right quality. Standing orders have resulted wherever their slides have been sent, and they have secured commissions from some of the leading song publishers for the sole right of illustration of their songs. There is a smack of originality in the work of the Levi Company that has won favor with the trade, as well as the constant aim for better quality. We have been shown some of the work that has been done in the new quarters and certainly no one could wish to see more tasteful coloring or better illustrations. If their work continues to improve and meets with the appreciation of the trade it will not be long before even their present quarters will be too small for the business which will come their way.

THE LECTURES.

It is the custom now to divide the lectures into six parts in some houses, thus extending them through the week. This has the merit of superior atractiveness. It is quite likely to interest an audience, and in numerous instances they will come back to hear the continuation. For example, a lecture on the North American Indian was especially good and the illustrations were quite in line with the text. While this lecture was popular in the sense that an attempt was made to escape from the dry-as-dust methods of the average scientist, enough of the scientific accuracy of the subject was woven into the lecture to make it authoritative. Another lecture on Japan has attracted much favorable attention. Some of the illustrations which accompany this lecture are marvels of artistic photography and coloring.

NOTES OF THE TRADE.

Hubbardston, Mich.—Mr. Brown, of Maple Rapids, has opened a new moving picture theater here.

Canal Dover, Ohio.—Daniel Reiss is making arrangements to start a moving picture show at 210 Factory street.

Lafayette, Ind.—The Columbia Amusement Company has sold the Majestic Theater here to William F. Richardson.

Mecca, Ind.—Robertson & Co. have opened a new moving picture theater in the Dixon Building.

Hutchinson, Kan.—Edward Stubbs and H. G. Simmons have opened a new theater here. It is known as the Gem.

Neenah, Wis.—Fischer & Baum have leased the Neenah Theater here and taken charge.

Chenoa, Ill.—C. C. McDonald will erect a new opera house here in the near future.

Jamestown, N. D.—The Bijou Moving Picture Theater here was badly damaged by fire.

Missoula, Mont.—J. A. Baxter has completed arrangements for the opening of a new family theater, on East Main street.

Kalamazoo, Mich.—C. T. Sadler, of Marion, is planning to establish a moving picture theater in Farwell.

Canton, Ill.—Manager Powelson has leased the Grand Theater here and will soon be ready for business.

Rushville, Ill.—Charles Morton has sold the Dreamland Moving Picture Theater here to Nell & Ridge.

Searcy, Ark.—J. M. Good is making arrangements to open a new moving picture theater here.

Auburn, Ind.—Mr. Cranes, of Eden, Ohio, is making preparations to open a moving picture theater here.

Salt Lake City, Utah.—The Advance Amusement Company is erecting a new theater here to be known as the Mission.

Cameron, Mo.—Brown & Shaw have opened a new Crystal Theater in the Woods Building.

Sterling, Ill.—Paul V. Baxter has opened a new vaudeville and moving picture theater.

Olyphant, Pa.—Ferguson Brothers are contemplating erecting an opera house here.

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"Tell Me the Old, Old Story"
"Nobody Knows Where John Brown Went"
"The Longest Way 'Round is the Sweetest Way Home"
"Somewhere—Sometime—Somehow"
"Come Down and Pick Your Husband Out"
Since Cohan Wrote that
"Mary Was a Grand Old Name"
"Hats Off When the Flag Goes By"

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Set of 20 plain, $4. colored $8. Set of 35 plain, $7, colored, $14
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SONG SLIDES

Winfield, Kan.—Manager Gray is making arrangements to open a new airdome here.

Turlock, Cal.—Charles Johnson, of Idaho Falls, Ida., will erect a new moving picture theater here, on Second street.

Valley City, N. D.—The Bijou Moving Picture Theater here was badly damaged by fire.

Joilet, Ill.—John Whittle, of Goshen, Ind., will open a moving picture theater here.

Louisiana, Mo.—Manager Marquis will open a new airdome theater here.

Ogden City, Utah.—Knuckles & Lippincott, of the Lyceum Theater, have decided to erect a new vaudeville theater here.

Osage, Ia.—H. E. Baumgartner has sold the Lyric Theater here to W. L. Kennedy and F. G. Atherton.

Mt. Ayr, Ia.—C. L. Hoover and Ed Ray have opened a new motion picture theater here.

Rock Springs, Wyo.—C. L. Hogle, of Cheyenne, is making arrangements to start a moving picture theater here.

Antwerp, N. Y.—M. H. Bent will open a new moving picture show in the Conklin block.

Emaus, Pa.—The Lehigh Amusement Company is erecting a new moving picture theater here.

Minneapolis, Minn.—Harry H. Green will erect a new moving picture theater at 307 Hennepin avenue.

Lafayette, Col.—Contractor L. E. Gibson has been engaged by Joseph Simpson to draw plans and furnish specifications for the erection of a new theater building.

Van Buren, Ark.—Harry A. Todd is preparing to put an up-to-date vaudeville in connection with his moving picture show, in King's Opera House.

Abingdon, Ill.—Mrs. Nellie Jones, of Galesburg, has purchased the Crystal Electric Theater here from Albert Clemens and taken possession.

Louisville, Ky.—Preliminary plans for the Lun-Dome Theater, an open-air amusement house to be constructed in this city, have been filed with the building inspector.

Mason City, Ia.—M. N. Beltz and H. N. Newell are making arrangements to erect an airdome theater at the corner of Fourth and Main streets.

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ST. LOUIS SONG SLIDE SERVICE
FIFTH FLOOR
Holland Buliding ST. LOUIS, MO.

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Bert J. Hicks, Frankfort, Ind., P. O. Box 271. Experienced operator and electrician; seven years' experience; single, sober and reliable; go anywhere. Reliable Moving Picture Manager who is an expert operator and electrician, and one who can deliver the goods. Years of experience, sober and reliable, gilt edge reference. **O. B. T., 725 Brook St., Louisville, Ky.**

A. L. Darier, 1645 71st St., Brooklyn, N. Y., experienced operator and electrician. New York licensed.

A. Bamon, 269 E. Blackwell St., Dover, N. J. A-1 operator; 5 years' experience. Desires position in or around New York.

S. L. Dignon, 220 East 128th St., New York City, expert operator; 7 years' experience. Desires position in or around New York.

William F. McBain, care of Star Theater, Grand Marais, Mich. Experienced and careful operator desires permanent situation.

Claude E. Linstruth, Carthage, N. Y., operator; 6 year's experience; first-class projection guaranteed. Reference, Mullin Film Service, Syracuse, N. Y.

Chas. C. Dawson, 703 Lyons St., Des Moines, Ia. Operator and electrician, experience with all kinds of gas appliance. Will go anywhere.

James Sauld, P. O. Box 134, Lake Charles, La. Operator and electrician, desires permanent position.

Grady Pilcher, Dothan, Ala. Experienced operator, good habits, desires steady position.

Earl Butts, 220 Wood street, Ithaca, N. Y. Experienced operator, sober and reliable, best of references, desires steady position.

G. Leslie Palmer, Box 307, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.

W. H. Greenw od, 337 East Seventeenth street, New York City. Experienced operator, electrician and lecturer, would like position. Three years' experience, New York City license. Non-smoker and non-drinker, highest references. Any offer with reliable people accepted.

I. G. Sherman, care of Moving Picture World, experienced operator and manager, 12 years' experience, all sources of light. Will go anywhere.

C. C. Duryea, Nunda, N. Y. Operator, references. Sober and reliable, will go anywhere.

C. W. Gray, Leon, Iowa. Three years' experience as operator and manager. Will go anywhere.

A. V. Weaver, 2 South Clinton street, Poughkeepsie, N. Y., wishes position as operator; can furnish best of references; sober and reliable; can repair machines. Will go anywhere between New York City and Albany.

Chas. Maryns, 4236 Frankford avenue, Philadelphia, Pa. Practical moving picture man. Experienced licensed operator, card writer, electrician. Own a good Lubin machine. Wife as cashier, good references. Suit a large place.

Orville B. Taylor, 725 Brook street, Louisville, Ky. Reliable moving picture manager; also operator of 10 years' experience. Gilt-edge references. Open for engagement.

Harry Kelley, 15 Market street, Lynn, Mass. Wishes permanent position as A-1 operator or up-to-date manager and repair man. Mass. license, 5 years' experience and best of references. At liberty after May 1.

Wm. H. Mallon, Bijou Theater, Easthampton, Mass.; experienced operator and manager and lecturer.

F. K. Evans, Oneonta Theater, Oneonta, N. Y.; first-class operator and electrician; age 30.

W. J. Gibbons, 15 West 51st street, Bayonne, N. J. Operator or manager. Best references, nine years in the business.

J. W. Delk, Leon, Ia. Experienced operator. Steady; have also acted as manager.

Wm. A. Clement, 939 North 7th street, Harrisburg, Pa. Experienced operator. Can put on the right kind of picture.

Bernard Cook, 439 Second street, Brooklyn, N. Y.
R. C. Geissler, 78 Woodcliff street, Roxbury, Boston, Mass.

WANTED.

Young lady, experienced in the film business, as typewriter and assistant bookkeeper. Reference required. Apply Philadelphia Film Exchange, 438 Sixth avenue, New York.

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Jenkins or Lumiere make preferred. Must be cheap and in first-class condition. Address, C. G. R., care of Moving Picture World.

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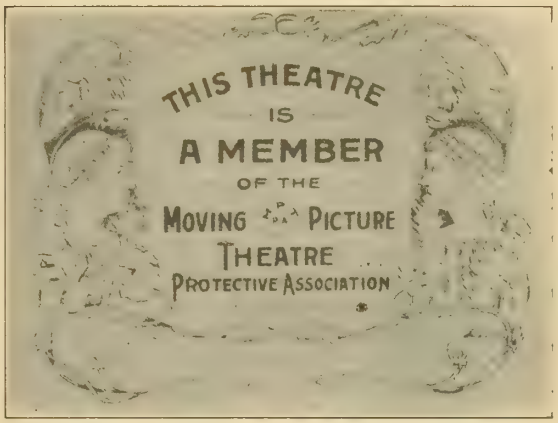

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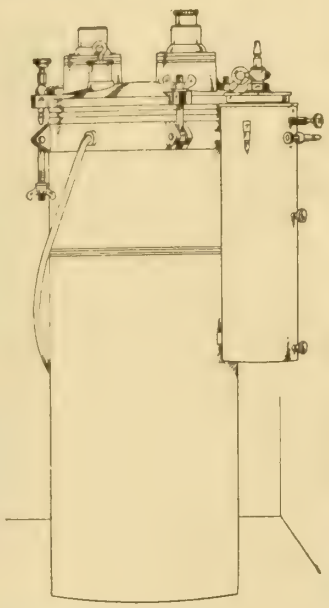

What Motion Picture Exhibitor has not at times wished that he had a reliable and inexpensive means for producing gas that would render him independent of the electric light companies? Traveling Exhibitors, especially, have often felt the need of a good outfit that would take the place of calcium outfits, which are frequently difficult to get or are held up in transit when wanted the most.

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The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

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App. Length 765 feet

SEE A PIN AND PICK IT UP
Comedy
No. 6458 Code, VENTUROSO
App. Length 235 feet

NEXT WEEK'S SUBJECTS:

Shipment, May 18, 1909

A SOMNAMBULISTIC HERO
Dramatic
No. 6459 Code, VENTUROUS
App. Length 900 feet

Shipment, May 21, 1909

THE SANDMAN
Children's Comedy
No. 6460 Code, VENUCCIA
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Stories of the Films.

BIOGRAPH COMPANY.

THE JILT.—Awful results of a capricious woman's whims. John Hale and Frank Allison have become staunch friends at college, and the day of separation, at the end of the course, was a sad one indeed, particularly for Frank when he discovered that his little crippled sister, Mary, had fallen deeply in love with Jack. Jack goes out into the world, meets and becomes smitten with Miss Dorothy Kirk, a cold, heartless beauty. Dorothy had engaged herself to several worthy young men, but her capriciousness had caused her to throw them aside, so when she is sought by John Hale we feel that she has at last found her affinity. They are engaged and the affinition sealed with a ring, but the usual change of heart comes, and this time on the day of their to-be nuptials, when Jack receives the following note: "Mr. John Hale, Dear Sir—Am sorry to write I cannot marry you to-day or ever. Pardon delaying my decision until the last moment, but better late than never. Dorothy Kirk." At the same time returning his ring. Humiliated and crushed, Jack stood in his wedding clothes, hardly realizing the cruel truth. From that moment a change comes over him—the noble, manly, courageous fellow becomes in spirit a weakling. Down, down he goes, disappointed, discouraged and distressed, until we find him simply a drink-devastated, emaciated human frame as he enters a saloon to buy a drink. While seated at one of the tables he glances over a newspaper and an article strikes his eye announcing the marriage of his college chum, Frank Allison, to Miss Dorothy Kirk on that afternoon. Rushing from the place on vengeance bent he makes his way to Frank's home to give him that awful note she had sent him some time before, but when he sees Frank so radiantly happy he decides to hold his peace and crushes the note in his hand out of sight. Frank, upon seeing his awful plight, prevails upon him to stay. As he leaves for the adjoining room he drops the note, which Frank picks up and reads. He now realizes the cause of his chum's condition, and in an instant his love turns to hate, so he resolves to pay her back in her own coin. He writes a note identical in wording with hers, addressing it "Miss Dorothy Kirk"; signing it "Frank Allison." Feigning illness he dispatches it by Jack, who assumes it an excuse for illness. In he rushes in the midst of the wedding throng. You may imagine the scene. Here Jack unwittingly wreaks vengeance. On Jack's return to Frank he finds little sister Mary's hand held out helpingly to him.

RESURRECTION.—Free adaptation of Leo Tolstoy's powerful novel. The subject opens with the return home of Prince Dimitri, who meets the maid Katusha, a little peasant girl, and is instantly charmed with her beauty. Young, artless and innocent, as pretty as a rose, she unwittingly fascinates the prince. His noble bearing likewise impresses her, and his little attentions flatter her, until at length she is unable to resist his advances. The poor girl is meted the usual fate. An alliance is out of the question. The disparity of their ranks even forbids it, and soon the prince must cast her aside. Five years later we find that the girl, who is now a loathsome sight, has learned the bitter lesson of the eternal truth, "The wages of sin is death." It is death to the soul at all events. She has gone down to the lowest depths and is arrested in a low Russian tavern. As she is carried to the tribunal she passes Prince Dimitri, who now sees the terrible result of his sins. He grows repentant and attempts to plead her cause before the jury, but they are a callous lot and pay no attention to the arguments for nor against, and by force of habit vote to send her to Siberia. She is dragged out to the pen of detention and herded with a lot of poor unfortunates, who scarcely bear any resemblance to human beings. The repentant prince determines to give up his life to right the wrong he has done, and visits her here with a view of turning her now vicious nature, handing her a copy of the Bible. She does not recognize him at first, but when she does she flies into fury, beating his body and face with her fists and the book. He leaves her and she sits moodily on the bench with the book on her lap. Shortly she turns its pages and lo, the Resurrection! Her eyes fall on the passage (John xi, 25), "And Jesus said unto her, I am the resurrection and the life: he that believeth in me, though he were dead yet shall he live." In an instant her whole being changes. There is hope for her salvation, and she reads on. The guards arrive and we next see her with the poor unfortunates trudging over the snow-clad steppes toward the goal from whence few return. She becomes the ministering angel, sharing her comforts with them. The prince, meanwhile, has secured her pardon and hastens after her. Giving her the welcome notice, he begs her to return with him as his wife; but no, she prefers to work out her salvation helping those poor souls to whom a kindness is an indescribable blessing, and bidding him farewell, she renounces the world for the path of duty, so we leave her kneeling on the snow at the foot of the Holy Cross.

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A SOMNAMBULISTIC HERO.—Willie is a sleep-walker. In his somnambulistic periods he does some wonderful feats. In our picture we show one where he unconsciously becomes a hero. His condition has become so acute that his parents send him to a friend's house in the country, hoping that a change of scene will cure him. In the country Willie falls in love with Mary, the beautiful daughter of the hostess. Mary discards Jack, her country lover. She takes a fancy to Willie, who, in return, is also smitten with Mary. Jack, the discarded lover, returning from hunting, stops at the house. The sight of his gun scares Willie. Mary's younger sister, Nellie, wanders away. Tramps, who have been seen in the neighborhood, are suspected of having taken the child. They again appear, insult Mary, Willie again showing the "white feather." Jack arriving on the scene, knocks the tramps down, saves Mary, who now turns from Willie to Jack. Willie retires crestfallen. Neighbors search for Nellie. Willie takes a gun and accompanies them in fear and trembling, and finally returns to the house and goes to sleep. While asleep he suddenly starts forth with gun in hand in search for Nellie. He finds his way to the tramps' camp, rounds the tramps up, thrashes the trio, rescues Nellie and wakes up to find himself an unconscious hero. Length, 900 feet.

THE SANDMAN.—Far up in the moon on a silver couch the Sandman rests. When the shadows of night steal over the earth he slips safely through space with his bag of fine wrought sand on his side and wherever he finds wakeful eyes closes them with sand.

A dainty thing, this idea, to weave into a picture story and it has been spun on the film with all the charm of a gentler imagery and poetic touch, coupled here and there with the raciest satirical humor. Of this latter sort is the scene in the detectives' bureau, where the stalwart investigators are put to slumber under the defiant sign "We Never Sleep," to be awakened only by an anarchist's bomb, and the incident of the officer and his sweetheart who are literally "sanded" to sleep on a park bench, the policeman to be awakened and confronted by his sergeant.

Filled with daintiness are the scenes where the Sandman puts the children to sleep while at the table, and later completes his work in the case of a defiant little one in the nursery before returning to his home in the moon. Length, 685 feet.

LITTLE MISS MOFFIT AND SIMIAN STONE: A Farcial Pantomime.—Some years ago a well-known quartette made a big laughing hit wherever they appeared with a song which read:

"I went to the animal fair, the birds and beasts were there,
A big baboon by light of the moon was combing his auburn hair,
The monkey, he got drunk, climbed up the elephant's trunk,
The elephant sneezed, fell on his knees,
And that was the end of the monk, the monk, the monk."

There isn't a hint of a laugh in those words as they are written, but everyone is familiar with monkeys and their antics and it was the suggestion of what laughable things that particular monkey must have been doing prior to the trunk climbing stunt which brought the gales of laughter from audiences at the verse.

Simian Stone, the monkey comedian, in this picture doesn't get intoxicated. He doesn't have to. He is funny enough as it is. The point is, however, that one can't describe his antics. The laugh provoking qualities of his comedy work in this film must be understood by suggestion, and anyone who has laughed at the antics of even ordinary monkeys can grasp that. Laugh, there is a laugh in every move of the Simian actor. Even the hardened director and other onlookers at the time the film was in making were convulsed with laughter as the simple story was developed with its "monkey-shines."

As a contrast to the hairy ugliness of the comedian Little Miss Moffit, who so cleverly assists him, is as dainty a maiden as any that were ever used as models for those on the swelling curves of Royal Dresden ware.

To laugh, to have the merriest of minutes, is to see this comedy and its actor, to laugh not only from its start to its finish, but for many minutes after the last flicker has departed from the screen.

The New York Zoological Society was the means through which this genuine monkey and remarkable actor was secured for this film. Length, 315 feet.

KALEM MFG. CO.

THE GIRL SPY.—During the latter part of our great Civil War, when the Union Army had pushed their operations into the South Atlantic States, the general in command of the campaign was very much harrassed by the miraculous way in which his plans became known to the enemy. Numerous attempts were made to discover the source of the enemy's information, but they proved futile. It was not until several years after the close of the war that he learned it was due to the daring work of a young girl spy. The daughter of a Southern family, left motherless in early childhood, her life had become embittered by the death of her father and only brother during one of the early struggles of the great conflict. She had consecrated her entire life to the cause of their beloved Southland.

Scene 1.—Nan Receives Her Orders.
Scene 2.—The Wires are Tapped.
Scene 3.—Nan Escapes with the Tapped Dispatches.
Scene 4.—Nan Eludes Her Pursuers—A Clever Ruse.
Scene 5.—Nan's Horse Found—Again Suspected.
Scene 6.—Nan is Joined by Her Confederate and They Escape.
Scene 7.—The Pursuit.
Scene 8.—The Dispatches Delivered.
Complete lecture from the Kalem Company.

GAUMONT.

(George Kleine)

THE WORLD UPSET.—The world completely upset. Rolling irregularly through the sky, disregarding all natural laws, the earth presents a peculiar aspect, everything reversed. Length, 297 feet.

HE COULDN'T LOSE HER.—An automobile enthusiast is about to go on a little spin when his wife expresses a desire to accompany him. Reluctantly he complies, resolving to give her such an experience that she will have no desire for further indulgences. At full speed they are seen coming down the street, meeting with numerous mishaps by way of collisions with every conceivable object, but each time both are unharmed. All efforts to discourage his wife proving futile they are about to return home when the motor explodes and the husband is battered up considerably. His wife thereupon loads him in the car and acting as chauffeur brings the machine and her husband safely home. Length, 282 feet.

THE POLICEMAN SLEEPS.—Two gendarmes are seen going on duty, one of short and the other of taller stature. Being rather tired the tall fellow concludes to rest on a bench and the other remains on guard to prevent any interference.

In his efforts to maintain peace and quiet the guard stops an organ grinder from playing; a florist's cart is not allowed to pass; the regimental band is silenced and the tramp of soldiers is hushed.

Finally the shades of evening gather and he tries to awaken his slumbering companion, but in vain. All possible means are resorted to, but without success.

In the distance two highwaymen are perceived approaching and with quaking voice the guard announces this fact, whereupon the sleeper, as if by magic, arouses and both go in pursuit of the now fleeing highwaymen. Length, 344 feet.

JUSTICE OF MERCY.—Driven to desperation by a series of misfortunes a poor man adds further to his troubles by attempting to appropriate another's property.

The act is discovered but the only witness is a Sister of Charity acting in the capacity of a nurse.

After an exciting chase the guilty man is caught but not until he has had an opportunity to discard the article stolen and thus divert suspicion. But the article is found and the man with his child, a picture of abject misery, are brought before the victim. The nurse, moved to compassion, stifles her conscience and declares that he is not the guilty person, thus securing the man's pardon. Length, 400 feet.

A GUEST'S PREDICAMENT.—A count about to enter the home of a baroness where a dance is to be given, is approached by a drunkard and asked for a light. The service being refused he receives a kick, leaving the impression of the man's foot on his coat tail.

The count upon entering the brilliantly illuminated hall room at once becomes the object of much attention, and much laughter is caused by his odd appearance. Greatly disconcerted, he leaves the room and seeks the aid of a servant who directs him to a room on an upper floor of the house.

This room, however, is occupied by an uninvited guest, who at the point of a revolver, causes the count to exchange garments with him. Seeing the man lay the weapon aside the count promptly seizes it and endeavors to retaliate by turning the tables on his antagonist, but the latter reaches forward and pulls a string on the weapon converting it into a fan, whereupon he beats a hasty retreat. The servant rushes back and reports "a man in the house," whereupon the police are called and reinforced by the men of the party armed with all manner of weapons they start for the upper floor and there mistake the unfortunate count for the marauder. After their mistake is discovered the officers go in quest of the guilty party and succeed in locating him and recovering the count's clothes. Length, 471 feet.

URBAN-ECLIPSE.

(George Kleine)

CAUGHT ON THE CLIFFS.—During an excursion through the mountains a nurse accidentally drops the infant in her charge over the cliffs. The parents, almost frantic, run to seek guides to look for the child, which in the meantime is rescued by an aged shepherd, who keeps and provides for him during the years that follow. Many years after the accident, a friend of the parents of the lost child, traveling through the same mountains meets the shepherd, and upon remarking about the boy in the latter's company, is told the history of the little fellow. He at once relates the story of the accident and the old shepherd sorrowfully takes the

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boy to the home of his parents. With a breaking heart he parts from the little fellow, refusing all manner of reward other than a kiss from the child. Length, 545 feet.

OBJECTIONS OVERCOME.—A troubadour is seen strolling along the road in company with his little brother. At an inn he meets a young lady with whom he immediately falls in love, a case of love at first sight. The young lady's father, however, will not consent to her marriage to a penniless songster. As the rejected suitor leaves the inn he meets a squire and party who engage him to play for them. When next he appears at the inn with his new company he wears a suit that distinguishes him as a man of prominence. He finds the innkeeper's daughter is now being courted by the squire and angrily interferes, thereby precipitating a quarrel. A duel is about to be fought when his little brother seizes a big sword and threatens the squire, who laughs merrily at the bravado of the little fellow, and obliges the innkeeper to consent to his daughter's marriage to the man of her choice. Length, 430 feet.

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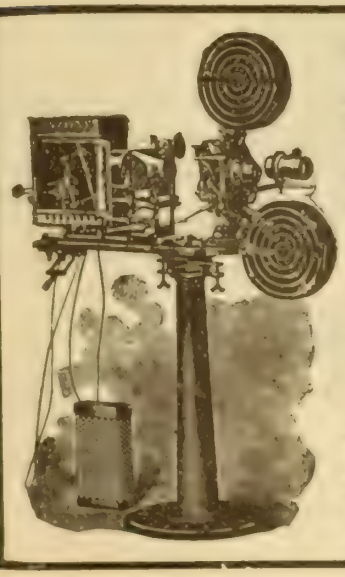
A GOLDEN LIE.—"Rags" the Little Orphan. Rags scarcely clad sells papers at the street corner. Business was very poor to-day and so he returns hesitatingly to the house where shelter is given him for the money which he earns through selling papers. More than once he had been maltreated for not selling all the papers and he does not fare any better this day. A few morsels of food are thrown at him after which he seeks his resting place for the night, a sack of straw.

Rags Is Taken Care Of. Rags is at his street corner selling papers. Suddenly he sees a finely dressed girl crossing the street just as a bicycle rider approaches at a fast speed. Quick as lightning Rags throws down the little girl out of the way of the bicyclist while he himself in run down and rendered unconscious. An ambulance is called for and Rags is brought to the hospital while the bicyclist is arrested. The little girl follows Rags to the hospital and thanks him for saving her life. The father investigating the life of the youth decides to take care of him. He pays the couple who had granted shelter to Rags for their trouble and now a new life begins for Rags.

Ten Years Later. Rags' Benefactor, His Son a Black Sheep. Elsie, the little girl has grown up to a young lady. Her brother, Tom, is a good-for-nothing. He had gambled and lost and needs money. He asks mother, but having spent all her savings she is unable to give him more. Just then Mr. Walker, the father, enters. After much persuasion from his wife and daughter he hands his son some money, "for the last time," as he says. Tom immediately leaves for the club room where soon the money is lost at the card table.

Rags Is Confidential Clerk to His Benefactor. Rags is working at his desk. Mr. Walker enters. He apparently is very fond of Rags. Elsie calls for her father and incidentally shows her love for Rags. After both have gone, Tom enters, apparently under the influence of liquor. He wants to ask his father for money. Rags not wishing his benefactor to see his son in this condition gives Tom some money of his own and pushes him out of the door.

An Unexpected Meeting. It is night time. Tom, knowing that a large sum had been received by his father after banking hours and that this money is lying in the safe, puts on a mask and breaks into his father's office. Incidentally, Rags passes the building and is very much surprised to see light in the office and a man's shadow upon the shade. He slowly enters the building and 'phones to the police to send an officer. He then enters the office, procures a revolver, turns on the light and holds up the surprised robber. A quick move and he tears the mask from the robber's face.



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Rags Lies to Save the Good Name of His Benefactor. The surprise was so great that Rags dropped the revolver. He quickly picks it up and tells Tom to exchange places with him. He then forces him to 'phone to his father to come at once or else the police would be there and Tom would be arrested as a thief. Tom does as told. Rags puts on the mask and holds up his hands while Tom stands before him pointing the revolver at him. Mr. Walker enters, goes over to the supposed robber and tears off his mask. Seeing Rags he drops in his chair heart broken. Rags begs forgiveness, but the old man thinking of all he did for the boy cannot forgive him. Just then the police officer enters, but is told to go and that all was a mistake. The officer understands and exits.

"I Don't Believe It." Tom and his father return home. Mr. Walker relates his experience, but Elsie refuses to believe it. "Ask Tom," says the father. But Tom remains silent. Elsie takes her hat and coat to go to Rags and find out for herself. We next see her in Rags' room where she vainly begs him to deny the accusation of her father. Broken-hearted, she leaves.

A Confession, a Resolution and All Is Forgiven. Father, mother and son are still talking of the supposed robbery when Elsie returns. The strain has been too much for her and she gives way to heart-rendering sorrow. Tom cannot stand this any longer. He confesses all and begs his father's forgiveness. Mr. Walker quickly goes to Rags and thanking him for what he did to save his good name he brings him home into the arms of Elsie. Everything is forgiven and judging by the earnestness of Tom's sorrow, it may be expected that he will begin a better and more useful life. Length, 950 feet.

THE RIGHT TO LABOR.—John is a hard working fellow and a good provider for wife and family.

The Factory. Bill is kissing his wife and children good-bye and leaves for the factory where he is employed. Here some excellent views are introduced of a steel making plant with John at his work.

Agitator. It is lunch time. The workingmen sit or stand around, many listening to the speech of an agitator who tries to persuade the workingmen to ask for higher wages. Returned to their work the unruly spirit of some of the workingmen begins to work and soon a resolution is passed demanding higher wages. John is approached to sign the resolution, but he refuses to do so.

A Demand for Higher Wages. A delegation of workmen waits on the general manager. He promises consideration of their demand. After a while he sends the following note to the leader: "On account of the general depression in business, we regret not to be able to grant your demand for higher wages. If business improves we will be glad to consider your request. S. Holmes, General Manager."

Declaring a Strike. The workingmen decide to strike. They lay down their work one after another. They ask John to join them, but he absolutely refuses to do so. "I have a wife and children to care for and I shall stick to my work." All leave. When the general manager comes to the factory he asks John about the whereabouts of the men and shakes John's hand heartily when he is informed that all went out on a strike except him and a few others.

"This Is a Free Country. You Have the Right to Strike. I Have the Right to Labor." Pickets of strikers guard the factory to prevent men from going to work. John, however, is not to be detained and goes to his work as usual, saying: "This is a free country. You have the right to strike. I have the right to labor."

An Eventful Night. It is night time. Some strike sympathizers decide to get even with John and try to blow up his house. Their intention, however, is frustrated and on bended knees John and his wife thank God for their escape from here.

Three Months Later. Back to Work. John is now superintendent of the works. All the men have returned to work. A boy enters the superintendent's office and hands John the following note: "Owing to your diligent work and that of your fellow-workers, we are pleased to announce that we have decided to advance all wages 10 per cent. You may convey all [illegible] to the men. Thanking you for being [illegible] we remain, yours truly, S. Holmes, General Manager."

[illegible] Length, 850 feet.

PATHE FRERES.

THE BEGGAR'S COIN. [illegible] coin into his hat and the kind-hearted couple pass on.

In the meantime the aforesaid gambler joins his friends at the table and engages in a game of chance, where his luck seems to be against him, and he is a heavy loser. Before he realizes it, he is penniless, and disheartened he leaves the place. Whil walking down the street he notices the old beggar, and thinking him asleep the despicable coward avails himself of the opportunity and takes the coin out of the hat. He starts back to the gambling den to try and win back his money, and this time is more fortunate, for it is not long before he breaks the bank, after which he leaves his companions in a very happy frame of mind.

He goes then to return the stolen coin, but as he approaches the spot he is amazed to see a large crowd, and upon investigating discovers the lifeless form of the poor old beggar, whom he treated so shamefully.

Becoming conscience-stricken, the gambler hurries home and his ill-gotten money is of little use to him in bringing the required peace of mind. He is so overwrought with remorse that he continually sees the spectre of the old beggar coming to him with outstretched hand, asking alms. So great is his terror that he rushes over to the grate and burns the money, after which he topples over on the floor dead. Length, 548 feet.

FOUNTAIN OF YOUTH. An old monk strolling through the wildwood meets a friendly young man and in the course of their conversation the monk tells his newly made friend of a fountain near the Monastery, the waters of which possess the wonderful properties which will turn the aged into the bloom of youth. Becoming interested, the young man goes with the old monk to the fountain, and after securing a bottle of the marvelous water, he starts on his way. As he is walking along he meets a very old woman and availing himself of the opportunity to try the effects of the water, he induces her to take a drink, and immediately she is transformed into a beautiful young woman.

Going then to a remote part of the wood he falls asleep, and two men come along and steal the bottle, after which, thinking that it contains ordinary water, they each take a drink and immediately they are changed into little boys. The rightful owner soon comes upon and scene and after chastising the urchins for their conduct, he goes his way.

Passing a place where an old peasant is milking a cow, the youth asks for a glass of the milk, and upon being refused, takes revenge by forcing some of the water down the animal's throat and suddenly it is transformed into a little calf. Length, 354 feet.

PERE MILON. This interesting picture is taken from the book, written by M. Guy de Maupassant, revealing an incident which happened during the Franco-Prussian war. The Prussians are shown in the first picture taking old Milon's farmhouse, and after killing his old father and son, they subject the old Frenchman to all sorts of indignities. The old peasant keeps hidden under the appearance of the most abject submission, a feeling of hatred against the invaders and vows vengeance for the iniquities which he is made to bear. In his night wanderings he kills every stray soldier he meets, and so clever does he carry out his plan of vengeance and cover his tracks, that although coming in close contact with his victims during the day, he manages to mislead them. One soldier he attacks with a scythe and after donning his uniform, he throws his victim into the river, after which he lies on the road, and two more soldiers, thinking he is one of their companions in distress, come along to offer him aid. As they dismount he attacks them, and before they have time to defend themselves he leaves them dead on the road.

One night he attacks two soldiers, but is successful in killing only one and wounding the other, who in turn shoots him in the arm, but he manages to make good his escape. Arriving at his house he is recognized by his adversary, and immediately is condemned to death. He does not flinch, but stands with arms folded to await the volley which is to end his life, for he feels satisfied that he has evened up matters. On the shutters of his cabin he marked the number of soldiers whom he killed, and when added up it amounts to sixteen, one for the death of his father and eight to avenge his son. Then he dies happy, having accomplished his purpose. Length, 1,000 feet.

BLESSINGS SOMETIMES COME IN DISGUISE.—A fellow steals a valuable dog from a woman, and [illegible] he is soon successful in finding [illegible] who pays him a large sum [illegible] feeling elated over his successful [illegible] he starts down the street with the [illegible] before proceeding very far he [illegible] the woman who [illegible] Immediately she sets her [illegible] up a terrible commotion [illegible] in vain to compel [illegible] dog but the fellow [illegible] purchased it and [illegible] owner. In the midst [illegible] on the scene [illegible] taking them before a [illegible] the return of the [illegible] the dog to the [illegible] of the animal [illegible] the person [illegible] while he [illegible] consenting [illegible] to leave the place.

True to his word, the man appears at her house under the pretext of seeing the dog, but in reality it is the lady herself whom he is anxious to see, and after a little while he impresses upon her his true feelings in the matter, and she, being very susceptible to his pleasing manner, falls a victim to his gallant ways and consents to marry him. Length, 338 feet.

ESSANAY FILM MFG. CO.

THE INDIAN TRAILER.—The first scene opens on the property of a well-known Western ranchman. A bunch of cow punchers are assembled wasting their time and their employer's money by playing cards. The ranchman catches them at the game, quickly breaks it up, and sends them to work. One cow puncher, a greaser, who dislikes being ordered about, even by his employer, tells the ranchman so. A fight ensues in which the ranchman gets the better of the greaser, and kicks him off the place. After this, the greaser swears revenge. He hits upon a plan, and with the assistance of another greaser they secure the ranchman's little girl, taking with them a shepherd dog, a playmate of the little girl, the dog being utilized later on by the greasers, as the story will show. Eventually the two greasers, the little girl and the dog arrive at the greasers' hut, and a note is written to the little girl's father, stating that she has been taken out of revenge for the treatment the greaser received at the hands of the ranchman and that they will not return her until they feel inclined to do so. The note is tied to the dog, the greaser well knowing that once the dog is released he will make his way back home and that the note will eventually fall into the hands of the little girl's father. The dog is turned loose and hurriedly makes his way home. Immediately upon the finding of the note by the rancher he gathers about him his cow punchers and they start on the trail of the greasers. In order to make sure of locating the girl, the father secures an Indian, who is noted for his ability as a "trailer." The Indian is not long in finding the tracks of the fugitives, and he eventually leads the father to the house where his child and its captors are in hiding. A thrilling chase now ensues, and after many startling occurrences the child is returned to its father and the greaser meets a just punishment at the hands of the Indian trailer.

SELIG POLYSCOPE CO.

HUNTING BIG GAME IN AFRICA.—A lion run is discovered, and, unmindful of promises which must be fulfilled, they prepare to secure a fine specimen. This is accomplished by building a trap, a large hole dug in the soft earth and carefully covered with canebrake and jungle grass. This being arranged, a toothsome goat is bound upon a jutting rock directly in the monarch's path in such manner that the hidden trap must be crossed before the bait can be reached. The party then conceal themselves and await results. The lion soon winds his prey, and unwittingly walks into the pitfall. The bearers rush forward a cage, brought along for that purpose, and a magnificent jungle monarch is soon started on his long journey to America.

But our party came to Africa to hunt, and our mighty leader has promised himself that he will add to his list of big game brought down by my rifle, "at least one King of Beasts." Menelik Dodo, a noted tracker of big game, leads our hunter to a spot where his desire can be fulfilled. We first see Menelik on the king's track. Our hunter conceals himself in a thicket to the windward side of a spring, where Menelik declares the forest lord is wont to drink. This proves to be correct, as a handsome male specimen soon trots leisurely into view. There is a sharp report and the startled animal springs in the air, whirls out of sight for a moment, then charges direct at our hunter. The repeating rifle cracks again, and the king is down with an ounce of lead in his brain, and the wish of years has been gratified, he has shot his first lion. The bearers arrive and swing the trophy on a pole and carry it triumphantly to camp. An expert taxidermist is called in and this once lordly beast who has roamed the African jungles as a monarch, soon yields all that is lasting of his majestic beauty, to adorn the floor of a Long Island den. Our hunters prepare to rest after their strenuous labors and all retire, dee-lighted with their first day in the jungles.

INDEPENDENT FILMS.

GREAT NORTHERN FILM CO.

NEPTUNE'S DAUGHTER, OR THE SHOEMAKER'S DREAM.—Jim is a young lad who is very fond of playing tricks on his master and mistress, but as often as he plays his tricks he also receives his well-earned punishment.

To-day he has been especially well disposed for making foolery and he does not escape his punishment. He is even deprived of his dinner, and has to remain at the workshop while the others have their dinner. Jim sits down very much discouraged, and soon after he falls off to sleep.

He dreams that he is on board a large vessel going far away. The vessel is attacked by pirates, and the captain tells Jim to go down in the powder room and blow up the vessel as soon as a Malaj is coming on board. Jim blows up the ship and all the men perish. Jim goes down to

the bottom of the sea and finds himself resting at the bottom of the merking's throne. The daughter of the merking awakes him to life, and incurs the wrath of all the court by declaring her love to the young sailor, offering him her hand. As Jim moreover refuses the offer, it looks as if the mermen are going to fall upon him and kill him. But the princess waves them all away and a magnificent palace arises at the background. The princess leads the astonished Jim in there, showing him all the riches of the sea and the throne which is trimmed with jewels and says to him, "This I will all give you if you will only be mine." But Jim says, "No." And now the little princess gets angry. She summons two mermen and tells them to imprison Jim, but as no prison is on hand they have to take him to the treasury.

As Jim has recovered a little from his fright he makes haste to fill his pockets with jewels, and as, at the same time, an anchor comes down, he takes hold of it and is dragged up through the water.

Jim's last vision is the best. He finds himself at a large hall luxuriously furnished, and he divides generously his riches with his old master and mistress. But here the dream comes to an abrupt end, the master taking hold of him and giving him a good beating.

WORLD FILM MFG. CO.

THE INTRUDER.—We open this picture in a quaint home of a young wood-cutter playing with his little daughter while his wife is busily engaged with her household duties when a knock is heard at the door and the father admits a stranger who asks for something to eat, which is cheerfully given him. While the good wife is preparing his food the stranger becomes fascinated with her beauty and so far forgets the hospitality extended him by his host, continues to cast loving glances at the wife and finally, while she is engaged in pouring out his coffee takes the liberty to grasp her hand, whereupon the wife resents his familiarity and pushes him from her, causing him to collide with her husband, who is so engrossed with his daughter that he has not noticed what has been going on behind his back. The stranger, to protect himself, apologizes for the seeming blunder on his part, begs leave to go, thanking all for the courtesy extended him, and while making his departure, continues his bold glances toward the now indignant and frightened wife. The husband, unconscious of what has been going on prepares to go to his daily toil, so kissing his devoted wife and child a fond good-bye takes his ax and leaves for the chopping grounds. Having closely watched the departure of the husband the intruder re-enters the house unannounced and presses his undesired attentions upon the now thoroughly astonished wife. Knowing she is unprotected he becomes bolder and attempts to embrace her, the wife eludes him and taking a revolver from the mantle piece demands him to leave. The ingrate snatches the frightened child from the chair and shields himself and dares her to fire, fearing she might harm the child she is forced to unload the revolver and replace it on the mantle. The intruder, now realizing that he is master of the situation, roughly embraces her and during the struggle that ensues she frantically strikes him in the face causing him to momentarily relax. This gives her a moment to grasp the lamp from the table and hurl it at the now enraged suitor. It strikes him on the arm and rebounds to the fire place, explodes, and ignites the house in flames. Like a fiend he rushes at the wife, who desperately tries to protect herself, he forcing her against the table causing it to overturn, she falling unconscious across it. Perceiving the room in flames the intruder makes his escape, locking the prostrate woman and child inside to perish in the flames. The husband, not knowing what is happening at home, reaches the chopping ground and commences his daily work. Glancing toward his home he sees it in flames and madly rushes to assist his loved ones, whom he fears are in danger. The wife now regaining consciousness rushes to the door in an effort to escape, but finds it locked, to her horror. The husband is seen nearing his home where the wife and child are madly trying to batter down the secured door. The husband finally arrives and bursts open the door and rescues his beloved wife and child. The intruder returns to his abode, but raw remorse gnaws at his heart until he is forced to return to the scene of his crime, and to his utter amazement learns that his supposed victims are safe. Falling upon his knees before the wood-cutter he begs forgiveness, but is refused by the husband, who is about to strike him when the wife intervenes and pleads with her husband to allow him to go and profit by his intrusion. Length, 730 feet.

CENTAUR FILM COMPANY.

JOHNNY AND THE INDIANS.—Johnny Jones, a typical novel-reading lad, tries to beat his way into the tent of Texas Bill's Wild West Show. Our first scene shows the show tent, with Indians, cowboys and Western girl. Johnny is caught and fired out. He knocks over Big Chief, who is about to kill him, when Arizona Nell takes a hand and saves Johnny from the mad Indian. The Chief contents himself with kicking Johnny out of sight. Johnny gets even by bending his baseball bat over the Chief's rear end. The Chief draws a huge knife and goes after Johnny's scalp.

Johnny reaches home late and his old maid aunt sends him supperless to bed. But hunger and a

The Reason Why

You may wonder why we talk so much about our New Independent Films, also about Our Exclusive Film Service.

We are persistent in our arguments about our goods, just as much for the purpose of stimulating a higher standard of films—films of quality—as we are for the purpose of increasing the sale of Our New Independent goods. While we are always on the lookout for more business, we realize that exhibitors are greatly in need of films of quality—*Brand New Independent Goods*, such as we are offering—and the best way to create a demand for films of this class is to keep convincing you that it means more dollars to you to show only that kind.

When you exhibitors begin to insist upon showing films of merit only, and will deal with those exchanges only that can furnish them, and at the same time give you an exclusive service; when you decide that your exchange must give you positive assurance on these points, then shoddy films and the kind of service some exchanges have been furnishing will become a thing of the past.

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and while we do not depend solely upon importing concerns we get the best they have. This is the reason we can furnish High Grade Individual Service consisting of the latest New Independent Films *and the biggest money makers.* That we can furnish you with such service is proof that we are already doing our part for the good of every exhibitor. Let us send you the synopsis of our latest.

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desire to finish the thrilling story. "The Boy Scout," impel Johnny to come back to the dining room to enjoy some cake and his novel. A noise startles him. He goes to the window and sees the four Indians. Seizing a revolver, Johnny lies in wait. The Indians enter. Johnny shoots the Chief, and the other Indians seize him. Aunt enters while the Indians are eating and drinking. She is seized and the Indians grab her hair to scalp her. But her wig comes off at the first pull, and the Indians, after a tussle, kill her. Johnny, who has crawled out during the scrimmage, sees all this through the window. He runs off, followed by the Indians. Now follow exciting scenes. Arizona Nell finds Johnny in the woods almost exhausted. She gives him a knife, and they run off as the Indians approach. Nell is captured and tied to a tree. Johnny comes up, and after a terrific fight with Lone Wolf kills him and releases Nell. Johnny is captured. The Indians hang him by the feet from a tree and build a fire under him. Left alone, Johnny struggles, raises himself up and bites through the rope, just as the flames are reaching him. With a shriek of terror he falls into the fire. And then———

Johnny wakes up. He has been asleep and has fallen from the chair.

His face is one eager, happy grin at finding that it was all a dream.

But his smile vanishes when auntie comes in and gives him a good spanking.

The acting of this story has never been excelled. There is something doing in every foot of the reel. Big melodramatic scenes are brightened up by roaring comedy situations. The antics of the funny Indian would make a horse laugh. Length, 900 feet.

EMPIRE FILM EXCHANGE

FISHING INDUSTRIES (Film Import Co.).—This film starts by showing fishermen throwing into the ocean large nets in which to catch fish. We next see them drawing in the nets, from which are taken tons of fish. The next scene demonstrates the sorting of the fish, and subsequently they are placed in refrigerators. All this is done on board the ship, as our next scene shows the arrival of the ship in port. The tons of fish are then removed into a storehouse, cleaned, packed into boxes.

THE MILKMAN'S WEDDING is a comedy film by the Hepwix Company which demonstrates, in a very amusing manner, the episodes a person has to pass through when an affinity is following in your path.

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CHICAGO FILM EXCHANGE
Mossler A. Building, Chicago, Ill.

ROSIN INDUSTRY is an educational subject by the Itala Company. This film is very interesting—showing the rosin taken from the trees, its passage through the factory, and then to the consumer.

THE SEASIDE GIRL.—At the beginning of this film we observe a pretty girl reading a book on the beach. She is interrupted by two men, who apparently ask if they could not sit beside her and read. They are rejected. She also attracts the attention of others, who apparently ask her the same question. They are also rejected. She decides to leave and does so, the three men following. They tackle her again, and they are again rejected. The three men now scrap together, and while they are doing so the girl escapes. They notice this and decide to follow her. We next see her going into a bath house, and, subsequently, swimming. The men quickly hire row boats, and keep on her track. With the exception of one the other men seem to be afraid of the water, but one jumps into the water, carries her to the bath house, waits outside until she is dressed, and they go off to get married.

DUMB SAGACITY.—Depicts very vividly the discernment of a dog, which posssesses, no doubt, much more sense than some of the human beings now have. A young girl, about 15, is taken by her parents to their friends in the country. The little girl is notified by them that there is a beach a short distance from the house, and she asks leave of her parents to go, who gladly comply with her request. We next see her on her way, and also a dog that she takes. She paddles in the water a while, and decides to sit upon a large rock, which is some distance from the shore. The tide rises until the water is only a few feet from the surface of the rock. She makes several attempts to get off, but seeing that the water is too deep, and she cannot swim, she gesticulates her intention to her dog, which apparently understands her. We next see the dog swimming to shore, and after reaching it, runs home to notify her parents or friends, only to find that they have all gone out. The dog runs into a stable in the hope of finding them there; only to find a horse. Now comes a wonderful specimen of canine sagacity. The dog loosens the rope by which the horse is tied, chases her outside, runs ahead of her, the horse following, in the direction of the young girl. When they reach the shore the horse swims out to the girl, who gets upon his back, and she is safely brought home. The film ends by showing the girl patting and kissing the animals.

A NEW POLICEMAN.—This film starts by showing us two pretty girls talking to a dilapidated looking creature, who is apparently asking them where the nearest police station is. As the girls are instructing him an officer appears, and he is officially instructed. We next see him inside of the police station telling the captain his wants. He is examined, and is found to be in a physically and mentally good condition. We next see him emerging from the station in his new sartorial habiliment, and on duty, in which he creates a series of very amusing episodes.

DRAMA IN THE FOREST.—This film tells a story of a pretty girl who is infatuated with two young men. The story is very nicely told and will be sure to take well wherever it is shown.

AN AWFUL TOOTHACHE (Cines).—This film commences by showing us a man running to a dentist to have a decayed tooth removed. Our next scene shows him sitting in the dentist's chair and the doctor having great trouble in trying to remove the tooth. The doctor cannot do anything to it, so he runs away. Outside he stops a driver and asks him to pull the tooth out for him. The driver consents. He ties a rope to the back of his wagon and to the bad tooth. But the tooth is so strong that it cannot be removed. We next see him tied to a tree and a rope put onto the tooth again and tied to a cow's tail. Again the tooth cannot be removed, as it pulls the tail off the cow. He apparently gives up, and we see him on his way home. Accidentally he runs into a little girl, who is knocked down by the impact, and who, subsequently, gets up and slaps him on the cheek, thereby knocking out his tooth; consequently he proceeds homeward with a "Steeplechase" smile over his countenance.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Company, 150 East Fourteenth street, corner Third avenue:

On the French Littoral (R. & R.)	437 ft.
The Spoilt Child (Hepworth)	300 ft.
For Honor's Sake (Lux)	604 ft.
Danish Capitol Under Snow (Gr. North.)	300 ft.
Neptune's Daughter (Gr. North.)	415 ft.
Cowboy's Sweetheart (Centaur)	854 ft.
Disappointed Heirs (Eclair)	499 ft.
Galileo, Inventor of the Pendulum (Ambros.)	801 ft.
Tower of London (Williamson)	1125 ft.
Unlucky Bridegroom (Hepworth)	450 ft.
Humble Heroes (Ambrosio)	594 ft.
An Exciting Hunt (Lux)	259 ft.
Magic Sack (Eclair)	427 ft.
For a Woman's Sake (Italia)	824 ft.
Foolshead on the Alps (Italia)	574 ft.
Who Has Seen My Head? (Italia)	449 ft.
Carnival at Nice (Hespano)	574 ft.
In the Service of the King (Hepworth)	500 ft.
The Temptation of John Grey (Cent.)	900 ft.

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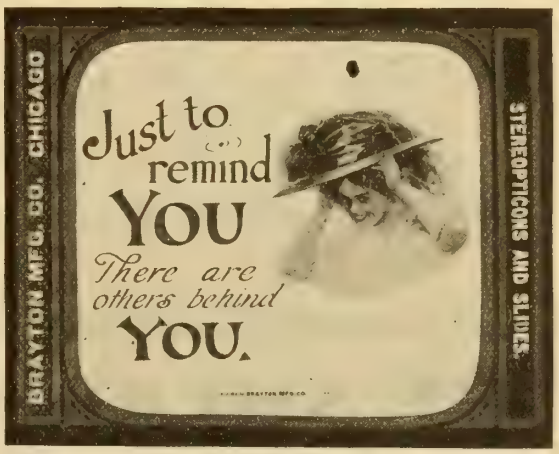

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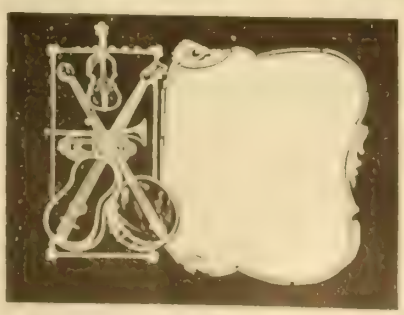

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Everybody keeps his eye on the Indians and then——————

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April 1—A Drunkard's Reformation.....983 ft.
April 5—The Road to the Heart (Dramatic).....618 ft.
April 5—Trying to Get Arrested (Comedy).....844 ft.
April 8—A Rude Hostess (Comedy).....439 ft.
April 8—Schneider's Anti-Noise Crusade (Comedy)..556 ft.
April 12—The Winning Coat (Dramatic).....767 ft.
April 12—A Sound Sleeper (Comedy).....214 ft.
April 15—Confidence (Dramatic).....973 ft.
April 19—Lady Helen's Escapade (Dramatic).....765 ft.
April 19—A Troublesome Satchel (Comedy).....212 ft.
April 22—The Drive For a Life (Dramatic).....940 ft.
April 26—Lucky Jim (Dramatic).....502 ft.
April 26—Twin Brothers (Comic).....437 ft.
April 29—'Tis an Ill Wind That Blows No Good (D.).876 ft.
May 3—The Eavesdropper (Dramatic).....644 ft.
May 3—The Suicide Club (Comedy).....318 ft.
May 6—The Note in the Shoe (Dramatic).....711 ft.
May 6—One Busy Hour (Comedy).....279 ft.
May 13—A Baby's Shoe (Dramatic).....909 ft.
May 10—The French Duel (Dramatic).....407 ft.
May 10—Jones and the Lady Book Agent (Comedy).589 ft.
May 17—The Jilt (Dramatic).....977 ft.
May 20—Resurrection (Dramatic).....999 ft.

EDISON MANUFACTURING COMPANY.

April 2—On the Western Frontier (Dramatic)....900 ft.
April 6—Father's First Half Holiday.....700 ft.
April 6—Unappreciated Genius.....200 ft.
April 9—A Cup of Tea and She.....900 ft.
April 6—Father's First Half-Holiday (Comedy)....700 ft.
April 6—Unappreciated Genius (Dramatic).....200 ft.
April 9—A Cup of Tea and She (Dramatic).....900 ft.
April 13—The Interrupted Joy Ride (Comedy).....500 ft.
April 13—The Other Fellow; Or A Fight for Love (Comedy).....475 ft.
April 16—In the Days of Witchcraft (Dramatic)....1000 ft.
April 20—The Wood-Chopper's Child (Dramatic)....900 ft.
April 23—Who's Who (Dramatic).....900 ft.
April 27—The Little Shepherd of Tumbling Run (D.)930 ft.
April 27—Uncle Tom Wins (Dramatic).....600 ft.
April 30 An Unsuccessful Substitution (Comedy)...300 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 4—Fuss and Feathers (Comedy).....605 ft.
May 7—The Doctored Dinner Pail (Comedy).....350 ft.
May 11—Lunatics in Power (Comedy).....945 ft.
May 14—The Pony Express (Drama).....765 ft.
May 14—See a Pin and Pick It Up, All Day You'll Have Good Luck (Comedy).....235 ft.
May 18—A Somnambulistic Hero (Comedy).....900 ft.
May 18—The Sandman (Comedy).....685 ft.
May 31—Little Miss Moffit and Simian Stone (Com.).315 ft.

ESSANAY FILM MANUFACTURING COMPANY.

April 7—A Tale of the West.....1000 ft.
April 14—The Rubes and the Bunco Men (Comedy)..430 ft.
April 14—The Chaperone (Comedy).....550 ft.
April 21—A Pair of Garters (Comedy).....250 ft.
April 21—One Touch of Nature (Dramatic).....725 ft.
April 28—Old Heidelberg (Dramatic).....1000 ft.
May 5—A Mexican's Gratitude (Dramatic).....1000 ft.
May 12—The Bachelor's Wife (Comedy).....550 ft.
May 12—Mr. Flip (Comedy).....450 ft.
May 19—The Indian Trailer (Dramatic).....1000 ft.

GAUMONT.
George Kleine.

April 13—Charlie Forced to Find a Job (Comedy)..539 ft.
April 13—In the Lime Light (Comedy).....589 ft.
April 14—Under Suspicion (Dramatic).....589 ft.
April 14—Policeman in Action (Comedy).....367 ft.
April 20—The Poet's Vision (Dramatic).....356 ft.
April 20—Too Much Advice (Comedy).....638 ft.
April 21—Sentenced to Death (Dramatic).....466 ft.
April 21—Magic Eggs (Magic).....384 ft.
April 27—The Automatic Monkey (Comedy).....324 ft.
April 27—How They Propose (Comedy).....292 ft.
April 27—Before and After (Comedy).....357 ft.
April 28—An Unwritten Letter (Dramatic).....1060 ft.
May 1—Two Ladies and a Beggar (Comedy).....690 ft.
May 1—Dream Sweeties (Dramatic).....292 ft.
May 5—New Pain Killer (Comedy).....370 ft.
May 5—Four Footed Hawkshaw (Dramatic).....590 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 11—An Unseen Kord (Dramatic).....703 ft.
May 11—His Useless Sneezer (Comedy).....197 ft.
May 15—For Mother's Mother (Dramatic).....743 ft.
May 15—For [illegible] (Comedy).....143 ft.
May 18—For Weed Court (Magic).....297 ft.
May 18—He Couldn't Lose Her (Comedy).....282 ft.
May 18—The Policeman Sleeps (Comedy).....344 ft.
May 2[illegible]—Justice of Mexico (Dramatic).....400 ft.
May 22—A Ghostly Predicament (Comedy).....471 ft.

URBAN-ECLIPSE.
George Kleine.

April 7—On the Brink of the Precipice (Dramatic)..562 ft.
April 7—Inviting His Boss for Dinner (Comedy)....394 ft.
April 17—A Plot Foiled (Dramatic).....354 ft.
April 17—A Bachelor's Persistence (Comedy).....555 ft.
April 24—The Squire and the Noble Lord (Dramatic).436 ft.
April 24—Pound on the Rocks (Dramatic).....549 ft.
May 1—Forgotten (Dramatic).....490 ft.
May 1—The Peddler's Reward (Dramatic).....468 ft.
May 12—A Fancy Ascension (Dramatic).....601 ft.
May 12—When Wagner and His Mother's King Edward VII. Sausage.....166 ft.
May 12—Fighting Fate Fortunately (Sensational).....166 ft.
May 19—Caught in the Cliffs (Drama).....545 ft.
May 19—Overcoming Obstacles (Drama).....430 ft.

KALEM COMPANY.

April 2—The Fish Pirates (Dram.).....940 ft.
April 9—Yellowstone National Park (Scenic).....800 ft.
April 16—The Orange Grower's Daughter.....860 ft.
April 23—Northern Schoolmaster.....865 ft.
April 30—Artist and the Girl.....860 ft.
May 7—Love's Triumphs (Dramatic).....975 ft.
May 21—The Girl Spy (Dramatic).....920 ft.

LUBIN MANUFACTURING COMPANY.

April 19—Queen of the Ranch.....585 ft.
April 19—The Yiddisher Boy.....330 ft.
April 22—A School of Love Making.....370 ft.
April 22—A Fatal Flirtation.....445 ft.
April 26—Why the Mail Was Late (Dramatic)....610 ft.
April 26—Inventions of an Idiot (Comedy).....295 ft.
April 29—Boys Will Be Boys (Comedy).....595 ft.
April 29—The House of Terror (Comedy).....230 ft.
May 10—A Golden Lie (Dramatic).....950 ft.
May 13—The Right to Labor (Dramatic).....850 ft.
May 10—A Golden Lie (Dramatic).....950 ft.
May 13—The Right to Labor (Dramatic).....820 ft.

PATHE FRERES.

April 3—The Martins Leave Home for a Week (C.).420 ft.
April 5—Vercingetorix—Gaul's Hero (Dramatic)....639 ft.
April 5—The Schoolboy's Revenge (Comedy).....335 ft.
April 7—The Kiss of Judas (Dramatic).....676 ft.
April 9—Contemptible Theft (Comedy).....518 ft.
April 9—Moscow Clad in Snow (Scenic).....459 ft.
April 10—Theodore Yearns to Be a Tough (Dramatic).472 ft.
April 10—Ponto Runs Away with the Milk Cart (C.).253 ft.
April 10—Clarence and His Cigarette (Comedy).....266 ft.
April 12—Moonstruck (Scenic).....721 ft.
April 12—Pranks of a Mischievous Kid (Comedy)..239 ft.
April 14—Oliver Cromwell (Dramatic).....804 ft.
April 16—The General's Fiancee (Dramatic).....430 ft.
April 16—The Teamster's Daughter (Dramatic).....328 ft.
April 16—We're Backing Up (Comedy).....246 ft.
April 17—Jack's Successful Bluff (Comedy).....600 ft.
April 17—A War Time Tale (Dramatic).....308 ft.
April 19—The Legend of the Forget-Me-Not (Dramatic).....541 ft.
April 19—Paul Has Decided to Marry (Comedy).....417 ft.
April 21—A Pair of White Gloves (Dramatic).....1012 ft.
April 23—There's No Fool Like an Old Food (Comedy).....804 ft.
April 24—Martyrdom of Louis XVII. (Dramatic)....656 ft.
April 24—Hungary (Scenic).....325 ft.
April 26—The Gold Prospectors (Dramatic).....557 ft.
April 26—The Clever Reporter (Dramatic).....361 ft.
April 28—The Fairy's Presents (Scenic).....328 ft.
April 28—Love-Sick Barber (Comedy).....292 ft.
April 28—The Suspicious Fencing-Master (Dram.)..328 ft.
April 30—Wilbur Wright's Aeroplane (Scenic).....800 ft.
April 30—Playing Patience (Scenic).....230 ft.
May 1—The Bohemian Girl (Dramatic).....436 ft.
May 1—Hunting the Hippopotamus (Scenic).....492 ft.
May 3—Your Turn, Marquis.....377 ft.
May 3—Between Love and Honor.....544 ft.
May 5—Zou-Zou, the Lucky Dog.....761 ft.
May 5—Thanksgiving Turkey.....279 ft.
May 7—Haunted by the Cops.....407 ft.
May 7—Instantaneous Nerve Powder.....282 ft.
May 7—A Chinese Wedding.....289 ft.
May 8—The Way to Happiness.....476 ft.
May 8—Eddie Is a Real Live One.....502 ft.
May 10—Mireille's Sincere Love (Dramatic).....528 ft.
May 10—A Striking Resemblance (Comedy).....384 ft.
May 12—The Hunter's Grief (Dramatic).....974 ft.
May 14—Manufacturing Steel Rails (Educational)..574 ft.
May 14—A Faithful Old Horse (Dramatic).....394 ft.
May 15—A Woman's Heart (Dramatic).....394 ft.
May 15—The Two Donkeys (Comedy).....298 ft.
May 15—A Distracted Man (Comedy).....262 ft.
May 17—The Beggar's Coin (Dramatic).....548 ft.
May 17—Fountain of Youth (Comedy).....354 ft.
May 19—Pere Milon (Dramatic).....610 ft.
May 19—Blessings Sometimes Come in Disguise (C.).338 ft.
May 21—Haunted by His First Love (Dramatic)....548 ft.
May 21—Land of the Midnight Sun (Scenic).....446 ft.
May 22—Cartouche (Dramatic).....925 ft.

SELIG POLYSCOPE COMPANY.

April 1—The Settlement Workers.....1000 ft.
April 8—Brother Against Brother (Dramatic).....985 ft.
April 15—Love Under Spanish Skies (Dramatic)....1000 ft.
April 22—A Fighting Chance (Dramatic).....689 ft.
April 29—Mephisto and the Maiden (Dramatic)....900 ft.
May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.
May 21—Hunting Big Game in Africa (Scenic).....950 ft.

VITAGRAPH COMPANY.

April 10—Napoleon; The Man of Destiny (Dramatic).990 ft.
April 13—Tax on Bachelors (Comedy).....305 ft.
April 13—A Marriage of Convenience (Dramatic)....650 ft.
April 17—Student Days (Comedy).....455 ft.
April 17—Forgiven (Dramatic).....520 ft.
April 20—Outcast Heroine.....550 ft.
April 20—The Dynamite Waistcoat.....365 ft.
April 24—The Lost Sheep.....595 ft.
April 24—A Faithful Fool.....315 ft.
April 27—His First Girl (Dramatic).....745 ft.
April 27—A Belated Meal (Comedy).....240 ft.
May [illegible]—The Sculptor's Love (Dramatic).....465 ft.
May [illegible]—Marathon Craze (Comedy).....440 ft.
May 4—Sam and Win (Comedy).....485 ft.
May 4—Plain Name; or, All That Glitters Is Not Gold (Dramatic).....480 ft.
May 8—Where There's a Will, There's a Way (D).942 ft.
May 11—For Her Country's Sake (Dramatic).....655 ft.
May 11—The Infernal Machine (Comedy).....300 ft.
May 15—A False Accusation (Dramatic).....625 ft.
May 15—Dime Novel Dan (Comedy).....280 ft.

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To-night.
June, July and August.
When You've Got No Other Place to Go, Then Home, Sweet Home.
I'm Going to Tell on You.
Why Did You Break My Heart?
Tell Me the Old, Old Story.
Castles I Have in Dreams.
Longing for the One I Left Behind.
Some Heart Is Sighing.
I'd Rather Love My Old Rag Doll Than a Bashful Boy Like You.

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There's a Fleet on the Sea.
It's Nice to be Loved by Someone.
I Love You for Yourself Alone.
My Old Lady.
When You Know That the Girl Loves You.
I'm Going to Tell on You.
Would You Like to Take a Walk with Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will Be Too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.
As In Days of Old, Dear Heart.
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In the Sweet Blossom Time.
Nobody Knows Where John Brown Went.
Somewhere—Sometime—Someone.
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First Release, Friday, May 21st—DISINHERITED SON'S LOYALTY

DISINHERITED SON'S LOYALTY.—Jack and Tom the two sons of a retired merchant. Tom induces the old man to disown Jack through false statement of his character, thereby securing the signature of his father to paper, turning over his entire wealth and property to him. His father now has nothing and lives with him, and when Tom is married the poor old dad is always in the way, and is turned out by Tom, and is about to be sent to the Poor House, when through a messenger his son Jack is informed of the action, and is in time to save his father, whom he finds praying at his wife's grave. Jack who has prospered after 5 years, and is now the owner of a saw mill, takes the old man in an automobile to his own home, where he is cared for and loved during his remaining years. **Approximate length, 850 feet.**

Second Release, Friday May 28th—ROMANCE OF A FISHERMAID

ROMANCE OF A FISHERMAID.—Grace, the daughter of Captain Miles, is loved by Weed. Jenning, a pretended friend and wealthy City chap is also in love with Grace, lures her to a lonely hut, attacks her, and to save her honor she fights Jennings and escapes through a window, breaking the glass with a chair. Jennings swears vegeance on both she and Weed. He meets Weed, draws Weed's own knife and tries to kill him, and places the knife in the possession of another. Later is shown where Jennings is taken into the custody of the police and proven the guilty party. Weed then wins the girl.

This picture shows scenery of the arrival of a merry fishing party on a sail boat anchoring at the landing, and entering Captain Miles' house.

We might add that this is one of the best pictures of its kind ever shown. **Approximate length, 800 feet.**

Third Release, Friday, June 4th—"DAVY" CROCKETT IN HEARTS UNITED

DAVY CROCKETT—IN HEARTS UNITED.—"Davy" Crockett, whose motto was "Be Sure You're Right, Then Go Ahead." Story opens with Davy's home. Next we see Blake and Anna, who arrive to have saddle girth mended. Davy a backwoods man mends girth, while the young lady reads a poem of young Lochinvar to him. They fall in love with each other. Later Davy's see storm arising, and follows them. They are about to be lost in the storm, when Davy rescues them from the wolves, after finding them exhausted.

Later is shown where Anna is about to be married on the lawn of her Father's house to Blake, whom she now hates, when Davy rides in, grabs Anna, pulls her on the horse and rides away to a Country parson's house, marries Anna, takes her home to his own Cabin, and says, "Mother, I have brought you a Daughter. **Approximate length, 835 feet.**

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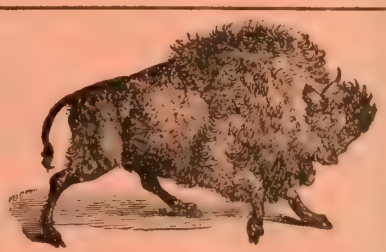

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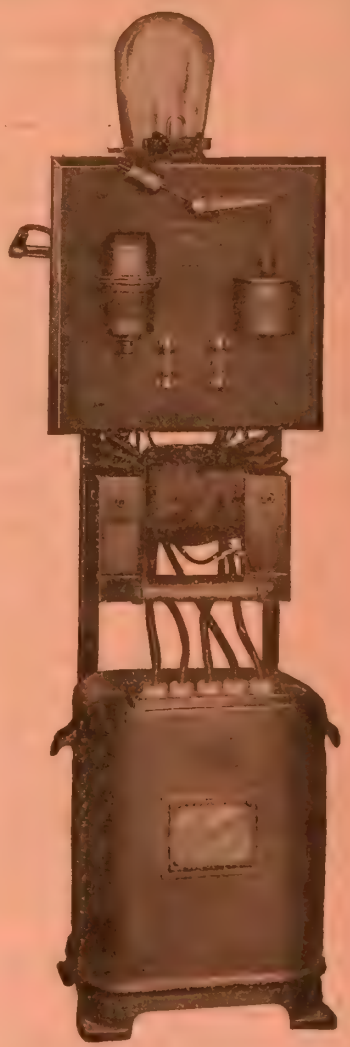

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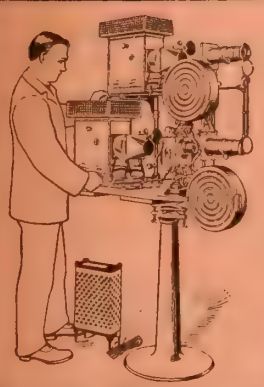

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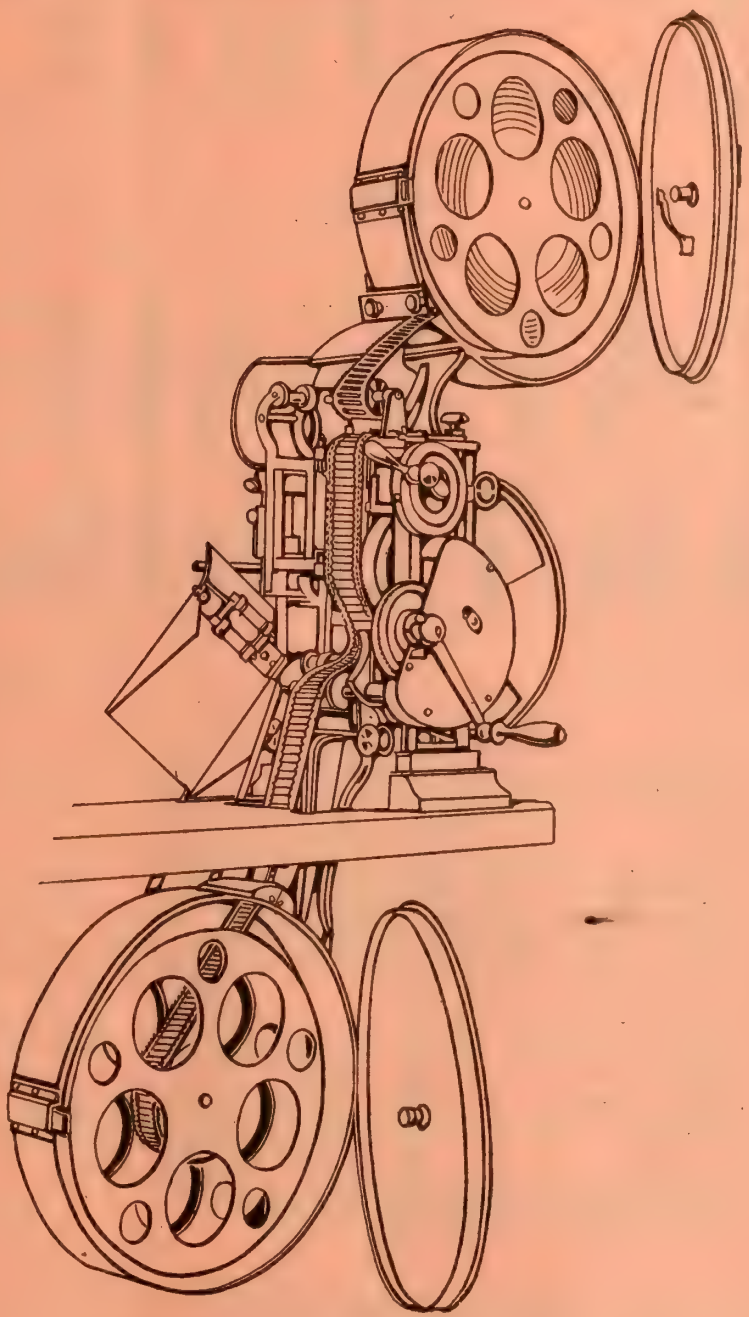

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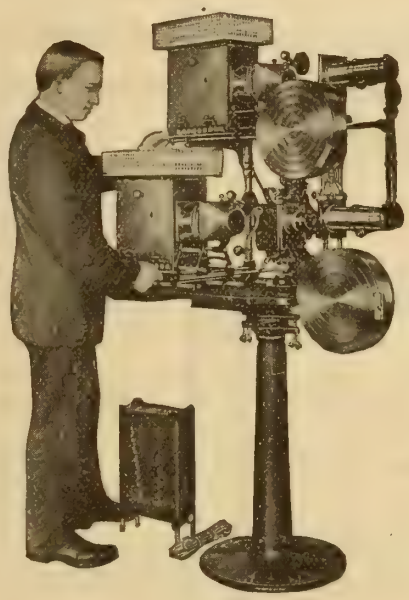

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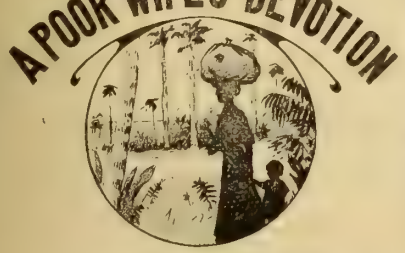

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Eloping With Aunty

A very funny comedy in which the young lovers outwitted Dad who considered himself "a wise old owl."

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The young lovers quarrel over a trifling matter, and both being stubborn, will not give in. Ten years later they realize, but all too late, how different things might have been if they had not been so headstrong.

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Beautiful Adaptation of Dickens' Famous Story

Most popular among Dickens' works is "The Cricket on the Hearth," a st ry founded on that dear old superstition that the chirping of the cricket was ominous of good luck and woe to the household when it is hushed. The Biograph Company appreciating the sentiment of this work, has taken special care in making this production evince the true atmospheric tenderness intended by the author.

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NOTE—The corporate name of American Mutoscope and Biograph Company has been changed to BIOGRAPH COMPANY.

A Full Description of these Subjects will be Found on Another Page

GAUMONT FILMS

GEORGE KLEINE

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"THE BLIND MAN OF JERUSALEM"

A Superb Historical Production

RELEASE, TUESDAY, MAY 25, 1909.

Drama. Approximate Length, 648 Feet.

Magnificent scenes, beautiful settings, rich costumes, combined with perfect dramatization.

A rich man, living in a splendid palace, in the city of Jerusalem, with his daughter and many servants, surrounded by every possible luxury, but blind, is healed of his affliction by Christ. Having regained his sight he does not make this known to his household, but quietly observes them for a time and sees how his servants rob him and even his daughter imposes upon him. Discouraged at his findings he goes out upon the highway where he again meets Christ, but this time He is carrying His cross and being led to Calvary. The sight of the suffering Saviour teaches him to forgive his offenders.

"THE GLORIES OF SUNSET"

RELEASE, TUESDAY, MAY 25, 1909.

Scenic. Approximate Length, 285 Feet.

A spectacular series of most gorgeous views of the setting sun.

The pictures were taken at Menton, in the southern part of France, and present positively the most beautiful panorama of the sun sinking beyond mountain ranges and casting the first shadows of night over a sea ever produced. The series concludes with a grand view of a silvery sea illuminated by moonlight. Appropriate tints throughout.

"THE ACCUSING DOUBLE"

RELEASE, SATURDAY, MAY 29, 1909.

Drama. Approximate Length, 891 Feet.

At a gaming table at Monte Carlo, a young man loses his fortune, which is won by an American gentleman. Disconcerted, the young man saunters in front of the casino deploring his ill-luck, when he meets the American strolling along towards the seacoast.

A cheerful conversation is under way when an idea occurs to the young man to regain his losses, and he promptly proceeds to execute it. When he observes that the coast is clear he draws his pistol and with it kills his companion, whereupon he robs him, and then takes the body in a boat out on the high seas, where he throws it overboard.

The disappearance of the American is apparent and a search instituted. A renowned detective put upon the case is soon at work in unraveling the mystery. Disguised as the American the detective makes his appearance in public. He is prompt to note the effect this has upon all he meets and before long he is on the trail of the guilty man.

He interrupts an impending engagement and succeeds in securing a confession of guilt.

This subject teems with interest and excitement and will also be appreciated for the photographic quality and detail.

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URBAN-ECLIPSE FILMS

GEORGE KLEINE

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"HOW JONES PAID HIS DEBTS"

RELEASE, WEDNESDAY, MAY 26, 1909.

Comedy. Approximate Length, 604 Feet.

With any number of bills to pay and no money for the purpose and no prospects of securing any, Mr. Jones is in sore straits. One collector after another calls and failing to secure the amount due him reclaims the goods sold to Jones. As a result he loses his suit of clothes, hat, shoes, etc., and is obliged to don an evening suit at midday.

After several escapades which enable him to secure an overcoat and a meal for himself and pet dog, he strikes upon a novel idea of clearing his indebtedness at one stroke. He disguises himself and then posts a death notice at the entrance to his home. Collectors calling to make their claims seeing the notice of Jones' death close their accounts. Jones watches the performance in his disguise, chuckles cheerfully at his cleverness and starts life over again with a clean slate.

"PANTHER HUNTING ON THE ISLE OF JAVA"

RELEASE, WEDNESDAY, MAY 26, 1909.

Sporting. Approximate Length, 357 Feet.

This film gives a perfect idea of the difficulties encountered in a hunt for one of the most subtle and ferocious beasts of prey making its haunts in the jungles, the panther.

The dense forest with its masses of undergrowth is clearly shown; the hunters winding their way along the trail in search of game. They endeavor to beat the animal from his lair and then set their traps to capture him.

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Vol. 4 MAY 22 **No. 21**

Editorial.

Moving Pictures in Stereoscopic Relief.

As the subject of moving pictures in stereoscopic relief is again attracting attention it may be desirable to point out some of the fundamental difficulties which have to be overcome before the problem is solved. Long ever before moving pictures became commercially practicable the subject engaged the attention of experimentalists and the path of invention is strewn with futile efforts to reduce theory to practice.

We will not go so far as to assert that a moving picture cannot be presented to the eye in a stereoscopic relief, but we do say that it is an exceedingly difficult piece of work to carry out. The only successful stereoscopic pictures in relief that have been shown were produced by John Anderton, of Birmingham, England, some sixteen years ago. These were stationary photographs. The two halves of a stereoscopic transparency were projected on the screen nearly overlapping line for line. In other words, the total effect when viewed with the unaided eye was that of duplication of treatment. Now the spectator in a hall viewed this picture through an eye piece or holder, in the left ocular or eye piece of which was a prism set at a certain angle, whilst in the right eye piece was set another prism mounted at a different angle. This is a rough and ready description of the viewing apparatus. When the picture on the screen was viewed through this eye piece the resulting effect was that there was presented to the left eye the left picture on the screen, and to the right eye the right picture on the screen, and so the brain, in conformity with the laws of binocular vision, received two dissimilar views of the same subject, and therefore the effect produced was that of relief, roundness, depth, distance; in other words, the illusion of reality.

Every student of stereoscopic photography knows that these are the necessary conditions of stereoscopic picture making. Mr. Anderton's results were strikingly good, but they had one obvious drawback; namely, great loss of light.

In adapting stereoscopic relief to moving pictures, it is imperative that the first principles of the subject as we have here briefly outlined them must be closely followed, otherwise success is a physical impossibility. However taken or projected there must be shown on the screen two pictures of the one object or scene taken from different points of view, the distance apart of the latter being, roughly, that of the distance between the human eyes. All authorities on binocular vision from the days of Euclid, Leonardo Da Vinci, down to Sir David Brewster, the most eminent writer on the subject, are agreed on this fundamental principle, in which practice entirely supports them.

The second condition essential to success is, that the unaided vision alone is not sufficient to enable the brain to produce on the mind the sensation of stereoscopic effect on the screen, consequently some sort of eye piece, ocular, viewing glass or spectacles must be employed. The eyes cannot do this themselves. The left eye must only see the left hand picture on the screen; the right eye must only see the right hand picture. There must be no confusion between the two. This latter condition inevitably arises without the use of some such device as we have outlined.

Attempts to overcome this difficulty are numerous. One of the commonest of devices is the repeated presentation to the eyes of alternating left and right hand pictures; an ingenious idea, but no good in practice. Attempts have been made, and, in fact, are being made at this moment, to devise some sort of screen or curtain which in itself by careful contrast of light and shadow shall give a picture projected upon it the effect of roundness of relief. This is also clever in inception, but practically useless.

Cameras for taking stereoscopic moving pictures are fairly common. One, indeed, was described in a contemporary only last month. It uses two lenses instead of one. The taking of the pictures, as any intelligent photographer knows, is a simple matter. Their projection is merely a matter of careful optical and mechanical adjustment. The whole crux of the matter lies in the viewing end of the business. Just as it does in ordinary stationary stereoscopic photography in which a stereoscope is essential to the proper realization of the effect of relief or solidity.

We think it well that attention should be once more directed to the real difficulty of producing stereoscopic moving pictures. A great deal of misconception on the subject is prevalent, to which we may possibly recur on a future occasion.

Superior critics in the press are denying moving pictures the possession of any pictorial merit whatsoever. The charge is so sweeping that it can only proceed from writers who never look at moving pictures or at any rate do not keep track of the rapid progress that is being made in their qualities. We shall deal with this subject in detail on another occasion, meanwhile, some of the work of the Edison's, such as the "Little Shepherd of Tumbling Run," and many of the Kalem, Pathe and Biograph films are, as it is commonly said, "as pretty as pictures"; in other words, in composition, lighting, sentiment and treatment, they comply with the principal canons of pictorialism. And the masterpieces of the world's greatest workers in monochrome can do no more than this.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER XI.

Photographing Outdoor Subjects.

At the conclusion of last week's article I promised that hand coloring and other branches of my subject would form the theme of another article. This I will remit to a future date, now that outdoor work is becoming prominent. It must always be remembered that besides the regular film manufacturers there are a large number of moving picture photographers who use their cameras for a variety of purposes. It is chiefly the needs of these that I have in mind this week. Hitherto this series of articles has treated on the making of the picture in the studio. Nothing has been said about outdoor work. This is a field wherein the moving picture camera finds very great use. The time of year is quite appropriate for inserting in this series some information upon the uses of moving picture cameras for taking outdoor subjects. Recently a movement on the part of the film manufacturers to facilitate the exhibition of topical subjects has been made. This should induce a larger production of topical incidents and occurrences than has hitherto characterized the industry in this country. They should be very popular as special features for moving picture theaters. Let me illustrate what I mean: In March last the Inauguration of President Taft, at Washington, was exceedingly well received wherever it was shown. Here you have a typical topic of the day. In like manner consider the popularity of Wilbur Wright's Aeroplane. True, this picture was made in France. For the purposes of my argument, let us suppose it was made in this country. The conclusion to be drawn from the fact would, I think, strike the reader as being just as strong.

So let us have topical subjects as much as possible and then a step will have been taken to prevent the Summer slump in the business; for we never tire of news. In England the moving picture supplements the daily newspaper. It is true that America is a country of magnificent distances, but this should not interfere with the supply of the demand which I think exists for films illustrating the chief events of the day as they occur.

For the information of American readers who are unfamiliar with the state of things in England, let me explain how it is that in that country the topical picture is such a valuable item in the moving picture situation. Great Britain, that is England and Scotland, though it contains about 40,000,000 people, about one-half the population of the United States, is a very small place. From end to end it is about 800 miles; at its widest part about 300. My American friends are constantly telling me that it could be comfortably tucked away in a corner of the great State of Texas. No doubt, but judged by density of population, it leaves Texas well behind. In moving picture work, as in many other things on this earth, it is the number of people appealed to that counts.

London, the greatest city in the world, is situated in the southeast corner of England. It is only a few hours from Paris and continental Europe. On the southern coast of England, Portsmouth, the greatest naval arsenal in the world, is situated. Within a few hours of London are the Royal Palaces, great military centers, race tracks, yachting grounds, athletic grounds, crowded rivers, scenes of pageantry in public life, and the great cities of Liverpool, Birmingham and Manchester, Leeds, Edinburgh and Glasgow in which there is always "something doing." Indeed, scarcely an hour of the day passes in which there is not something of national importance taking place within a few hours of London. Now, all this renders it comparatively easy for the enterprising moving picture maker to make his exposures, develop the negatives and positives on the train and show his pictures in the London music halls the same evening. I can assure the readers of the World that these pictures are enormously popular and form permanent features of the programmes. Now is it not feasible, taking New York as a typical city, for the moving picture man to photograph base ball games, yachting in the bay, racing at Brighton, incidents at Coney, the ocean liners and other subjects within a radius, let us say, of 200 miles from New York and show his pictures at the vaudeville and moving picture theaters the same evening? There are possibly reasons why this class of work is not cultivated, but at any rate the suggestion occurs to me as worthy of consideration.

To attempt to tell the user of a moving picture camera how it is to be handled for outdoor work in all circumstances that arise, would be foolish of me. The uses of the camera outdoors are so manifold that in the present series of articles I can only deal with the subject in a general way. At some future date I will deal with particular classes of work.

By outdoor subjects I mean those which are not specially rehearsed as in the dramatic pictures that are so popular just now. Take for example a procession, a street scene, or an athletic contest. Point of view is everything. The man behind the camera should have some eye for effect. He should not plant the instrument down at any haphazardous point. It is necessary for him to know something about the elements which go to make up a picture. The people should not be too near the camera, or they will look unnaturally large on the screen. Again the right time of day should, if possible, be chosen. Midday, with the sun at the zenith, that is, when the sun is exactly overhead, is not the best time of day, for the reason that the picture is not illuminated to give the best effect of relief and contrast. Afternoon is the most suitable time, for then the shadows lengthen and the lighting is more harmonious. On the other hand, morning is a very good time: then the atmosphere is clear. The dust has not been stirred up. Then again, unless the operator has a mastery of pictorial effect, he should adopt a conventional method of lighting. That is to say, the sun should be behind the camera, either to the left or to the right and not in front of the camera.

Again, the camera should always be level and a finder should be used. Moreover, if the operator is wise he can be looking one way and photographing the other. This will prevent people looking into the camera; in other words, he will get a natural scene. The charm of moving pictures of outdoor subjects, such as a crowd, is the unconscious naturalness of the people. Of course, this applies to street scenes and crowds generally.

I will resume this theme next week. All I have attempted to do this week is to give the reader, first of all a few rough ideas on the uses to which the moving picture camera can be put in outdoor work, and secondly a number of hints to keep in mind when actually turning the handle. In all this, as in the foregoing, I assume a certain amount of knowledge and intelligence.

ERRATA.

The announcement on page 630 of last week's issue that the Progressive Motion Picture Company, of Ogden, Utah, had been licensed as producers was incorrect. Their application is on file for an exchange license only.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER IV.

SWITCHES.

Those attempting to pass an examination will find it quite essential to know considerable about switches, especially the correct names of those in most common use. To this end illustrations of some of them are incorporated. Fig. 6 shows a single throw, double pole knife switch such as is almost invariably used for light circuit service switches, also for the projection arc lamp circuit. This is the switch most commonly encountered, but it comes in many forms. The "snap" switches which are enclosed in a small, round metal case and operate with a button are one form of this switch. A, Fig. 6, is arranged for link (A, Fig. 10) and B for cartridge (Fig. 9) fuses. Fig. 7, A, shows the triple pole, single throw knife switch; Fig. 7, B, the single pole, single throw knife switch, and Fig. 7, C, the double pole, double throw knife switch. Fig. 7, A, is arranged to carry cartridge fuses (Fig. 9), while Fig. 7, B and C, must have link fuses (A, Fig. 10) or plain fuse wire.

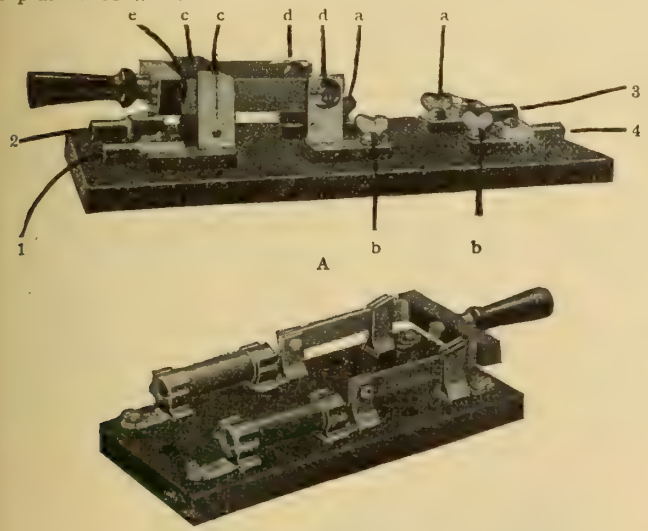


FIG. 6

Where a switch is made with two sets of contacts, as in C, Fig. 7, so that it may be thrown clear over making another contact on the other side, it is called a "double-throw" switch; otherwise it is a "single-throw."

Taking A, Fig. 6, as an example: the wires attach to binding posts 1-2-3-4, being intended, in this case, to be soldered into the lugs (called "Terminals") shown. These lugs are by no means necessary, however, as the wires may be attached directly to the switch binding posts. C-C are the switch "contacts." The fuses attach between binding posts a-a and B-B, this swtich requiring the use of link fuses (A, Fig. 10) or plain fuse wire. B, Fig. 6, is arranged for cartridge fuses, such as are shown in Fig. 9. A, Fig. 7, shows cartridge fuses in place.

Switches should invariably be mounted on slate, porcelain or other insulating base, slate being the most common material for this purpose. It is important that contacts C-C, Fig. 6, be kept clean and smooth. They will, where strong current is used, become roughened in course of time, due to arcing them when the switch is opened. This may be smoothed off with a fine file, but if the contacts are charged at the time you must stand on an insulating mat or a wooden chair while doing it and avoid touching both contacts at once, or anything which will ground you, or you will get a shock. Live wires may be handled with impunity provided you are completely insulated from the ground and don't touch both wires at the same time.

A dry wooden chair insulates you for ordinary voltages. An asbestos, rubber or lineoleum mat does the same. There is no danger from an ordinary shock from lines charged up to 220 volts, though you can get a "jolt" that will make you take very decided notice. Also it is possible to get painfully burned by even that voltage, though such a thing is very unlikely to occur. The point I wish to make, however, is that you may touch and work with a "live" switch contact or wire when necessary by exercising care in keeping yourself insulated.

SWITCHES SHOULD INVARIABLY BE MOUNTED EITHER HORIZONTALLY OR SO THAT THE SWITCH HANDLE WILL HANG DOWNWARD WHEN THE SWITCH IS OPEN. This is of importance, since if mounted the other way there is always liability of the switch lever accidentally falling into place, thus closing the switch, which might you to get some unpleasant shocks, and even, under certain circumstances, do other and much worse damage. The fuse end of the switch (where the fuse is attached to the switch base) should always be the "dead" end. That is to say: binding posts, 1 and 2, Fig. 6, A, should be the "live" end, and not posts 3 and 4. The "live end" means the end attached to the supply, the other end being "dead" (not charged) when the switch is open. In the case of the operating room arc lamp switch the live end would be attached to the wires coming from the main house switchboard. In the main house switch it would be the end attached to the wires entering the building.

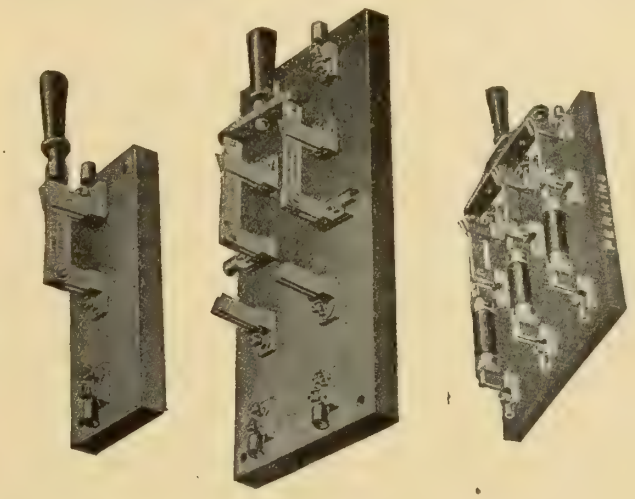


FIG. 7 A B C

Contacts D-O, Fig. 6, must be kept as tight as may be without unduly binding the action of the switch. Unless these contacts are kept snug they will heat more or less, moreover the switchbars will "wabble" and won't strike contacts C-C squarely when closing. Always keep the connections between the handle crossbar (E, Fig. 6) tight. A loose, wabbly switch indicates a sloppy workman. In purchasing switches LOOK CAREFULLY TO THE LAST NAMED CONNECTIONS. In some makes of switches this joint is very poorly made and causes constant trouble, particularly in the smaller switches.

INVARIABLY OPEN A SWITCH WITH A QUICK JERK, especially if it be one carrying heavy current. This reduces the arcing. Arcing roughens and injures the contacts and the less there is of it the better.

Triple pole switches are, of course, used only on the three-wire system. A switch enclosed in a casing of sheet metal is called an "enclosed switch."

SWITCHBOARDS.

It is not designed to go deeply into this subject, but merely to give you some ideas from which you will be able to trace out ordinary switchboard connections for yourself. In most theaters where there is a switchboard it will be found arranged about as Fig. 8, A or B.

A, Fig. 8, is a two-wire board, a-a being the feeding mains,

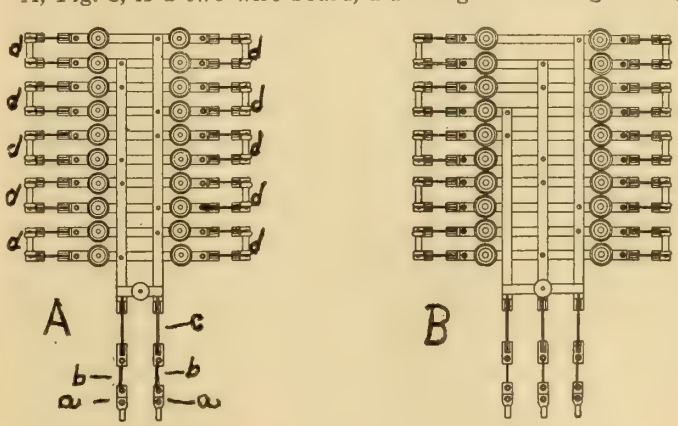


FIG. 8

b-b the fuses, c the main house switch and d-d-d-d-d-d-d-d-d-d the circuit service switches. The two rows of circles are the circuit fuses, being of the "plug" variety, (B, Fig. 10). Looking closely you will see screw heads in the face of the bars. These screws indicate the contacts, circuits being run in either direction from each contact. As to the two-wire board, I do not believe any explanation is necessary; but the three-wire board is more confusing, though it is quite simple after all. I have numbered the circuit contacts of this board (B, Fig. 8) 1-1, 2-2, 3-3, 4-4, 5-5. Now an examination shows us that circuits 1-1 have contacts with the right hand and neutral bars, as have also circuits 2-2, which means that these four circuits (there are two circuits to each contact, if all are working) are on one "side." Circuits 3-3 and 4-4, however, we find to have contact with the neutral and the left hand bar, which means that they are connected with the opposite side. Thus far, if the circuits are all working and have equal number of the same candle power lamps the board is equally "balanced." Circuits 5-5, however, we find to be connected to the neutral and the right hand bar so that there are three contacts with six circuits on one side and two contacts with four circuits on the other. COUNTING THE SCREW HEADS IN EITHER OUTSIDE BAR WILL TELL YOU THE NUMBER OF CONTACTS THERE ARE ON THAT SIDE. One side of ALL circuits are connected to the neutral (center) bar. To find which side a circuit is connected to disregard the screw heads in the center bar and find the screw connecting it to the outer bar. This will show you which side it is on. These two illustrations are given that you may study them closely. Large switchboards are very confusing, but as a matter of fact they are extremely simple. Remember that the light circuit running from a three-wire board HAS BUT TWO WIRES, NOT THREE. Remember, also, that a circuit can be, and usually is, run each way from a switchboard contact; in other words, each contact usually carries two separate and distinct circuits.

Pulling switch c kills the whole board, of course, and extinguishes every light it controls. Blowing a fuse on the two-wire board has the same effect, except that the wires will still be alive in the sense that a shock will be had if you touch them. Fuse-blowing on the three-wire board is more complicated, however. If one of the outer fuses blows the lights on the circuits connected to that side will go out, but those on the other will still burn. If the central (neutral) fuse blows out there will be no effect at all provided the board is evenly balanced—has an equal number of candle power on each side. This is by reason of the fact that under these conditions there is no current in the neutral wire at all, the lamps of the two sides burning in series with each other. If, however, there be a greater candle power on one side than on the other there is curent flowing in the neutral wire equal to the difference and if the neutral fuse blows the side having the greater candle power will burn dim until the fuse is reinstalled. This is the practical effect of the blowing of a neutral fuse since the even balancing of a three-wire system is seldom accomplished, though it might be balanced evenly enough on one board to show no perceptible effect through the blowing of a neutral fuse. The reasons for the installation of three-wire systems will be explained under "Wire Systems" further on.

The main house switchboard should invariably be mounted on slate, marble or other insulating, non-combustible material and the whole board should be enclosed in a metal cabinet with a door having a substantial, easily manipulated latch. If the board is of considerable size it should be placed in charge of some competent man and none other be allowed to touch it. The fuses of all circuits, except the stage, exit and operating room arc lamp circuits should be located on the main switchboard.

The proper place for the main house switchboard is the lobby, preferably at a point from whence a view of the stage, or curtain, may be had. The writer considers it exceedingly good practice to have the main switchboard equipped with two main switches, as follows: The main house switch which pulls everything except the exit lamps and a sub-main switch which pulls all lights it is desired to extinguish to darken the auditorium, with the exception of one circuit handled by the operator as afterward explained. Darkening the auditorium by pulling half a dozen circuits one after another makes a very bad effect. This switch should not prevent the installation of all the regular circuit switches but be supplemental to them. This applies to large houses only, where there are several auditorium circuits. On large switchboards it is well to label all switches plainly, indicating just what circuit they control, thus: "Proscenium," "Ceiling Clusters," etc., etc.

EXTRA LIGHT CIRCUITS.

In some cities it is required that extra lights be operated with non-explosive oil burned in suitable lamps. If electric light is allowed for exit lamps the circuit should in all cases be controlled from the box office, never from the main switchboard, and this circuit should in no case be controlled by the main house switch. There is no telling what a blanked fool will do when excited. He might pull the main house switch at an alarm of fire, thus throwing everything, including the exit lights, in darkness. Tap in your exit light circuit ahead of the main house switch (i. e., between the switch and the street mains) and run it directly to a switch located in the box office, where proper fuses should be installed. Thence run the service wires to the various exit lamps. Exit lamps should be enclosed in a box with ground glass front on which the word "EXIT" has been blocked out in translucent red, the letters not less than five inches in height. These signs should be placed over all exits and the lights in them be kept burning at all times when an audience occupies the auditorium.

It is desirable that one of the auditorium circuits, preferably the ceiling lights, be controlled from the operating room, as well as from the main switchboard. This is accomplished by running the circuit service wires from the main switchboard service switch through the operating room, bringing them past a position on the wall DIRECTLY IN FRONT OF THE OPERATOR and in easy reach from operating position. Install a sub-service switch so that the operator can reach both it and the dowser at the same time. Now when the signal is given the operator to start, all the circuits except that controlled by him are pulled from the main switchboard. The operator, when ready to start, pulls the above described switch with one hand as he pulls the dowser or starts the machine with the other. The effect is to darken the house and throw the picture at one and the same instant. In stopping the order is reversed and the picture is off and the lights on simultaneously. It is NOT advisable to have all circuits handled thus, since the man at the main switchboard should be able to light the auditorium instantly, in case of alarm, which he could not do were all circuits controlled by an operating room switch, until the operator threw in his switch. The main switchboard service switch of the circuit controlled by the operator is not touched at all—is left shut at all times except when the house is closed.

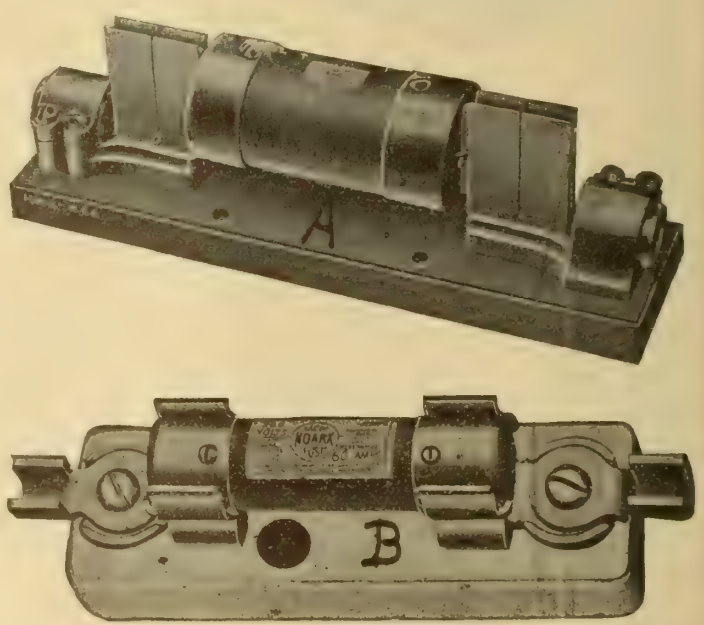


Fig. 9

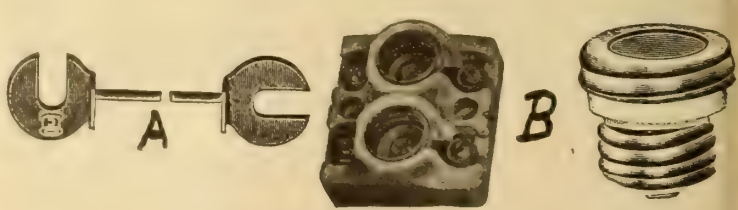


Fig. 10

STAGE SWITCHBOARDS.

Stage switchboards should all be assembled at one point, preferably just to the right of the proscenium arch—the right as you face the auditorium from the stage—and mounted on insulating, non-combustible material. Each circuit must have its own service switch, as: "1st border," "2d border," "Foots," etc., etc., and each switch should be plainly labeled with the name of the circuit it controls. NOTHING BUT ENCLOSED FUSES SHOULD BE ALLOWED ON A STAGE UNDER ANY CIRCUMSTANCES. Plug fuses (B, Fig. 10) or cartridge fuses (Fig. 9) are proper fuses for stage use. Great care should be taken to have all binding-post contacts and wire joints tight to prevent any heating, and especial care must be had that the insulation of wires, switches, etc., is perfect.

Observations by Our Man-About-Town.

The switching of the fight against Sunday shows charging prices of admission, to Coney Island, is a source of both relief and gratification to the exhibitors in the boroughs comprising the remainder of the greater city. The persistent aggressiveness against them shown by the authorities has been a severe strain upon both their nervous system and pockets. It has been a serious question with them as to whether the authorities would carry the anti-Sunday show war into the Island, but now all doubt on that score has been brushed aside by the action taken there by the police on Sunday, May 16.

The city exhibitors claim that Coney Island is the best place on earth to have a decisive test of the Sunday shows. They say the city fellows have been battling all Winter and it is nothing more than fair that the seaside sports should bear a little of the testing business, and if Coney Island can beat out the authorities in court on the question at issue, the city exhibitors will have no fighting to do in the Fall, as the precedent will be a strong one.

* * *

In many quarters the situation at Coney Island is not taken very seriously. Some people who appear to keep in pretty good touch with actual conditions incline to the belief that the police activity on the first Sunday of the season was more in the nature of a play for moral effect. However that may be, all eyes are turned upon the Police Commissioner and his attitude on the second Sunday of the season regarding shows and exhibitions will be the keynote for a bunch of injunction suits that will keep the lawyers busy. Nearly all the moving picture shows on the Island charge no prices of admission. With very few exceptions the shows are given free, the proprietors depending upon the beer and other refreshments sold to spectators for revenue, so that these picture people are not in the same position as the city exhibitors, who charge admission fees. Nevertheless, the Island cry is the same that has been heard in the city for months past: "Sunday is the workingman's day for recreation and he should not be deprived of it." It is certainly strange that the charging of admission fees should bring places within the interpretation of the law as taken by the police authorities, and the places that give the pictures as a free lunch should be exempt. Commissioner Bingham is credited with the statement that he is really at sea regarding the law and the only thing for exhibitors interfered with to do is to get injunctions against the police and fight the thing out in the courts.

* * *

This statement of the Police Commissioner is worthy of more than passing notice. It is virtually a declaration that he has his orders and intends to obey them, but he points out a method by which the picture exhibitors and others can stop police interference for the time being, at least, and relieve him of the burden entailed by his duty.

This reference to injunction suits brings to mind the present position maintained by the legal fraternity as compared with the conditions last Fall, when injunction proceedings first became so prominently identified with the moving picture business. Scores of exhibitors found lawyers ready to get injunctions for them at twenty-five dollars each. The prices have since gone up and it is intimated that they will continue rising. It appears that the lawyers have concluded that injunctions are indispensable and the exhibitors who want to do business must have them, regardless of cost.

* * *

The legal fraternity will probably find they are mistaken on this score. It was hinted several weeks ago in these columns that the agitation against Sunday picture shows would gradually die out, and conditions to-day indicate a certainty of such a result. During the past three months there has been a striking change of sentiment in behalf of moving pictures. This change has been brought about in a great measure by the establishment of the Board of Censors. The supervision of film subjects by this organization has attracted the attention of people who would not attend the picture shows because they feared offense in some manner to either themselves or those they took with them. Thousands of these people are now regular patrons of the picture houses and are enthusiastic in their support of them. Of course, all credit is not due the Censors' Board. The supervision exercised with regard to cleanliness of places, means of entrance and exit, treatment of patrons, and other precautions has also largely contributed to the establishment of confidence in a source of amusement that seemed doomed by the policies of undesirable managements.

* * *

A gentleman who has just concluded a season on the road with a theatrical combination that embodied moving pictures in its program, declares that the pictures are now more popular than they have ever been and he can see no indication of a decline. "As far back as six years ago," said he "I was like many others. I looked for the pictures to become has-beens with the close of the season. I was then closing a vaudeville program with one reel of film. Almost every time I flashed the announcement slide I could see people in groups leave the house. During the tour I have just concluded I have visited houses I played with my one reel. These houses are now picture places and doing good business. Right here in New York I find houses in which the pictures were looked upon as a joke, packed to the doors. The pictures certainly have a strong hold on the people throughout the country and anybody who entertains views to the contrary is ignorant of the real situation."

* * *

Another party who has just come in off the road gives a good tip for exhibitors in search of novelties. In one of the Eastern States several enterprising exhibitors occasionally introduce what they call serial weeks. Once every two or three months they set aside one week for pictures based upon the works of certain well-known writers. For instance, they advertise "A Week with Dickens" and get their exchange to reserve all the pictures they can secure in that line. Another week there is a spectacular series and another "Past and Present Novels," "A Few Nights with Shakespeare," "A Week of Travel," etc. Judgment is required in such undertakings, or there may be falling off in business. No one show is given up entirely to the kind of pictures spoken of. Only one reel is used at each show and the subjects are changed daily. The balance of the show comprises the regular run of films. In other words, the specializing is done to create in old subjects an interest that would not be aroused if they were put on without the special announcement. The plan is reported as meeting with big success. It may be better understood by citing a plan adopted by a Massachusetts manager a few weeks ago. Each day he gave his first run subjects proper display on his billboards and at the same time reserved suitable space for the announcement, "Tragedians' Week—'Virginius' To-day." His third reel, which he sandwiched between the two advertised, was a commonplace one. The ingenious method of advertising proved a great hit. This same manager has already announced "A Week in Dixie," during which he will feature each day one of the many Civil War stories that have been told in pictures. He is also arranging to have a selection of Southern melodies played with each subject, this program also being changed daily.

* * *

This idea is one of the best heard of in some time in connection with the arrangement of nickelodeon programs. It is perfectly simple and inexpensive and creates an irresistible interest. Old subjects are resurrected with a refreshing color that makes them appear new, or makes the audience feel pleased to see the old faces again. The idea is also a stepping away from the monotonous "Everything New To-day."

* * *

A film renter, speaking of the matter, grew quite enthusiastic. "That's just what we want. I hope all exhibitors will see the point and grasp it. They will save themselves and the renters many sleepless nights in trying to get hold of some old films that have not been used in their places, when we haven't got new ones to supply them. New films can only be had with money, and exhibitors who cannot afford to pay the price cannot expect to get what those who can pay receive. The next best step is to adopt the specializing plan. It would not do to operate it week after week, as it would become monotonous and kill the novelty, but it is a great idea for occasional introduction.

OLIVER.

The Making of Signs and Posters for Moving Picture Theaters.

By Wm. I. Sackheim.

I.

Advertising has become so general that it is needless to dwell upon the necessity of publicity in any line of business. But while all agree in this estimate of its value, few know how to apply it to their particular requirements.

Take, for example, moving pictures—a form of amusement that has earned the applause, respect and support of the general public. The strides this industry has made within the past few years have astonished the pleasure-loving world. It is not my purpose to go into discussion or history of the business. We know that the moving picture theater is here to stay, and it is up to the manager to attract the public to his house.

As the demand for this class of entertainment has grown, so has the supply of theaters increased. Competition has become so strong that the manager must be constantly on the **qui vive** in order to keep the public interested. Here is where the man with ideas, originality, push, energy and a knowledge of advertising forges to the front.

From time to time I may offer suggestions in this column on the general methods of advertising a moving picture theater. But what I wish to impress upon the moving picture theater owner now, is the necessity of a good front and artistic signs and posters. This is the most essential part of the theater.

With the exception of a few of the larger theaters in every town, which have secured the services of professional letterers, the front of the average nickelodeon resembles a meat market or cheap grocery store.

I have also discovered, through personal investigations, that the inferiority of the signs is not due to a deficiency of competent sign writers, but rather to the desire on the part of the exhibitor to save a few dollars each week.

Mr. Exhibitor, stop and think a moment. Your house may be beautifully decorated, your programme well selected, your help courteous, everything may be run in shipshape style, but it will avail you nothing if the public is not properly apprised of what is going on inside. You have to get the people inside by your exterior.

During the past ten years or so I have been obliged so often to answer that idiotic and silly argument, "Oh, any old sign will do, as long as the people can read it," that I will not offend you by insinuating that it is necessary to answer the argument here.

Take a walk through your streets and observe the signs of any moving picture theater. The color schemes are usually incongruous, the lettering amateurish and in many cases almost illegible.

If any kind of signs will do, why do the larger houses hire permanent sign writers by the week when some porter or usher could scrawl the announcements? If a small house can save two or three dollars a week on signs, a larger concern of, say, ten times the size, can naturally save twenty or thirty dollars per week by using cheap signs. This is plain arithmetic. But the answer is simple. As soon as a man's interests increase, his scope broadens in the same ratio.

In emulating the methods of successful business men, do not neglect the minutest detail. The public appreciates art. The first impression the passer-by receives is from the signs. They should be clear, neat and artistic, but devoid of "gingerbread," so that he who runs may read. The main thing to remember is, that the general effect is what counts.

If you cannot afford to hire a good letterer permanently, make some agreement with the best sign painter in your locality, whose reputation for artistic workmanship is without question. Arrange to have him do your work for a certain specified sum, and if he is fair minded and anxious to please, you will be the gainer. Don't haggle over a few dollars. Make it interesting for him to use his brains as well as his paints and brushes.

Above all take an interest in the work yourself and remember that a cheap man in any capacity is always the most expensive in the end.

In this article I have endeavored to impress upon the reader the general advantages and the absolute necessity of good signs. In subsequent issues I will give more detailed information on the subject. I will offer suggestions and ideas with sketches on how to beautify your front.

I wish you would write me personally, giving your opinion of this innovation. Suggestions at any time will be welcomed.

Lastly, I want to get in touch with you, to give you the benefit of my knowledge and experience, for the general benefit and uplifting of the business.

New York Exhibitors and Their Political Power.

By Justinian.

"Confusion worse confounded" continues to be a phrase accurately describing the moving picture situation in New York City. The moving picture business might be cartooned as a donkey which the Mayor and his subordinates are driving, and every time the club descends on his ribs and a hollow sound and a groan issues from the donkey the city rises up and shouts, "See what a brave boy am I!" The latest blow fell last Sunday, when the police descended on Coney Island and shut up the shows. The Coney Island shows are licensed as "common shows," under the same title as moving picture shows, and a blow at one is a blow at the other.

Then the Mayor went off on a trip, but before leaving he ordered that no moving picture shows be licensed unless they agreed to stay closed on Sundays, and, furthermore, left the exhibitors in doubt whether they would not be closed by the police next Sunday, license or not.

So the persecution goes on. How many tens of thousands of dollars have been lost by New York exhibitors in the past year through this persecution? How much longer, if it lasts, can the business stand up under it? And when, oh when, will the New York exhibitors wake up to their political power and begin to use it?

New York has an Association of Motion Picture Exhibitors. What has this Association done? It has financed the Board of Censorship for one thing. This is a fine work, and the whole country has profited by it, as well as the New York exhibitors. What else has the Association of Exhibitors done? It has employed legal talent, has secured injunctions, and has fought the city, on the whole, successfully to date. The Mayor has been enjoined from revoking all moving picture licenses with one stroke of the pen. He has been enjoined from refusing seven-day licenses, but this will be carried to higher courts and, in any case, the Mayor is still refusing to grant seven-day licenses to common (moving picture) shows. This is well and good; the laws are abominable, unjust, impossible if the business is ever to become a staple business, and the Association of Exhibitors has done its best by legal means to keep the shows alive under these ruinous laws.

BUT WHAT HAS IT DONE TO GET BETTER LAWS?

This is the crux of the whole matter. What have the New York exhibitors, inside or outside the Association, done to get just laws, a system of licensing which will make persecution and graft IMPOSSIBLE? This situation is squarely up to the New York exhibitors, and now is a good time to make the situation clear. What is needed?

Moving picture shows are licensed as "common shows." The common show license was created by a city ordinance twenty years ago and was meant to license traveling shows, merry-go-rounds, etc., which were here to-day, there to-morrow, and the only way to license them was to give the License Bureau arbitrary power in the matter. Then Coney Island was established, and the city authorities saw their chance. They decided to license Coney Island shows as "common shows," which left them at the mercy of the politicians. Then moving picture shows came along, and they, too, were put under the common show license. As common shows they have what amounts to no rights at all. Look at this difference:

A saloon is licensed. When it conforms to certain written requirements, made to safeguard the public, a saloon is entitled to its license. If the license authorities try "hold up" methods, refuse the license or demand graft the saloon goes to the courts and gets its license by due process of law. If the licensing authorities want to revoke the license of a saloon or even of a theater (not a moving picture show), they must have cause—that is, they must prove before a court of law that the theater or saloon has broken some written law or regulation. The gist of the matter is, that the law recognizes a saloon or theater license as PROPERTY which cannot be taken away save for cause, and the cause must be adjudicated by the courts.

Now for the common show—the moving picture—license: First. What requirements must the applicant for a license fulfill in order to be entitled to his license? He tries to find this out, but he cannot. There are no laws on the subject and no regulations that have ever been published. If the applicant for a license has a bright mind, and does some detective work, he is able to learn what **most** of the requirements are, and he builds his place accordingly. Then he is likely to find that the requirements have been changed over night and all his expenses have gone for nothing. But even if the requirements have not been changed he may be "held up" by the License Bureau, and has virtually no redress in law.

Now he gets his license. Can he keep it? To-day a fire inspector comes along. "Do this, do that," he says. It is done. To-morrow comes along another inspector. "Why did you do this or that?" "The inspector told me to," replies the exhibitor. "Oh, g'wan," says the new inspector, "I'll register a complaint." He does this, and the license is revoked. Or perhaps he doesn't, and the license isn't revoked —for reasons.

In other words, whereas a theater or saloon license is **property,** a common show (moving picture) license is not property, but only a **privilege.** Yet on the basis of his common show license the exhibitor has invested thousands of dollars and assumed obligations of thousands more.

Now which is more important: to spend thousands of dollars fighting a losing fight in the courts to defeat the operation of such laws as these, or to go to work in an orderly manner and get the right laws? This is what the exhibitors in New York have not done. And unless they "get busy" in the near future there may not be enough exhibitors left to do anything.

Do they think that the situation above described is an accident? Not by a long shot, Brother Exhibitors. Do they think the city authorities are going to change the situation of their own free will? Are the city authorities yearning to give the moving picture shows the legal status and protection which is their right? Oh no, Brother Exhibitors. The Mayor and the city departments much prefer the present arrangements, and you don't need to be told why. And the theaters, and everybody else who is bent on putting the moving picture shows out of business, think the present arrangements are ideal. Seriously, since the New York exhibitors have done nothing to remedy this condition, it must be that they expect someone else to remedy it for them. It is high time for them to recognize that they themselves must get busy, or nobody else will.

Now, in about ten final words: The moving picture shows in New York City play to about two million people a week, and a third of these are voters. There is a gigantic political force in this, if only the New York exhibitors will use it. The municipal campaign is just beginning. Unless this license question is made a definite issue, and the candidates of both sides are pledged during the campaign, nothing will be done after the campaign. NOW OR NEVER the exhibitors must put their hand to the plow. What is the Association of Exhibitors going to do?

Notable Film of the Week.

"The Actor's Mother."

Late one night in the Seven Dials, London, which is the Bowery of that city, I saw a poor old woman standing helplessly against a lamppost. A well-dressed man stopped and offered the woman money. The sound of her voice evidently struck the man as familiar, as he started to question her. Her reply removed his doubts. I was the accidental witness of the last act of a real drama of real life. The poor old woman was the well-dressed man's mother. They had not met for years. I saw enough to enable me to fill in the previous acts for myself. I passed on my way with the reflection, that occurs to most of us at times, that truth is stranger than fiction, and that the incidents of real life are far more dramatic than those shown on the stage.

This reminiscence occurred to me as I sat the other day and followed the story of "The Actor's Mother," a Gaumont film released within the past week. The last act of this play is almost the exact counterpart of the incident in real life which I witnessed. Indeed, we have long had this incident in mind for the purpose of turning it to dramatic effect. The relationship of a mother and son does not often attract the pen of the dramatist. When it does, as in the present case, it tells a story that appeals to all hearts. For, of course, the love of a mother for her children is one of those things that passeth all understanding. It can never be analyzed, defined, explained or subjected to diagrammatic treatment like any other emotion. In our opinion, therefore, it is the story of 'The Actor's Mother" which makes it the notable film of the week, for it is a simple story, clear, dramatic, logical and natural, that makes a universal appeal. Consider for a moment: The stage-struck French peasant quits his old mother with all the money she possesses to make a name before the footlights. After he has gone, she is turned out of her home, because she has not the wherewithal to pay the rent. Then in a series of very naturally depicted scenes we are shown how the old woman drifts into beggary. We admire the reticence of the dramatist in not insisting too much upon this gruesome side of the story. We also admire the prettiness of the French scenic backgrounds against which the pathetic figure of the poor old lady is shown. Meanwhile the son has succeeded in his profession and has become a star actor. Quite by accident, the old lady runs across the theater outside which the playbill advertising her son is shown. She endeavors to gain access to the theater in order to see him, but is unsuccessful. Then she traces him to his home, where he has the society of gaily-dressed ladies, and she is still unsuccessful in meeting him. Finally she falls down exhausted in a public place, as the result of a push from her own prosperous looking son. Stooping down to raise her, he recognizes his own photograph which she holds. Discovery, reconciliation and forgiveness, of course, follow. There is nothing particularly new in this story, nothing particularly morbid, gruesome or heartrending. It is all simple, natural and unforced. If it conveys any lesson, it is simply that of the commandment, "Honor thy father and thy mother"; but it also serves another purpose in that it interests an audience, every individual of which is either a son or a daughter, and therefore had a mother. Whenever a dramatist appeals to the elemental emotions of humanity he is always successful in that appeal, provided he does it naturally, and that is what the Gaumont Company does in this picture.

From a photographic aspect the film is excellent, although we may be pardoned for pointing out that there might be more contrast in it. Gaumont pictures are inclined towards low tones and flatness. This sort of thing makes for artistic praise, perhaps, but the public likes accentuation between the lights and shadows, while it does not like excessive contrast. A happy mean is the thing to aim at. We are all the more pleased to single this film out for special mention because we have had occasion over and over again to adversely criticise the Gaumont films for their somewhat sad endings. Sad endings cannot, of course, be wholly eliminated, but we think they might be fewer. Life itself is made up of sunshine and shadows in about equal proportions, and film makers might keep this fact in mind when sending out their goods.

ANOTHER KEITH & PROCTOR HOUSE FOR PICTURES.

Keith & Proctor's 125th Street Theater, that has for years been the home of refined vaudeville, has been converted into a moving picture show, thus leaving only one of the K. & P. New York houses, the Fifth Avenue, showing vaudeville. The 125th Street Theater has been equipped with two of Power's latest model Cameragraphs.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The Eden Musee, on Twenty-third street, New York City, furnishes about as good an environment for the moving picture as one could wish. The Musee, as all the world knows, is a high class show place, situated in one of New York's most popular, prosperous and best frequented centers. It is the favorite haunt of Mrs. and Miss New York when in search of the daintiest things in clothes, and so there is always a floating clientele on hand to patronize the Musee; its wax groupings, its pictures, its music, its stereoscopic pictures, and other attractions. The moving pictures are shown in a large and spacious theater at stated hours of the day, and there is always a constant ebb and flow of good class audiences. The place is beautifully conducted, the attendants courteous and altogether the management may take credit for its administration of one of New York's high class and most refined places of entertainment. The Musee, moreover, boasts what is probably the largest moving picture screen in the city or elsewhere. I have never heard of a larger picture than 30 feet. That is the size of the Musee screen. There is a skilful operator, who knows how to show the pictures; the result, therefore, is satisfaction to the audience. The screen is placed somewhat high above the little stage, upon which an orchestra discourses sweet music, between the acts, so to speak. It might with advantage be lower, but I presume that there are difficulties; one of them may be the gallery, which runs round two sides of the hall.

On the occasion of my visit this week, I was entirely pleased by finding myself one of an audience of refined and interested lovers of the moving picture. Such an audience as any theater or opera house might be proud to have. This is as it should be. The Great Northern Company's "William Tell" and "Swiss Views" attracted great attention, and much interest was shown in the fine, sensational picture of "The Italian Cavalry," which has been shown these last few months in the chief cities of the United States. Indeed, the marvelous escapades of the cavalry men and their horses in this wonderful picture held the audience in a grip of excitement all through. The quality of the films shown was uniformly good throughout and found favor with the Musee patrons.

But what has the management of the Musee been about that it has not trumpeted forth in its loudest voice an attraction which should draw all New York to see and hear it? What have I done, Mr. Musee, that I, who am so much interested in this subject should only discover its existence by accident? Why have you treated me thus? Why have I not heard of this marvelous, this amazing Fotophone of yours before? For here in the Musee is a really splendid combination of the singing and moving picture with an absolutely perfect synchronism. You have a quartette and sextette of opera stars, such as Caruso, Scotti and Sembrich, standing before you like life, singing like life, moving like life, and looking like life, all due to a combination of perfectly synchronized photography, phonography, light, sound and movement. Picture it all with suitable musical accompaniment and you have probably the most convincing, realistic and astonishing illusion in New York City shyly hidden away in the Twenty-third street Musee. Why, this thing deserves to be featured in the very center of Broadway at Forty-second street! It has been said in these pages over and over again that the future of the moving picture is bound up with that of the phonograph; in other words, the pictures must apparently talk and sing as well as show movement. A necessary condition of this development is perfect synchronism. Well, you have them at the Eden Musee; besides that you see the finest possible pictures, as I have endeavored to tell the reader, and when to this you add the fact, which I venture to repeat, that you may sit at your ease in a handsome hall, listen to excellent music or look at the other marvels in the Musee, the visitor may comfort himself (or herself) with the assurance that he or she is having the best which the moving picture field can offer. I like the Musee, and I am sorry that I have not been there before, but now that accident has taken me there once, design will take me there many more times with my sisters, my cousins, my aunts—or somebody else's.

Spokane, Wash.—The Western Film Exchange has been incorporated with a capital stock of $25,000. The incorporators are L. W. Hutton, E. G. Sherman and others.

Atlanta, Ga.—Geo. B. Carter, formerly secretary of the Posey Amusement Company, has purchased the Elite Theater, at 36 Peachtree street, from that company and intends to add vaudeville with moving pictures.

"THE GIRL SPY."

War dramas are always popular when they are served up in a style that convinces; in other words, when the story and scenes leave the impression that it is not a fake and the spectator is so carried away by the realism that he forgets the medium by which the drama is presented. Several American producers have scored distinct hits in war dramas, and these, as a rule, have emphasized the heroism of the North when the Civil War was the theme. The Kalem Company, during their sojourn in Florida, disclosed many interesting traditions and incidents of Southern life, but none more thrilling than the story of "The Girl Spy," whose success in conveying the movements of the Union soldiers to the Confederate general so long baffled the Union officers. Although the bitterness of feeling between the North and South is happily a thing of the past, this prettily told incident of the war by the Kalem Company should be especially dear to Southern audiences, while it is of equal interest to the North, in that it is a faithful representation of an actual historical fact. During the whole reel there is not a moment of dullness; in fact, the interest is intense. The heroine does her part to perfection, and it is the opinion of those who have looked upon hundreds of moving picture plays that "The Girl Spy" is the most convincing military drama yet produced by the Kalem Company.

"THE INDIAN TRAILER."

The headliner attraction at Keith & Proctor's Bijou Dream on Wednesday night was a threadbare story of hatred, revenge by kidnapping and the untutored Indian in the role of rescuer. There were stronger and more finished productions on the programme, notably, "Pere Milon," a gruesome war story by Pathe, but no number elicited so loud and unwonted applause as "The Indian Trailer." For that reason it is a safe number to add to any programme, as we have observed its similar reception in another theater. Metropolitan audiences show great appreciation of pictures of this character and that of "The Bad Lands," Selig's Western picture of last week. The skilful horesmanship of the rough riders seems to be a welcome variation from the silly chases at 11 cents per, and in this film of "The Indian Trailer" the scenery and action is of the best. There are a few slips in the production that were overlooked or unnoticed by a critical audience. The route of the dog which carries the message to the bereaved father and the apparent readiness of the man who takes the message are points which rather weaken an otherwise thrilling production, but, on the whole, it is a film that is far above the average, and, as we said before, its power to interest the average audience was strikingly manifested.

THE THEATER UNIQUE.

This palace of motography on New York's moving picture mecca, Fourteenth street, has lately added a balcony which increases its large seating capacity by several hundred, and this was taxed to its limit when we dropped in one evening this week to see a special film of the Polar regions which was announced, but for some reason not shown. Still we had no reason to complain of the quality or length of the programme, and do not object to old films either, when such a good selection is made. In fact, in this instance, we were particularly thankful as it gave us the opportunity of seeing "The Cord of Life," an intensely dramatic Biograph film which we had missed on its release date in January. We owe a belated compliment to the Biograph folks for this natural and graphic representation of the life of the Italian, bringing out, as it does, in dramatic contrast the strong paternal affection, the domestic love and the jealous and revengeful character of the Sicilian. But for the Biograph trade mark we should have said this film was produced on the European Continent, as it shows some of the overdone action and grimaces which in some foreign films often appear monkeyish. This may have been a studied effect to lend color to the scenes, which are dramatic from start to finish. The interest rises to a high pitch when the revengeful Sicilian hangs a basket containing a real live baby out of a high window so that the basket will fall if the window is raised. The climax is reached when the father, after a mad race, dashes into the room and, lowering the upper sash, reaches down and saves the baby from almost certain death. A gasp of relief went up from the audience at the Unique and loud applause showed their appreciation of the film. Sandwiched in between the reels at this theater were a couple of vaudeville acts of greater merit than is usually seen in a moving picture theater.

A SOUTHERN RENTER.

Mr. R. A. Boone, of the Theater Film Service, Birmingham, Ala., visited us this week and in the course of a long and interesting interview, gave us some idea of the status of the moving picture in the South. The Theater Film Service does a large business in licensed pictures. The demand chiefly existing amongst exhibitors is for American productions and especially Biograph subjects, which are very popular in Alabama. Films dealing with foreign subjects are not very highly appreciated. There is, indeed, a strong demand for pictures with American themes. Mr. Boone says he finds no difficulty at all in regard to the license question. Like other bright men engaged in the film business, his outlook is distinctly an optimistic one. He sees no diminution in public interest in the moving picture. Store shows abound in Birmingham and vicinity and the song slide is popular. We were glad to meet Mr. Boone and to have evidence of the very intelligent way in which he handles his business. Many more such as he would contribute towards the prosperity of the industry.

CARL LAEMMLE TALKS TO US.

Interview with the Greatest Film Renter in the World.

"Carlsbad in a month and the London Crystal Palace Moving Picture Exhibition in July," said Mr. Laemmle to us as he took a seat in our office one morning this week, "that is my programme."

"Well," we rejoined, "tell us, Mr. Laemmle, your opinion of the outlook from your standpoint." And before our victim had time to reply we took occasion to compliment him upon the extreme pungency and cleverness of his advertisements, which elicited an appreciative smile on his well-advertised countenance.

"The business of Carl Laemmle," said the owner of it, "has increased 70 per cent. I find that my customers are very well pleased indeed with the International films, which are of very high quality. Foreign humor, however, is not quite understood by American audiences, and it would be a good thing if the plots and scenarios were furnished from this side of the Atlantic and made into moving picture by English film manufacturers.

"No; I am not going into the song slide business myself, but the music business I have recently undertaken has turned out far more successfully than I had expected. Indeed, my sales astonish even those who have been in the business much longer than myself. I am very well satisfied indeed with my relations with Mr. Murdock, who, in a wonderfully short space of time, has mastered many of the technical details of this business."

"What about your Summer business, Mr.. Laemmle?" we asked.

In reply Mr. Laemmle supplied us with figures which show that in the present month he is doing far more business than he was doing this time last year, and, moreover, that the normal decrease of business in June, July and August of last year, as compared with the other months of the year, is so slight as hardly to be worth notice. From all this, and from what else passed at this interview, we gathered that the outlook of Mr. Laemmle in the moving picture business is distinctly hopeful. Nay. more. We drew from him an impression which we find to be general, and is confirmatory of our own views, that the future of the moving picture is one we might say of almost limitless possibilities. Mr. Laemmle should know. He has his hand on the pulse of the business more tightly probably than any other man in the world.

He foreshadowed to us several plans which we are not at liberty to mention, which, when they are made public, will cause as much surprise as his recent public announcements. Moreover, they make, in our opinion, for his own success and the betterment of the moving picture.

There is no more alert mind in the moving picture field to-day than that of Carl Laemmle, upon whom we recommend all interested—and there are many thousands—to keep an eye. For Mr. Laemmle is very much alive, indeed, and has a keenness and breadth of mind which are valuable factors in the moving picture situation, and in themselves supply the best possible refutation of the rather absurd attacks of which he has recently been made the object.

Wm. H. Swanson & Co. have engaged as their special representative in the States of Virginia, West Virginia and the Carolinas that prominent film man, Chas. L. Young. Mr. Young left for Richmond recently and will start immediately an extensive campaign in the Swanson interest. Mr. Young is a "jolly good fellow" as well as being a prominent Mason, Elk and Eagle.

ON THE SCREEN.

By Lux Graphicus.

Readers of the criticism on last week's notable film of the week will observe that a point was made of the originality of the story, "The Hunter's Grief." Originality in this connection, of course, is a comparative and not an absolute term. Absolute originality in anything to-day is hard to find. A wise man, named Solomon, a few thousand year ago said that there was nothing new under the sun. Solomon knew a thing or two. He solved the affinity question for a time, as we all know. But that is another story.

* * *

Originality, or rather freshness, of subject is one of the features of Pathe's films. Seldom do you see one of their pictures which may be fairly classed as having a hackneyed story. If the story itself is not actually new, it is handled in a fresh manner. In short, it has originality of treatment. Consequently it is not necessary for a moving picture story to be absolutely new in order that its effect upon the minds of the audience may be that of freshness and originality. The whole question, in short, is one of clever dramatic treatment.

* * *

Many recently introduced films deal, I perceive, with very hackneyed themes. The writers of the stories are quite unfamiliar with the literature of fiction, and their work shows the prentice hand of the aspirant for literary fame. The people who choose these stories for moving picture film treatment are also incompetent critics. The result of all this is that just now the market is stocked with subjects of a certain kind, which, judged from a reasonably high standard, are foredoomed to failure.

* * *

Then again, even amongst the older firms, I perceive a tendency to plagiarism. It is apparently easier to convey than to invent. This is a pity. For if you cannot always invent, you, at least, can vary. There are only 56 notes of music on an ordinary piano, out of which a duffer can get a certain number of tunes. Consider, however, how tremendously the trained musician can improvise on one theme alone! So it is with painting, poetry, black and white work and other branches of art. The mind of the trained worker can always produce new fruit. In every instance it may not be of a masterly kind, but it is at least good and finished. In short, it is artistic.

* * *

Don't you think that all this applies to the writing of moving picture plays? Of course it does. Several weeks ago I pointed out that ten or twenty dollars would not buy a moving picture play. Some moving picture workers doubt my word, and have bought the good so-called stories at those prices or less. The results are being shown in moving picture theaters at this moment and their audiences are being disappointed. The demon of cheapness has started in to kill the early efforts of some of the new entrants into the moving picture field. The work is slobbed and slurred over, and money has been wasted on the one hand and stinted on the other.

* * *

Thomas Constable, the noted English landscape painter, once said that a good picture could be seen at a glance. Much the same applies to a good story on the moving picture screen. Come to think of it, good moving picture stories are scarce. Not that they are not written or offered for sale, but that those who set themselves up as picture story editors are not qualified to make the selection. This is a real evil, as any intelligent friend of the moving picture industry knows, and the sooner some of the new entrants into the moving picture field recognize it, the sooner will their films stand a chance of success in the open market.

A SHIPPING BOX.

While in Philadelphia we saw at the Eagle Film Exchange a very ingenious shipping box. The box is made of solid galvanized tin with a solid metal handle, and the inside is divided into two compartments: one for two or three reels and the other for slides. The advantage of this box is to insure perfect safety in the transmission of films. No more reasons for damaged films or slides, and at the same time is a great saver of time to the shipping clerks. As these boxes are made to last, their moderate cost is soon repaid in the saving of packing paper, twine, etc. Messrs. Jonas & Kane, two enterprising young men, of 1237 W. Columbia avenue, Philadelphia, Pa., are the manufacturers of this very convenient shipping box.

THE BOARD OF CENSORSHIP.

The Board of Censorship of Moving Pictures and the People's Institute gave a "model show" last Saturday morning in the Nickoland Theater, at 162d street and Third avenue.

Their idea was to show what the Board of Censorship had accomplished by gaining control, through the consent of the Association of Moving Picture Show Men, of all the moving pictures houses in the city, and what they aim to accomplish through this control.

The audience was made up of public school teachers mainly, with some others who were interested in the work.

The theater, instead of being dark as formerly, was light enough for the reading of a newspaper. This change, the Board of Censors believes, does away with one of the criticisms of the old theaters. In place of the cloth screen on which the pictures were projected an aluminum sheet was used which allowed the pictures to be shown in a lighted room.

In place of the old colored "illustrated" songs, which represented girls in blue dresses saying farewell to soldiers in khaki beside a moonlighted lake or in a rose garden, there were reproductions of classical statues, paintings, and architecture—the "Marble Fawn," the "Mona Lisa," and "St. Peter's," for example. But these, it was explained, are not intended entirely to take the place of the songs.

Many interesting films were shown, including several of a Biblical nature, in order to convince the audience that the moving picture was worthy of public esteem.

The audience seemed to enjoy the entertainment.

THE MARSHAW SLIDE CO.

Letters still come to us complaining of the tardiness of the Marshaw Slide Co., of Kansas City. The following is a sample:

"Aurora, Ill., April 10, 1909.

"The Moving Picture World:

"Gentlemen—On February 1, 1909, I sent in a small order for slides to the Marshaw Slide Mfg. Co., Kansas City, Mo. I sent a check covering amount of the order. The check was cashed and returned promptly, and that was the last heard from them. I have written three letters to them and received no reply to any of them yet.

"I therefore appointed myself a committee of one to write you asking for an investigation of this Marshaw Slide Co., and also that you give your readers and subscribers the benefit of said investigation as to the scheme this concern evidently is working, so that their career either will be ended or just begun, according to the way they will show up under the limelight.

"Yours for the right,

"A. A. LINDSTROM,

Another reader writes that he only heard from them after he had lodged a complaint with the Post-office authorities. This, we suggest, is the proper action to be taken by all those who have not received their goods or answers to their letters.

A GOOD IDEA.

If every exhibitor paid the same care and attention to the minor details of his business as he does to the selection of his films a good many picture houses would be earning bigger profits than they are at present. For instance, if a manager insisted upon using only late illustrated songs and, if necessary, went to a few dollars' extra expense each week to secure good slide service, his patrons would certainly appreciate this feature of his program and would naturally attend more regularly and bring their friends. The slight cost of first-class slide service would therefore prove a good investment and bring excellent results. The Novelty Slide Company, of 221 East Fifty-third street, New York City, handle song slides and lecturettes of all makers and are in a position to supply exhibitors with slides for all the very latest songs as they are issued. They are buying from twelve to fifteen new sets every week, and can easily keep the largest house supplied regularly without repeating. Their stock is complete and right-up-to-the-minute, consisting of nearly 1,000 different sets. Courteous treatment and careful study of each customer's individual requirements have earned their business the title of "The Slide Service that Satisfies."

Hickman, Cal.—Bert Dallas has opened a new moving picture show in Hall Herman's pavilion.

Hanover, Pa.—The Crouse Amusement Company, which has been showing moving pictures and giving vaudeville, in the Hanover Opera House, closed for financial reasons.

Wm. H. Swanson & Co. have engaged as their manager in Decatur, where they are operating at Powers Opera House, that hustling manager, Thompson Kress, who this season handled the business end for "The County Chairman."

A USEFUL ADJUNCT TO THE OPERATING ROOM.

Moving picture machine operators throughout the country will be much interested in learning that the Nicholas Power Company, 115-117 Nassau street, New York City, have just placed on the market a compact kit of tools suitable for their special requirements. The set includes every tool necessary for the proper handling and care of the moving picture machine and film, including the film cement, which for the first time is put up in collapsible tin tubes which will not break. Every tool has been selected with care, due consideration having been given to its usefulness, lasting qualities and price. The result is a neat looking kit, weighing about 35 ounces, 9½ inches long by 3½ inches in diameter, which can be carried in a pocket or one corner of a grip and which answers every requirement whether the operator is traveling or not. One very valuable feature which should be appreciated is that each tool has its separate place in the roll,

so that when through using the operator can tell at a glance whether or not all of his tools are in place and thus reduce to a minimum his chances for loss on account of misplaced tools, which is often a considerable item. The price is within reach of all and the tools cannot be duplicated in quality elsewhere for the same money. In the operator's tool kit the Nicholas Power Company have maintained the same high standard which has brought their Power's Cameragraph into such popular demand.

As "first aid" to the successful operation of a moving picture machine, every owner or manager should see that his operator is equipped with the proper tools, and Power's tool kit certainly "fills the bill." It is expected that the film exchanges will benefit by the addition to their regular lines of this tool business, which has heretofore gone to the hardware stores.

The Nicholas Power Company will gladly furnish to the film exchanges, upon application, circulars describing the tool kit, with complete prices, which they can distribute among their customers.

THE CLAMOR FOR CHANGE A MENACE TO THE BUSINESS.

A prominent film renter in this city is quoted as saying: "There is coming a better day in the near future when all films rented will have to be arranged on the circuit plan, and the changes will be only two a week. We have a number of towns on our list where we have contracts with four out of five or six of the theaters they contain, where the owners refuse to take a film that the other subscribers in that town have or have had. And then they want a change of films every day for a slight advance over two changes a week. It's got to be stopped and if it isn't it's going to kill the moving picture business. We cannot get the films to furnish five separate theaters in the same town with different films with one change every day, which means thirty new films per week for that one town. Nix, those fellows have got to come off their horse and be content with the same films in the near future and to take films that have been used. They have got to do it or the hogs will find their business gone and the moving picture show business will go back to the one show in a town, or the traveling show."

WARNING.

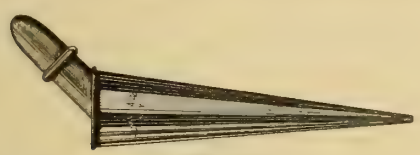
So many complaints have reached us as to the trashy nature of the text books advertised in several papers by the Driben Pub. Co., London, Ont., Can., that we again warn our readers not to purchase these books unless sent on approval.

SOUND EFFECTS FOR MOVING PICTURES.

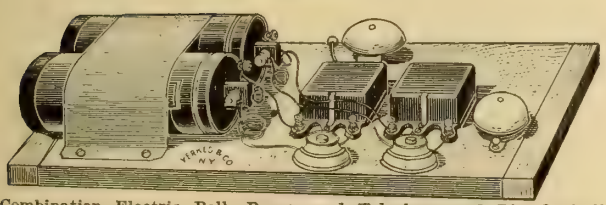
There are several things that make for the success of a moving picture. Besides the moving picture itself there is the music, there is the projection end of matters, the environment of the picture, and, above all, the sound effects. These are not the least important. Lyman Howe, that prince of moving picture exhibitors, owes much of his success to the excellence of his effects. The effects are marvelously correct in imitativeness. Why, at this moment, we recall the very vivid fidelity to nature which which the barking of a dog was imitated as he scampered across the screen at the Hippodrome last February. But how are these effects produced, and where can they be obtained?

Hen Cackle.

Combined Horse Whinney, Cow-Moo and Pig Grunt.



Rooster Crow.



Combination Electric Bell, Buzzer and Telephone and Bicycle Bell.

Yerkes & Co., 53 West Twenty-eighth street, New York, N. Y., make them, and make them extremely well. Quite recently we had the opportunity of hearing many of those effects, and some of the barn-yard sounds were so realistic we almost imagined ourselves a hundred miles out of New York City.

Yerkes & Co.'s list, which should be in the hands of every exhibitor, gives details and prices of over thirty instruments, etc., for producing these wonderful sound effects. At random we mention from it the rooster crow, the duck quack, the water splash and rain effect, the wind machine, etc.; in fact, their list is very complete. We repeat that every reader of The World should get a copy of this list, and we hope he will for his own sake, for ours, and that of Yerkes & Co.

Philadelphia, Pa., is to have another moving picture theater. The building at 913-915 Market street is being converted into a theater, to cost $50,000.

Wooster, Ohio.—The Howard rooms, corner of Liberty and Buckeye streets, are being fitted up for a moving picture show. W. H. Eyler is the proprietor.

Trenton, N. J.—Michael Crowe is adding some extensive improvements to his theater, which is located at Broad and Dye streets.

Cincinnati, Ohio.—The Queen City Amusement Company has purchased of Fred A. Schmidt a lot at 1034 Freeman avenue, where they will erect a moving picture theater.

Hutchinson, Kan.—A new ten-cent theater, the "Gem," opened in Hutchinson. Its policy is to run first-class films and vaudeville.

Havana, Ill.—The Varsity Theater has been sold by E. F. Dorrell to Messrs. Bert Newberry and Will Taylor, of Marshalltown, Ia.

Ft. Wayne, Ind.—A new moving picture theater is to be opened at 121 Washington boulevard. It will be known as the Minuet.

Allentown, Pa.—The Lyric Theater Company has been incorporated with a capital stock of $40,000. The incorporators are: N. E. Worman, T. E. Ritter, G. H. Hardner, H. W. Kress and others.

THE OPERATOR'S DREAM:

A Fantasy On the Titles of Films Issued Since April 1, 1909.

By W. H. Gunby (of Gunby Bros.).

I saw "A Drunkard's Reformation" on "The Road to the Heart" "Trying to Get Arrested"; he had with him "A Rude Hostess," who was taking part in "Schneider's Anti-Noise Crusade" for the "Winning Coat." "Lady Helen's Escapade" gave her "Confidence" in "A Sound Sleeper," but she took "A Troublesome Satchel" with her on "The Drive for Life." "'Tis an Ill Wind that Blows no Good," so "Lucky Jim" and his "Twin Brothers" caught "The Eavesdropper" at "The Suicide Club" by "The Note in the Shoe" and they had "One Busy Hour" which ended in "A French Duel." "Jones and the Lady Book Agent" received "The Jilt,'" and "A Baby's Shoe" brought about the "Resurrection." During "Father's First Half Holiday" "On the Western Frontier" "The Little Shepherd of Tumbling Run" complained that his was an "Unappreciated Genius" and that "The Other Fellow" was "A Woodchopper's Child" "In the Days of Witchcraft." The "Doctored Dinner Pail" given to "The Pony Express" by the "Lunatics in Power" was "An Unsuccessful Substitution"; for "A Somnambulistic Hero" woke up on "The Interrupted Joy Ride." "The Rube and the Bunco Men" found "A Pair of Garters" belonging to "The Bachelor's Wife." "The Indian Trailer" told "A Tale of the West" to "The Chaperone" and "A Mexican's Gratitude" in "Old Heidelberg" was "One Touch of Nature." "Charles Forced to Find a Job" was "Under Suspicion" that he had seen "A Policeman in Action." "The Poet's Vision" was caused by "Too Much Advice." "Before and After" caused him to be "Sentenced to Death." "The Cyclone Sneezer," who was "The Actor's Mother," gave "Free Champagne" which "The World Upset" so "He Couldn't Lose Her" while "The Policeman Sleeps." "A Bachelor's Persistence" "Inviting His Boss to Dinner" "On the Brink of the Precipice," "The Squire and the Noble Lord" were "Forgotten" until they were "Found on the Rocks" by "The Fish Pirates." "The Queen of the Ranch" and "The Yiddisher Boy" started "A School for Lovemaking" after "A Fatal Flirtation," but "Boys Will Be Boys"; that's "Why the Mail Was Late." "The Right to Labor" on "The Inventions of a Lunatic" in the "House of Terror" was one of "Love's Triumphs." "The Martins Leave Home for a Week" was the result of "The Schoolboy's Revenge." "The Kiss of Judas" was "A Contemptible Theft." "Theodore Yearns to Be a Tough," so "Ponto Runs Away with the Milk Cart," but was "Moonstruck." "Paul Has Decided to Marry" "A Pair of White Gloves" and it only shows "There Is No Fool Like an Old Fool." "The Clever Reporter" was found to be only "A Love Sick Barber" "Hunting the Hippopotamus" with "Wilbur Wright's Aeroplane"; he suffered "The Hunter's Grief" on "The Way to Happiness," but "Blessings Sometimes Come in Disguise."

Then I woke up!

PHOTOGRAPHY AT GREAT DISTANCE.

Edward Belin, a young scientist of Lyons, France, has resumed his interesting experiments of "telephotography," or the transmission of photographs at a great distance, with some improved apparatus. Instead of using a private experimental line, he was able to use a real line from Paris to Lyons, placed at his disposition by the administration of the telephones. In eight minutes the photograph of the Mayor of Lyons, Mr. Herriot, was transmitted to the laboratory of the French Society of Photography, in Paris. In the other direction, a view photograph was transmitted in the same conditions from Paris to Lyons, where Edward Belin was at the reception post. We remind the reader that the system of stereotelephotography in question lies on the exploration of the infinitely delicate reliefs of a photograph enrolled on a revolving cylinder, by means of a needle point. In following the cavities and sallies, the needle, by means of an articulated lever, introduces in the telephonic line some variable electric resistances. The photograph is then printed on the receiver by an interrupted series of small electric currents of a trifling intensity, as it would be printed by means of very fine and delicate brushes and paint. A glass tube filled with a liquid color and placed over the receiving plate serves to outline the image. Mr. Belin hopes to transmit in two or three minutes, to the greatest distances, a picture of the carte-de-visite size.—"Phono-Cine Gazette."

Wm. H. Swanson & Co. have closed a contract with Geo. Gats, manager of the Grace Hayward Company, to furnish the film service which will be used as a feature during the fifteen weeks' Summer engagement at the Oliver Theater in Lincoln, Neb., commencing May 24, 1909.

Comments on Film Subjects.

"Free Champagne."—A Gaumont comic which has no element of dramatic quality. It is horseplay purely, and closes with a roughhouse and a hose loose, pouring water into the crowd. The audience laughs, which proves it to be funny.

"A False Accusation."—In this story of paternal devotion the Vitagraph Company has developed some dramatic situations which are worth seeing, though the whole picture by no means measures up to their standard. The acting of the father when the police search his pockets and discover the bits of food he has placed there to carry home to his sick daughter is beyond criticism, but that is the climax and the rest is merely commonplace. The congratulations when his story is learned and the diamond is found elsewhere are merely perfunctory. Possibly it might be contended that this is good acting, too, basing the declaration upon the supposition that guests who undertook to congratulate a poor entertainer would do it in that way. The ending is happy, and when the picture ends with the little girl certain of a new and influential friend everyone breathes easier. Photographically the film is uneven, though perhaps it might be contended that even photography in the mixed lighting required is impossible, but the staging should be such that there can be no uneven lighting. It isn't necessary, and it detracts from the attractiveness of an excellent subject.

"Dime Novel Dan."—Those who have watched messenger boys and others reading dime novels on the street will appreciate this bit of humor from the Vitagraph studio. It is a clever bit of acting, the principal character reproducing accurately the characteristic swagger and indifference of the average messenger boy. And as the climaxes of the novel are illustrated the picture assumes increased interest. In the main the photography is good, though there are places where it could be improved. Some Vitagraph films look dense on the screen, and this is one of them. It would appear that the positive is over printed, or else the negative is under exposed. It ought to be easy to correct a fault of this sort.

"Bridget on Strike."—A Vitagraph comic skit which graphically illustrates the helplessness of a young couple when Bridget left them. O course it is exaggerated and a whole lot of absurd things are done. Nearly the entire picture in clear photographically, and it is considered funny by the audience.

"Teddy in Jungle Land."—Whoever in the Vitagraph combination conceived this delicious bit of humor deserves the heartiest congratulations. Not for a long time, if ever, has there been a picture which contained so much genuine humor as this. While no one believes that personal peculiarities should be travestied, still Mr. Roosevelt's personality is so well known that a picture which exaggerates them in such a delicate way deserves to be seen by his admirers and traducers alike. The poses and motions of the character who impersonates Mr. Roosevelt are so realistic that it seems almost as though he were there himself. The photography is clear and of good quality.

"The World Upset."—A Gaumont comedy which is photographically good, but which seems to lack point. Some magical effects are introduced but in the main it looks like a pipe dream.

"He Couldn't Lose Her."—A picture from the Gaumont studios which has no point, unless there is something humorous in a motor-cycle with two occupants running into everything they could knock down. Some picturesque scenery is shown, and the color and tone of the film is pleasing.

"The Spoilt Child."—A Hepwix in which the photography is poor in places. It seems to have little point beyond a bit of burlesque, which is good.

"For Honor's Sake."—A Lux in which an invitation to a girl to meet a man at night is made the basis of some fair dramatic situations. If one doesn't know how this practice is frowned upon abroad this picture seems senseless. Americans will scarcely be able to comprehend why a man should be shot for asking a girl to meet him. The mistake of the father who finds the note is natural enough, and seems in harmony with the subject. The figures are not natural in their movements. They go much too jerky, a part of which is due to a poor operator, perhaps. The film is pood pictorially, but does not hold the interest of the audience.

"Neptune's Daughter."—In this Great Northern the familiar ballet maidens are introduced, and the picture makes a good impression. The acting is fair.

"The Viking's Love."—A drama from the Great Northern studios which is good as a play, but in working it out the interest has not been maintained throughout. The scene at the bridge should be stopped. It is a farce now, the bridge is so small. The costuming and staging are both striking, and the lighting in most instances is good. Only occasionally is it over lighted.

"The Temptation of John Gray."—The dangers of the gaming table are pretty general and practically everyone understands. When John Gray discovers that his mother is dying he regrets exceedingly at having lost his money gambling. Up to this point no criticism need apply. The Centaur people show photography which is fairly even throughout.

"Taming a Husband."—An Eclair comedy which has plenty of horseplay, and that is about all there is of it.

"Making Steel Rails."—One of those excellent industrial films from the Pathes which clearly represents the methods adopted in making rails. After one sees this picture one has a fairly clear idea of the appearance of the furnaces and the different processes through which the ore is carried to transform it into steel rails. Perhaps the most peculiar appearing feature of the operation to American eyes in this Pathe picture is the women working at the same hard labor as the men. This is common abroad, but not common in this country. As an educational film this one has had few equals. The technical quality is beyond criticism. In other words, it is up to the best of the Pathe productions.

"The Faithful Old Horse."—A Pathe film in which the sagacity of a horse is made to do interesting service. A little boy is left in the cold while his elders go after fagots in the forest. His fire goes out and he starts the horse along, but becomes lost in the snow. The horse goes back to the original place and induces the men to follow him to the spot where the little fellow has fallen exhausted by the wayside. As a representation of equine intelligence this is a good picture. But there are some things about it which do not work out. For example, the boy falls benumbed with cold on a clear day. The men find him buried in snow, yet so far as can be seen no snow has fallen in addition to what was already on the ground. This is a small thing, but the Pathes are usually so careful about details that it seems incredible that they should have made this error.

"The Pony Express."—An Edison picture purporting to represent the trials of a pony express rider. A love story is woven into it which becomes somewhat mixed, and it is difficult to determine which is the girl's accepted lover some of the time. The main feature is that the express rider is overtaken by Indians and his horse is wounded. The rejected lover is shot by the Indians, but manages to get to the house where the express rider's sweetheart lives and informs her of her lover's danger. She immediately rallies the cowboys and they drive the Indians away or kill them. The picture has plenty of life and action, but does not seem to represent very faithfully the life of a pony express rider. Conditions vary, of course, in different parts of the country where these riders have operated, but as a whole the appearance was the same, and this did not seem quite convincing. The quality of the film is good. The riding is good, but there is something about it which makes it appear patched up. Perhaps this criticism is unjust and undoubtedly it would please an average audience because there is a good deal of life in it, but it is so good that one wishes that it might have been made just a little better.

"Nat Pinkerton."—Another interesting picture in the series the Great Northern is putting out, depicting the exploits of Nat Pinkerton, a famous detective. In this picture he is shown measuring wits against a band of anarchists who are attempting to assassinate the Governor, and being foiled in that, dig an underground passage to the Governor's house in which they place a bomb, but before they can explode it the detective and his policemen are upon them and they are all captured. This picture has plenty of action in it, and what is better than that, it has no killing. The anarchists are hurried away to prison, but no bloodshed occurs to mar this interesting picture. The operator hurt it some by hurrying it, but otherwise no fault could be found with it.

Mitchell, S. Dak.—C. D. Adams has sold his interest in the Standard Amusement Company, which owns the Olympia Moving Picture Theater, to Frank Welch and Joseph Hopp, of Chicago.

Jacksonville, Ill.—The North Iowa Land Company, of Independence, Iowa, has leased the Grand Opera House in this city to L. P. Anderson, of Springfield, who will soon take charge.

Baltimore, Md.—The Engineering-Contracting Company has been awarded the contract for the erection of the new moving picture theater, at 34 West Lexington street, for Thomas O'Neill.

NOTES OF THE TRADE.

Trenton, N. J.—Michael Crowe is having a $600 addition built to his moving picture theater at Broad and Dye streets.

Rockford, Ill.—The Lyric Theater, located in the Woodruff block, is to be greatly enlarged.

Guthrie, Okla.—Bill Brooks has purchased the interest of Chandler McKennon in the Airdome.

Logansport, Ind.—Fred Smythe has opened a new moving picture show here.

Warrensburg, Mo.—F. C. Britt has been granted a permit to erect an airdome on South Holden street.

Chillicothe, Ill.—J. F. Lynch and his son Fred have purchased the Orpheum Theater here of D. Meekel.

Fulton, Iowa.—W. E. Baum, of Sabula, has purchased the Finch building and will open a new moving picture theater.

Mason City, Iowa.—A. M. Beltz and H. N. Newell will erect an airdome theater here.

Logansport, Ind.—Krotz & Rife are making arrangements to open a new theater here. It will be known as the Grand.

Lincoln, Ill.—Chris. Marker has sold his 5-cent theater here to Jesse King, who has taken possession.

Lisbon, Iowa.—Dr. Markham, of Mt. Vernon, is making arrangements to open a new moving picture theater here.

Oconomowoc, Wis.—Leslie T. Downey, of Chicago, has leased the Crystal Theater here and assumed charge.

Ocean City, N. J.—Leon A. Ferrandini is making arrangements to open a new moving picture theater here.

Logansport, Ind.—Fred Smythe has completed arrangements for the opening up of his new theater here.

Chicago, Ill.—J. Levinson has taken out a permit for the erection of a one-story theater at 972 Garfield boulevard.

Slater, Mo.—George Fletcher has purchased the Star Theater from W. T. Harelson and has taken possession.

Bennington, Vt.—James H. Whitney will erect a vaudeville theater on North street.

El Reno, Okla.—Fortner Brothers are making preparations to open a new moving picture theater here.

Des Moines, Iowa.—Clarence U. Philley will open an airdome at the corner of Tenth and Walnut streets.

Temple, Ariz.—G. S. Wieder and T. L. Harden, of Phoenix, will install a moving picture show in the Goodwin building.

Ainsworth, Neb.—Dr. G. D. Shipherd is making arrangements to open a moving picture theater here.

Nebraska City, Neb.—Frank S. Morse has purchased the Fairyland Theater here and is now in charge.

New London, Conn.—Walter Davis is erecting a new moving picture theater on Bank street.

Peoria, Ill.—Thomas H. Webb has purchased the West Theater, on Fulton street.

Winnipeg, Canada.—P. Mineck is erecting a vaudeville theater at the corner of Dufferin and King streets.

Philadelphia, Pa.—Edward Fay & Son are figuring on plans for a moving picture theater at 917 Market street.

Chrisman, Ill.—J. W. Kontz is contemplating the erection of an airdome here.

Eaton Rapids, Mich.—Guy Woodruff is planning to open a new moving picture theater here.

Auburn, Neb.—Ed. May has opened a new nickel theater here. It is known as the "New Lyric."

Lisbon, Iowa.—Markham & Terry, of Mt. Vernon, have leased the Leyh building here and will open a moving picture theater in it.

Sioux City, Iowa.—O. E. Dunn is erecting a new moving picture theater on Jackson street.

Wheeling, W. Va.—The Airdome Amusement Company, of Washington, Pa., have commenced the erection of a new moving picture theater here.

Bowling Green, Ohio.—Ernest Hodgson is making arrangements to open a new moving picture show in the Brown block.

Philadelphia, Pa.—Estimates are invited by Architects Stearns & Castor for a moving picture and vaudeville theater at 913 Market street.

Auburn, Neb.—Ed. M. May, of Falls City, has purchased the Elite Theater here from Til Bailey and will soon take possession.

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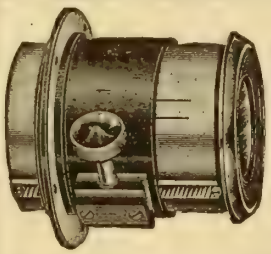

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Gallatin, Mo.—A. C. McCoy, of Hamilton, has purchased the moving picture theater here from W. L. Hare and has taken possession.

Pocatello, Ida.—W. W. Hodkinson, of Ogden, Utah, is making arrangements to open a new moving picture theater here.

Waynesboro, Pa.—Cashier W. H. Gelbach, of the Citizens Bank, has contracted with A. R. Warner for the building of a new moving picture theater on Center Square.

Bloomfield, Iowa.—J. H. Newell, of Fort Dodge, is making arrangements to open a new moving picture theater here in the Wishard building.

Sedalia, Mo.—James A. Capen has opened a new moving picture theater on East Fourth street. It is known as the Lyric.

Peru, Ill.—Anton Schlaugh, of Wyanet, has completed arrangements for the opening up of a new moving picture theater in the Germania Park.

Nebraska City, Neb.—Frank S. Morse has purchased the moving picture show of Reasoner & Son, known as the Fairyland, and has taken possession.

Sioux Falls, S. Dak.—C. D. Adams has decided to open a new moving picture theater in the Geeley building on South Phillips avenue.

Birmingham, Ala.—M. McArdle has leased the O'Brien Opera House and is fitting it up as a vaudeville and moving picture house.

Ft. Wayne, Ind.—The Minuet, a new moving picture theater at 121 Washington Boulevard, East, opened its doors to the public.

Walhalla, N. Dak.—John Piler, proprietor of the Bijou Theater at Grafton, is planning to open a new moving picture show here.

Grand Forks, N. D.—Architect J. W. Ross was awarded the contract to make extensive improvements to the Bijou Theater here.

Donora, Pa.—Hopton & Evans have had plans prepared for the erection of a new theater here. It will be known as the Star.

Ogden City, Utah.—The Progressive Motion Picture Company has purchased the Globe Theater here, on Washington avenue.

Springfield, Mo.—Capt. George H. Peabody has leased the building at 307 College street and will remodel it into a moving picture theater.

Tacoma, Wash.—The Princess Theater Company is making arrangements to open a new moving picture establishment at 907 C street.

Audubon, Ia.—A. L. Bliven and Geo. Fuller are making arrangements to open a moving picture theater on lower Broadway.

The Chronophone

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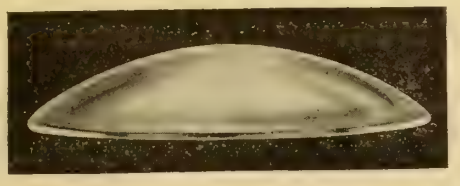

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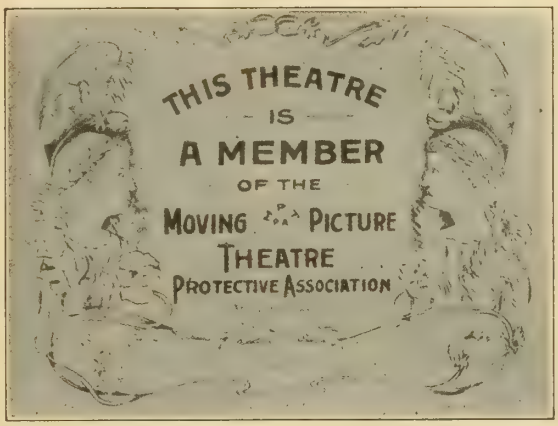

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EDISON FILMS

NEW SUBJECTS

Released, May 18, 1909 **A Somnambulistic Hero** —Comedy

No. 6459 Code, VENTUROUS Approximate Length, 900 feet

A prettily worked up picture showing how a young man ordinarily lacking in bravery became a valiant rescuer of a lost child while walking in his sleep.

Released, May 21, 1909 **The Sandman** —Children's Comedy

No. 6460 Code, VENUCCIA Approximate Length, 685 feet

This film is descriptive of the pranks played by the Sandman, in putting people to sleep at inopportune times. It will please the children.

LITTLE MISS MOFFIT and SIMIAN STONE —Comedy

No. 6462 Code, VENULOSE Approximate Length, 315 feet

This also will find favor with the little folks. It is a picture of a little Miss and a trained monkey. They have breakfast together, the monkey is given a lesson in reading and then both are shown at play.

NEXT WEEK'S SUBJECTS

Released, May 25, 1909 **Brothers In Arms** —Military Drama

No. 6463 Code, VENULUS Approximate Length, 975 feet

Released, May 28, 1909 **A Child's Prayer** —Dramatic

No. 6464 Code, VENUNDEBAT Approximate Length, 660 feet

Professor Fix Fixed —Comedy

No. 6461 Code, VENULEIUS Approximate Length, 340 feet

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BIOGRAPH COMPANY.

TWO MEMORIES.—Memory often lifts the shroud that time casts over the buried past, and sometimes it makes us long for the yesterday, and at others makes us wish that yesterday had never been. It is often a specter clothed in regrets. Henry Lawrence and Marion Francis were youthful lovers and in a spirit of jest aroused his jealousy. They quarrel and separate. Both headstrong, they never meet again. Ten years elapse, and Marion has developed into a cold-hearted woman of society, ever in the vortex of the social swim, until her tender sensibilities become blunted into absolute nonchalance. Henry, meanwhile has fallen into ill health and feels the end of his career is not far distant, so reading in the newspaper of Marion's return from Europe, writes asking her to call that he might see once more the face so dear to him. She is entertaining when the note arrives, so laughs it to scorn, but her company of friends dare her to go, which she does, accompanied by them. What a sight greets her. There in the chair sits Henry, clutching her portrait, dead. Oh, how she longs for the yesterday. Length, 313 feet.

ELOPING WITH AUNTY.—Dad was certainly "a wise old owl," and his subtle scheme would have culminated to his wishes, had Harry been a less daring lover, but "faint heart ne'er won fair lady" and Harry's heart was anything but faint. That Harry and Margie deeply loved each other is most apparent; that Dad had a strong aversion for Harry as a son-in-law is also apparent, and when he finds them in clandestine conference there is something doing. Harry is chased about the room by Dad with a cane, which in a wild sweep at Harry goes through a pier mirror—Oh, the woe of it. This might be considered ominous, and it was for Dad, but it was the omen of good fortune for the lovers. As an extreme measure Dad decides to send Margie to Europe with his sister, —her aunty—to be out of reach of Harry. Bright scheme, you would say. Well Aunty's vanity was the undoing. She insists on a new and elaborate gown, so Dad gives her the money to buy it. Harry learns of this and follows Aunty to the store and buys an exact duplicate of her traveling outfit. Attired in it he visits Margie's home. Upon entering he is almost confronted by Aunty similarly attired. To hide he dodges behind the mirror, and oh horror, the broken glass has been removed. Here is a predicament. Aunty is approaching. Ah! an idea. Harry stands his ground and when Aunty comes to the mirror, she also not knowing it has been removed, he mimics her antics to a nicety, so she imagines him a reflex, and so exits perfectly satisfied with herself. Dad then appears and shoving a roll of bills into masquerading Harry's hand, sends him off with Margie for Europe (?), but instead they go to the minister's. Length, 614 feet.

THE CRICKET ON THE HEARTH.—Beautiful adaptation of Dickens' famous story. There is no novelist that is dearer to the hearts of readers than Charles Dickens. His stories are all so homely, peopled with lovable characters, that the heart at once goes out to them. Most popular among his works is "The Cricket on the Hearth," a story founded on that dear old superstition that the chirping of the cricket was ominous of good luck and woe to the household when it is hushed. The Biograph Company, appreciating the sentiment of this work, has taken special care in making this production evince the true atmospheric tenderness intended by Dickens. The settings are typical and the scenes have the local color, while the characterization is of the quaint old English type. All this is vivified by superb photography. The story is so well known to everyone that it would be useless to dwell at any great length on it, so that a mere outline will be given here. Opening in the home of Caleb Plummer, the old toymaker, we see his son, Edward, departing for the sea. A tender farewell to father and blind sister, Bertha, takes him to the road where he bids adieu to his sweetheart, May Fielding. There is then a lapse of three years and we find honest John Peerybingle the husband of Dot. Mrs. Fielding has gotten into moderate straits and consents to the marriage of Old Tackleton, the grouch, to May. Of course this is repugnant to May whose heart is for Edward. Edward returning stops on the way at the inn where he learns of the approaching nuptials of Tackleton and May. Buying a disguise from a strolling Merry Andrew, he goes in the garb of an old wayfarer on John's cart to see Dot and find out the truth. John, prompted by Tackleton, watches the pair and not recognizing Edward, assumes he is a lover and the first cloud shrouds the little home. Edward upon learning from Dot how inimical the match is to May resolves to carry off May, which he does with the assistance of Dot. They are married in the roadway just as the much perturbed Tackleton appears. Well, John discovers what a fool he has been in doubting Dot, Tackleton realizes what an unpopular grouch he has been and decides to change, while Bertha and Old Caleb are overjoyed at the return of Edward. It goes without saying that the happiest couple in the village are Edward and May who are now Mr. and Mrs. Edward Plummer, if you please. Length, 985 feet.

EDISON MANUFACTURING CO.

BROTHERS IN ARMS.—A military drama. Brothers in friendship though they were, they wooed the same girl, one to suffer the pangs of rejection, the other the smiles of triumph. Yet they remained as loyal friends as before and went to war on the same call to arms in the same volunteer company; the one with smiles in his heart as captain, the other with gloom in his soul as sergeant. Separated by technical rank, still they were "brothers in arms."

On a bloody field Captain Hawley fell wounded while leading his men and through the chaos of shot and shell, Sergeant Carroll helped him back to safety only to fall victim to an exploding shell himself as the nurses were reached.

Amid the horrors of a field hospital they parted and little did either think what changes time had in store for them or under what circumstances they would meet again.

Unwilling to return to his native village because his love for the captain's betrothed still lived, unable to secure permanent or remunerative work because of his crippled condition, Sergeant Carroll became a derelict though still honest, and twenty years later, found sleeping in an unfinished house, was arrested and arraigned for vagrancy.

Captain Hawley returned from the war, wed the girl of his choice and twenty years later found an honored place on the bench.

It was his fate then for the old sergeant to be arraigned before his former captain, yet the latter did not know him until in extenuation of his misfortune, the sergeant told the story of his injury on the field and how it had been received.

Leaving the bench, with tears in his eyes the judge sentenced him to spend the remainder of his day in his own home an honored guest and the same friend of his family that he had been to his captain in the war. Approximate length, 975 feet.

THE CHILD'S PRAYER.—A sturdy fisherman of the New England coast, wresting a living frfom the ocean, content with his daily toil and happy in the possession of a loving wife and child, returns with his catch to find a letter awaiting him from a large fish contractor offering him a contract in place of another fisherman who has failed to live up to his agreement.

He accepts the contract and hastens home with the joyful news. Next morning, bidding wife and child good-by, with renewed energy, and hopeful of increased business and added comforts for wife and child, he sails to sea.

The discredited fisherman, nursing vengeance, further inflames his passion by drinking heavily. He watches his opportunity, makes his way to the beach, comes upon his rival, fells him and sends the unconscious man adrift in a leaking boat.

Insane from drink and jealousy he seeks his rival's home to wreak further vengeance. He comes upon the fisherman's child kneeling in prayer, and listens to the childish pleading for her father's safe return—and asking God to bless all fishermen.

Her appeal touches his better nature and overcome with remorse he rushes away hoping to be in time to undo his murderous work—but the boat is far from land a mere speck in the distance. After heroic efforts he succeeds in reaching the sinking boat, rescues his rival just as the boat goes down.

The fisherman is welcomed by his alarmed and anxious wife. The little one overwhelms him with caresses and assures him that it was her prayers that brought him home safe. From without his late enemy gazes through the cottage window at the happy reunion and departs thankful in having mercifully escaped a felon's act. Approximate length, 660 feet.

PROFESSOR FIX FIXED.—A farcial comedy. Professor Fix was a fixer. A man of distinguished appearance, with whiskerial adornments after the fashion of Napoleon the Third, suave and polished in manner and plausible in speech it was not difficult for him to separate a gullible public from its money by various fraudulent amusement schemes. So easy was the game for the professor that he grew cynical of the public's wisdom and refused to believe that any section of it had sufficient sophistication to tell the difference between a ferry boat and an office building.

He was at the very pinnacle of such a mood when he launched his ventriloquial show at a certain well patronized county fair. He challenged the world with $5,000 to produce his equal in the line he pretended to excel in.

Unfortunately two mischievous boys gained access to the tent and made off with the dummies for the professor's famous act. His mind was fertile, however, and he used live men dressed up as dummies and through them produced the ventriloquial results.

But alas, alackaday and fearful for the professor when his performance was at the very height of his marvels his dummies forgot their parts and began to converse amiably when the professor's back was turned. The audience arose en masse at such a denouement and what happened to the professor, his dummies and his theater is a thing that can be well left to the imagination.

That the entire receipts went to the physician they ultimately reached for dressing the wounds of himself and his men was not the least but undoubtedly the most bitter of the professor's troubles goes without the saying. Approximate length, 335 feet.

GAUMONT.

(George Kleine)

THE BLIND MAN OF JERUSALEM.—A superb historical production. Magnificent scenes, beautiful settings, rich costumes, combined with perfect dramatization.

A rich man, living in a splendid palace, in the city of Jerusalem, with his daughter and many servants, surrounded by every possible luxury, but blind, is healed of his affliction by Christ. Having regained his sight he does not make this known to his household, but quietly observes them for a time and sees how his servants rob him and even his daughter imposes upon him. Discouraged at his findings he goes out upon the highway where he again meets Christ, but this time He is carrying His cross and being led to Calvary. The sight of the suffering Saviour teaches him to forgive his offenders. Approximate length, 648 feet.

THE GLORIES OF SUNSET.—A spectacular series of most gorgeous views of the setting sun. The pictures were taken at Menton, in the southern part of France, and present positively the most beautiful panorama of the sun sinking beyond mountain ranges and casting the first shadows of night over the sea, ever reproduced. The series concludes with a grand view of a silvery sea illuminated by moonlight. Appropriate tints throughout. Approximate length, 285 feet.

THE ACCUSING DOUBLE.—At a gaming table at Monte Carlo, a young man loses his fortune, which is won by an American gentleman. Disconcerted the young man saunters about in front of the casino deploring his ill-luck, when he meets the American strolling along towards the seacoast.

A cheerful conversation is under way when an idea occurs to the young man to regain his losses, and he promptly proceeds to execute it. When he observes that the coast is clear he draws his pistol and with it kills his companion, whereupon he robs him, and then takes the body in a boat out on the high seas where he throws it overboard.

The disappearance of the American is apparent and a search instituted. A renowned detective put upon the case is soon at work in unraveling the mystery. Disguised as the American the detective makes his appearance in public. He is prompt to note the effect this has upon all he meets and before long he is on the trail of the guilty man.

He interrupts an impending engagement and succeeds in securing a confession of guilt.

This subject teems with interest and excitement and will also be appreciated for the photographic quality and detail. Approximate length, 891 feet.

URBAN-ECLIPSE.

(George Kleine)

HOW JONES PAID HIS DEBTS.—With any number of bills to pay and no money for the purpose and no prospects of securing any, Mr. Jones is in sore straits. One collector after another calls and failing to secure the amount due him reclaims the goods sold to Jones. As a result he loses his suit of clothes, hat, shoes, etc., and is obliged to don an evening suit at midday.

After several escapades which enable him to secure an overcoat and a meal for himself and pet dog, he strikes upon a novel idea of clearing his indebtedness at one stroke. He disguises himself and then posts a death notice at the entrance to his home. Collectors calling to make their claims seeing the notice of Jones' death close their accounts. Jones watches the performance in his disguise, chuckles cheerfully at his cleverness and starts life over again with a clean slate. Approximate length, 604 feet.

PANTHER HUNTING ON THE ISLE OF JAVA.—This film gives a perfect idea of the difficulties encountered in a hunt for one of the most subtle and ferocious beasts of prey making its haunts in the jungles, the panther.

The dense forest with its masses of undergrowth are clearly shown; the hunters winding their way along the trail in search of game. They endeavor to beat the animal from his lair and then set their traps to capture him.

Our photographers were fortunate in being present at one of the finest catches of the season and give all details. The entire series is intensely interesting and exciting. Approximate length, 357 feet.

LUBIN MFG. CO.

OFFICER McCUE.—Officer McCue is on duty. He regulates the traffic, helps children across the street and makes himself all around useful.

Suddenly a runaway horse comes towards him, a young lady in the buggy. Officer McCue stops the horse, but is hit by the shaft of the buggy and rendered unconscious. He is brought to the hospital and there visited by the young lady and her father, a banker. Both come to thank him for services rendered.

A few weeks afterwards Officer McCue is on duty again. While patrolling the lonely streets he notices two suspicious characters. He follows them and soon comes to a thieve's den which he raids single-handed.

After due process and conviction of the thieves, the stolen goods are restored to the rightful

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carries. A pearl necklace is returned to the banker's daughter. Officer McCue is introduced as the one responsible for the return of the property. She recognizes the officer and invites him to call.

Officer McCue is promoted to the position of sergeant and as such it is his good luck to again render services to the banker's daughter. On an errand to charity she is held up by thieves and only by the timely arrival of Officer McCue is she saved from harm.

The banker notices the affection which has sprung up between the officer and his daughter, and proud of the hero of so many encounters accepts him as a son-in-law. Length, 695 feet.

MR. INQUISITIVE.—The henpecked husband of Mrs. Inquisitive was chased out of the house for trying to listen to a conversation between herself and two other ladies.

Mr. Inquisitive gets into trouble at the fish market. He butts into everything until a boy fastens a rope on his leg. Now the trouble surely begins.

He butts into everything he meets, but in a way not intended by him. At last he is caught by the chasing crowd and given a good bouncing. Length, 243 feet.

A BRIDE WON BY BRAVERY.—A ranchman out in the wooly West while sitting on his porch receives a letter, as follows:

"Dear Uncle Jack: Brother and I leave New York for Arizona to spend our summer vacation with you. Will arrive Monday, 14th. Please meet us at the station.

"Your loving niece,

Inez."

The uncle sends his buggy to the station where Inez and her brother are received by the cowboys. Joe, one of the cowboys, falls in love with the beautiful girl and shows her all kinds of attention.

While in the woods picking flowers, Inez is surprised by greasers with the intent to rob her. Joe comes up in time to drive the robbers off and in return is rewarded with a sweet kiss. He guides the girl to the Colonel's home, but is rudely driven away by the Colonel who does not wish one of his cowboys to pay attention to his niece. In her room Inez writes the following note to Joe:

"Dear Mr. Joe: I ask your forgiveness for Uncle's rudeness and thank you for your bravery displayed in my behalf. Will see you at the bridge at seven.

Inez."

The seventh hour sees the couple together at the bridge. The evening being cool, the cowboy takes his kerchief and fastens it around Inez's neck. After a walk Inez returns to her uncle's home. She forgets all about the kerchief. The uncle recognizes the same and is furious about his niece's disobedience. He tells her to prepare to go home and sends a note of discharge to Joe.

While Inez is getting ready for her departure a greaser looks through the wondow and, noticing all the presents the Colonel gives the young lady, decides to hold her up and rob her.

The time has come for the departure. Uncle, nephew and niece enter the buggy to drive to the station. Four of the greasers have taken to the woods and hold up the party. They bag the girl and bind her brother and the Colonel to the trees. Happily Joe comes this way. He frees the Colonel and at once mounts a horse to give the alarm. In a moment the cowboys are in pursuit. They track the greasers at their hiding place, a fierce struggle ensues, the greasers are overpowered, roped and led away to be strung to the next tree. The girl is returned to her uncle, who does no longer object to the marriage of the two young people whom destiny brought together. Length, 835 feet.

PATHE FRERES.

THE BONDSMAN'S FATE.—The darkies are laboring in the cotton field and one of the old women stops work for a while to amuse her little child who is in a playful mood. The planter comes along and remonstrates with the woman for her idleness, whereupon the latter's husband interferes and for his insolence receives a severe flogging from the master. Vowing vengeance, the enraged darkie follows the cruel planter to his dwelling and as the latter's wife comes out to greet him she is struck with a bullet which was aimed at her husband. The assassin then takes to the woods, but soon a posse, lead by the planter, are on the trail of the fugutive, who leads his pursuers a long and tedious chase. He is finally cornered but determined to fight until the end, he whips out a knife and wounds one of his pursuers and tries to escape again, but this time they have him surrounded and he is compelled to surrender and pay the penalty of his crime. He is led to a nearby tree, where, in the presence of his wife and little child, he is strung up and left hanging to one of the branches. Length, 367 feet.

CURED BY GYMNASTICS.—An old woman, who is continually complaining of feeling ill, becomes a terrible bore to her daughter and son-in-law, with whom she lives, and in order to get a little piece of mind they summon a doctor to administer to the whining old invalid. The physician being somewhat strenuous in his ideas of administering to his patients recommends a course of gymnastics to be administered in doses of twenty hours' duration every day, and the old woman, feeling that it will benefit her takes to the idea immediately.

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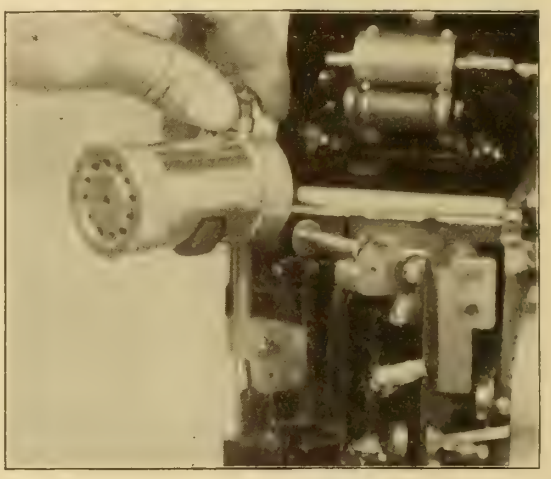

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The young couple take her in charge and proceed to follow out the doctor's instructions and the subsequent incidents which take place are extremely funny, for the old invalid enters into the spirit with a will.

Her first stunt is a trip on a bicycle, during which she gets a few good falls, but this does not shatter her nerve for immediately after returning, she has a turn at punching the bag; then a very funny fencing lesson, after which she goes out to a club where she is matched to wrestle with a professional, and comes out victor in this very amusing contest. The young people then take her for a horseback ride, but somewhere on the journey she gets tangled in the branches of a tree, and the horse returns home without her, but the game old athlete soon comes straggling along and is ready for another turn. They next go to an athletic club, where she challenges the winner in a boxing contest, but she is not so fortunate in this altercation, for she is presented with two pretty black eyes.

Finally they rig up a pulling machine and so strenuously does she use this device that she pulls down the partition between the two apartments letting in her enraged neighbors, who would have made short work of her had she not been in such splendid condition, due to her training. As it is, she stands her ground and soon puts them to rout. Length, 564 feet.

PROFITABLE MARRIAGE.—Here we see a young man about town who has a most disagreeable task beofre him and that is to ask his stingy old uncle for financial assistance. The old man, after hearing what his sporty nephew has to say, refuses absolutely to give him any cash, but promises the young man if he will marry a nice young girl, to let him have twenty-five thousand dollars as a wedding gift. This proposition meets with the approval of the young sport, but he is at a loss to know which young woman among his acquaintances to choose for a life partner, so hastens to a matrimonial bureau, where he selects a dashing vivacious young damsel as his future wife. The jolly pair start out to have the ceremony performed and while going down the street they secure the service of some tradesmen, who volunteer to act as their witnesses. The whole party crowd into a cab and proceed to the Justice of the Peace, where the knot is tied, after which the young man treats his guests to a square meal in honor of the great occasion.

Going then to the home of his uncle he presents his blushing bride, who wins the old man's heart at once by her affectionate ways and he signs the wedding check, after which the happy young couple start on their way to enjoy the bliss of married life.

The last picture shows the home of the couple one year later, where great excitement reigns, for a great father holding three kicking little the happy father holding three kicking little cherubs in his arms while he listens to his delighted old uncle's words of congratulation. Length, 502 feet.

AN OBLIGING FRIEND.—A young man who is in love with a pretty maiden and hopes to be successful in winning her affections, meets with a chilly rebuff from her exacting parents when he approaches them with the proposition that he would like to make their daughter his happy bride. Determined to win her at any cost he goes to call on a friend, who is a hypnotist, and after explaining the situation, the latter consents to help him out of the difficulty. The young lover receives an invitation to attend a reception at his lady love's home, so takes the hypnotist with him, whom he introduces to the large assemblage. Upon hearing of his wonderful talents the people all become curious and request him to give a demonstration of his powers, which he gladly consents to do. He gets busy and hypnotizes everyone in the room except his pal and the young woman, the latter availing herself of the opportunity, hurries away with the hypnotist while her admirer remains amusing himself at the expense of the hypnotized crowd, who are going through all sorts of droll performances. When the hypnotist gets outside he sends in a note to his friend telling him that he has fallen in love with the lady, and has decided to elope with her himself, so he hastens away to have the marriage performed while his unsuspecting pal waits for the spell to lift from the other guests until he takes them into his confidence to seek consolation for the terrible wrong done him by his obliging friend. Length, 489 feet.

MISS FAUST.—This beautifully colored film is a very amusing satire on the story of Faust and must be seen in order to be appreciated, as the many funny incidents which occur are difficult to describe. The whole story is burlesqued by competent artists in such a clever manner that the absurdity of some of the situations is vastly amusing.

In the first picture Miss Faust is seen bemoaning the fact that she is no longer young and beautiful, when all at once a happy thought comes to her and she decides to call up the infernal regions and inform old Satan that she will sell him her soul if he will only gratify her wish to possess youth and beauty again. The jolly old creature takes her seriously and pays a visit to her home where the bargain is completed. We next see her transformed into a beautiful young girl gazing on a vision of her future lover, a dashing young fellow riding a bicycle. This is only a vision, however, which Satan has called up, but which had so fascinated Miss Faust that she starts out immediately to find the reality. Her love affair is an extremely eventful one garnished with auto rides with a good guardian angel as chauffeur. Her trials as well as joys are many, but her greatest annoyer is old Satan, who is continually reminding her of the bargain she made with him. Good eventually overcomes evil, however, and we see Miss Faust entering paradise with her lover, where the angels give her a hearty welcome and all bids fair for her eternal happiness, while old Satan, angry and disgusted, returns to his home in the warmer regions. Length, 623 feet.

ALPHONSE GETS IN WRONG.—Alphonse attains that state of inebriation where he becomes oblivious of all that is transpiring around him and as a result lies down on a pile of dirt near an excavation where the fellow who is digging throws up the dirt, which nearly covers Alphonse up. A woman and little girl who are passing discover the sleeping man and give an alarm. The people flock to the spot and there find Alphonse enjoying his blissful slumbers, but all hesitate to approach him, for they are under the impression that a great crime has been committed and the whole populace is called out to lend their aid to the doomed man. He finally wakes up and makes his escape, leaving the curious crowd to think over the strange proceedings.

He then rushes down the street and thinking himself out of the reach of his enemies, falls asleep near a clothing store. Soon the crowd comes upon him and, realizing his condition, they play all sorts of jokes on him, but when he awakens this time he is in a very animated condition and he sets them all a very lively pace in trying to escape his wrath. Length, 341 feet.

A VISIT TO THE LONDON ZOOLOGICAL GARDENS.—This picture is extremely interesting and educational and is bound to be a great success among people living in remote parts who are not fortunate in being able to visit a zoo of such magnitude. This is one of the largest and best equipped zoos in the world and has a great collection of rare birds and animals, which are shown at close range in this picture. It is amusing to watch the antics of the Polar bears playing a game of water polo, then going through the other compartments we see some fine species of zebras, giraffes and all sorts of animals, birds and reptiles too numerous to mention. Length, 584 feet.

BOTTLED UP.—A clever chemist concocts a fluid which, when poured upon an object immediately liquifies it. He starts out and through his using the wonderful fluid at the proper moment, he makes himself extremely useful in a very droll manner. Going along the street he witnesses a hold-up in which a thug attacks an old tradesman and steals his money. The latter gives chase, but the thief gets away and at an isolated spot he sits down to count over his spoils. The old chemist comes along and pours some of the contents of the bottle on him and immediately the fellow melts and becomes a fluid, which the chemist sops up and puts into a bottle. Next he meets the victim and melts him also, pouring him into another bottle. Going down the street he sprinkles some on a policeman and the usual transformation takes place and he, too, is bottled up. Feeling that he has now enough material for his first experiment the professor returns to his laboratory and there he pours the contents of the different bottles into a large caldron, and by adding another ingredient he is successful in transforming the different people to their normal condition. In the same tight quarters the thief finds himself face to face with his accuser and a representative of the law, the latter makes quick work of smashing his way to liberty and the last we see of the party they are on the way to the police station to settle up matters. Length, 371 feet.

SELIG POLYSCOPE CO.

A WARTIME SWEETHEART.—The opening scene occurs in Frederickstown, Md., at the home of Judge Danton. The Judge's pretty daughter is gathering fresh buds to decorate the parlors when a group of excited neighbors enter, newspapers in hand—the war so long dreaded had come, the first shot had been fired at Fort Sumpter, and the nation is in a turmoil. Laura has half a dozen admirers in her native town, among whom none are more persistent in their attentions than a violent tempered man of middle age—Gaston Jamison. Laura fears his nature, but because of his wealth and family, his suit is looked upon with favor by her father.

Young Frank Colfax is Laura's choice, and as the war news breaks in upon their quiet home the two men in question arrive to press their claim, for both are determined to enlist in the Union Army. A stormy scene follows, in which Laura declares her preference for Colfax, and the chagrined Jamison departs vowing vengeance. An opportunity soon offers, for he is appointed Colonel of Volunteers by his townsmen, and our next scene shows the interior of the Maryland Club. We find the new Colonel enlisting men for the Union side. Colfax enters and offers his services as a private soldier in the Colonel's regiment, and it is plain to be seen that his elderly rival enjoys the prospect of a private in the ranks, eh? "I'll make him regret the day he won her love," is Jamison's mental comment as Colfax signs his enlistment papers, thus placing himself at the beck and call of a man whose hatred he has incurred and the bitterness of which he has yet to learn. The bitter indignities Frank suffers, until, by sheer bravery, he elevates himself to the rank of officer, are innumerable.

May, 1863—Battlefield near Frederickstown, Md. Hooker and Jackson, in battle array, are facing each other, each eagerly watching, waiting and fencing for strategic advantage—a scene that will make the heart of every patriotic American beat with exultation. Jamison sees an opportunity to rid himself of his rival. A Confederate battery, placed on the brow of a hill has, for several hours, been shelling the right wing of the Union position, when Frank Colfax receives on order from his Colonel, "Dismount your men and charge that battery. Silence it if you lose every man in your command," it reads. Frank is staggered by the order, for its purport dawns upon him—"The coward means to send me to my death—and my men, why does he doom them?"

The movement is executed and the entire action faithfully presented in this wonderful reproduction of actual war happening. Then comes a scene at the Colonel's field quarters—instead of dooming his rival to death, as he expected, the boy is the hero of the hour, complimented and lionized by every officer in the army corps. "I'll succeed yet," soliloquizes the Colonel. "I'll implicate the girl he loves, goad him into striking me, get him imprisoned for the offense."

A letter, forwarded by courier to Laura, has led the poor girl to believe Frank is to be shot at sunrise, and she has come through the lines to bid her soldier lover farewell. The meeting takes place in an old church, now used by the Federals for a prison, and Laura goes on her knees to the Colonel to plead for her lover's life. Poor Frank, bound to the stairs, is forced to witness her humiliation, as well as suffer the indignity of seeing the cowardly Colonel attempt to force his drunken embraces on the woman he loves. But Laura is well able to protect herself, as the sequel proves, for she seizes a bayonet from a table and the Colonel finds himself hors de combat and his rival freed. All the fury of the girl's nature has been aroused, and in the scenes that follow she proves herself "A Wartime Sweetheart," for through her quick wit, she not only escapes from the maddened officer herself, but takes her lover with her through the lines—a hurried marriage service—then, after weeks of peril, the couple find themselves on the great American frontier, where the sturdy spirit of their forefathers enables them to carve out a future.

VITAGRAPH COMPANY.

THE EMPTY SLEEVE; Or, Memories of By-Gone Days.—A former Union officer, now an old G. A. R. Veteran, and his wife are observed in a romantic spot by the roadside. Despite their advanced years they are still sweethearts and are visiting an old trysting place of their youth. A commotion down the street claims their attention, and while looking in that direction the elderly couple are transformed into a young pair as they appeared in 1861, he wearing a United States officer's uniform, she dressed in costume of that period. From the direction in which the lady is pointing a company of Union soldiers approach, while from the opposite direction come their mothers, wives, daughters and sweethearts. After a brief farewell between the soldiers and their loved ones, our hero takes command and they march off. We next find the officer pictured in command of a Union outpost; on the brow of a distant hill a rebel battery is firing upon them. The General rides up, takes in the situation and calls for volunteers to silence the Confederate battery. Our hero, with others, answers the call, charges up the hill and captures the battery. After the engagement, among the dead and wounded is our officer, who has lost an arm. He is taken to a hospital, and under careful attention of a young nurse soon regains his strength, is honorably discharged and sent home, the nurse accompanying him. He is warmly welcomed to the old home by his mother and father and the nurse shortly afterward becomes his wife. The vision disappears, the old couple stroll on, meeting a company of veterans. Our hero takes command and all proceed to the grandstand, where the commander makes a Decoration Day speech. As a fitting climax we see a Union and Confederate soldier clasping hands. Length, 590 feet.

HE COULDN'T DANCE, BUT HE LEARNED.—Mr. Wallflower, attending a ball, is seen leaning against the side of the building acting very bored. He cannot dance, watches the others and, endeavoring to get out of their way, is upset several times. The host introduces him to several ladies and to them he explains his inability to dance. The dancers turn away laughing and as festivities are resumed the host introduces him to a young lady who insists that he make an attempt. He tries, ending up by knocking over the punch bowl and table. He rushes madly from the house, reaches home and sits down disgusted with himself and lights his pipe. Suddenly in the paper this article meets his gaze: "Why be a wallflower? Professor Miracle teaches dancing in one lesson. Special hypnotic method." He at once decides to become an adept and starts for the professor's. The latter enters as Wallflower enters and explains his mission. The professor hypnotizes him, Wallflower leaves and outside tries some intricate buck steps and is elated over his proficiency. He

dances down the street and around the corner, where he runs into an old man. The old gent watches for a moment, then begins dancing himself. Further along they come upon an old maid. Wallflower abandons the old man and commences dancing with her. In front of a cigar store they are doing their steps when the Indian image standing in front gets the fever and starts. A stuffed bear standing before a fur store also gets under the spell and dances with the Indian. A policeman, who endeavors to stop the proceedings, gets the habit and joins the merry throng. They all dance along until they come to a restaurant and, entering, the customers get the habit and before long the place is a total wreck.

Back to Wallflower's apartments. He is seen to tip his chair backwards, his pipe drops from his mouth, he picks it up, draws furiously on it, but finds no fire. He then sits in the chair with an attitude of despair, realizing that he has had a pipe dream. Length, 400 feet.

CIGARETTE MAKING; From Plantation to Consumer.—This interesting industrial film deals with the making of the cigarette, opening with a scene on a Turkish tobacco plantation, then a trip through the Hassan factory of the American Tobacco Company, in which we have brought before us the different processes through which the tobacco goes before it reaches the smoker; blending and steaming, softening, cutting, drying, cooling, dressing; also the wonderful automatic cigarette making machines, preparing of the cork tips, and cork-tipping the cigarettes, box making machine, machine packing, stamping, etc. Length, 625 feet.

OLD SWEETHEARTS OF MINE; A Fantasy in Smoke.—A young man enters his cozy library, sits in an easy chair before the fireplace, takes a cigarette from the table and, dozing off, dreams of his sweethearts of former days. He sees in turn his summer girl, a small brunette, accompanying him to the tennis court; then at a fancy ball another girl, blonde and tall. They are sitting under the palms in the conservatory, where he proposes and is refused. In the next scene he is waiting in the woods to keep an appointment with a plump little country girl. They meet and engage in a pretty love scene. Next he makes love to a bathing girl; then his dream changes and, by way of diversion, the cigarettes on the table hop from the box and execute all manner of funny stunts. The young fellow awakes with a start, looks about the room, realizes it was all a dream, lights another cigarette and dozes off once more. A lady enters the room, tiptoes over, kisses him on the forehead and, as he awakens, puts her hands over his eyes. He feels for the wedding ring, guesses who it is and fondly embraces his wife. Length, 355 feet.

INDEPENDENT FILMS.

GREAT NORTHERN FILM CO.

THE FARMER'S GRANDSON.—Inspector Brown at the estate—is a wicked and brutal person, who is always quarreling with the workmen; but at the same time he is sly enough to ingratiate himself by sly words with the Squire's daughter Elsie, so much so that she, as the inspector one day is turned out on account of his brutality, follows him, giving up her beautiful home and her old father on his behalf.

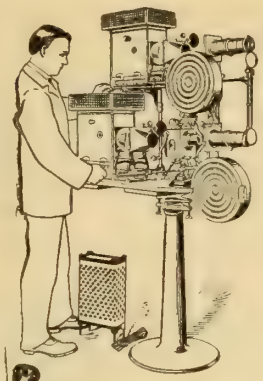
A year later we see her in a poor looking room in a big city. Brown is now just as brutal to Elsie as he was before to the workmen; he is not even ashamed of forcing her to give up the last of her savings, although she is ill, having just been confined with a child. This money he spends on bad women.

Twelve years have passed. Brown has long since left Elsie, who is obliged to support herself and her boy, Charles, by sewing. Charles now does not want to be an encumbrance to his mother any longer, and we see him leaving the little home to go out in the country to look for a situation.

Accidentally he comes to his grandfather's estate; he is engaged and soon becomes the favorite of the old Squire.

One day Charles is taken ill, and the Squire takes him to his own room and puts him to bed there. One night Brown who is now a drunken and disreputable individual, sneaks into the place with the intention to murder the Squire. Charles hears a noise, looks out of the window and is at once equal to the occasion. Instead of giving the alarm to the Squire, he snatches a revolver, which is always lying on a small table beside the bed and lies down again quietly, as if asleep. As Brown, a few moments later, bends over the old gentleman's bed with the knife in his hand, Charles fires the revolver and the rascal falls to the floor severely wounded.

Charles gets permission for his mother to come and see him, and to this effect he writes a letter home. As Elsie receives the letter and sees the well known address she believes her father has forgiven her, and hurries joyfully back to her old home. But the meeting between father and daughter does not turn out as expected; the old gentleman does not want to have anything to do with his daughter, but as his little rescuer puts father's and daughter's hands in each other, he cannot resist any longer, he forgives her and is now happy to have his two dear ones near him.



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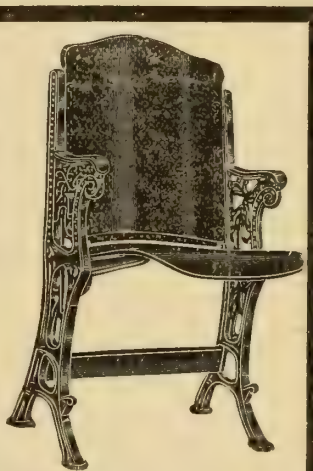

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THE BEGGARMAID.—Maggie meets Dr. Holmes as she stands begging on the bridge trying to get a little money to buy medicine for her sick mother. The doctor defends her against some young fellows, who are making fun of her, asks her about her circumstances and sees her home, but her sick mother has already expired.

Maggie becomes housekeeper to the doctor, and after having managed his home for some months in a capable and quiet way, she accepts his offer of marriage out of gratitude and becomes his wife.

Maggie soon learns that love and gratitude are two quite different emotions, and as one of the doctor's friends is making love to her, she gives way to her feelings and runs away with him, leaving her good husband and her beautiful home.

Accidentally she discovers that she has trusted a very unprincipled person. They quarrel, and Maggie stands once more poor and alone in the street.

She now goes through all the phases of a miserable and disconsolate woman, she has even to beg for bread in the streets as before. One day she meets her husband. They look at each other for a moment but as he passes on she rushes away to throw herself in the river. At the last moment Dr. Holmes succeeds in rescuing her, and the unhappy woman is taken unconscious to her old home.

When Maggie opens her eyes in the old surroundings the remembrance of old happy days comes back to her; her first thought is to run away from those who know of her disgrace, but at the same moment the doctor stands before her. She sinks down under his kind and earnest gaze, hardly daring to touch his hand. The high-minded man struggles with himself for a moment, but as he sees that the poor woman's remorse is real, he lifts her up and puts his arm round her, the poor storm-tossed woman has again found a haven.

CENTAUR FILM COMPANY.

SCRAPPY BILL.—Bill was a born fighter. We first see him pitching pennies and doing up a larger boy who tries to cheat him. A stout woman interferes, and Bill puts her out of commission with one swift punch. A funny and fat German now takes a hand, and Bill doubles him up with a punch in the "bread basket." The German and woman chase Bill, who upsets old Deacon Jones; then he bowls over an Irish laborer who is just about to enjoy a can of beer. The Irishman pitches into the German, and there is a battle royal between the two men, the fat woman mixing up in the fray. Bill leads his pursuers until he is almost winded. A corner grocery is making a special sale of lard. Bill spreads the lard over the sidewalk. The German, the Irishman, the woman, a drunk and the Deacon strike the lard and the sidewalk. An excruciatingly funny mix-up follows, during which Bill escapes.

We next see Bill, grown to manhood, at a prize fight. The champion knocks out a professional fighter, then a funny coon fighter. Bill now steps into the ring. After a big, hot fight, Bill knocks the champion out.

Bill is next seen in a saloon taking a drink. A comedy bum "touches" Bill for a drink. The bum creates havoc at the lunch counter and is knocked out by the bouncer. Bill protests, and shows his sympathy for the bum by knocking out the bouncer. The bartender gets gay with a club, and Bill pulls him over the bar and lams him. A cop comes in and Bill is compelled to clean out the place. The cop gets two other policemen to help him. The three are too much for even Bill and after a tussle they land him behind the bars. But no ordinary jail can hold Scrappy Bill. With a few good punches he knocks a hole through the brick wall and escapes.

A black bear has escaped from a circus and attacks Bill's best girl. Bill to the rescue. He knocks the bear out in one round.

Bill gets married and he now finds that he has met his conqueror. Coming home to supper, he finds fault with his wife's cooking. Here follows a serious comedy scene that, we feel sure, has never been equalled in a motion picture. Wifie smashes a hot pudding over Bill's head, and then fires all the crockery and everything in the room at Bill. Bill sees that he is overmatched, and on his knees begs Wifie to let up and forgive him, which she does.

This picture is a picture for men, women and children. The action is fast and funny. The acting is superb, the fighters being all real professional knights of the prize ring.

EMPIRE FILM EXCHANGE.

WHY FATHER LEARNED TO RIDE (Hepworth).—The trials and tribulations of lovers who fail to obtain the parental consent to their match have furnished meat for many a comedy, but in this film there are many new ideas demonstrated. The girl appears coming through the home gate with her father. The lover appears and an elopement is secretly arranged before the old man knows what is going on behind his back. The next scene shows the lover arriving on a bicycle and gives a view of the girl appearing at an upper window of her home, as Juliet. The lover procures a ladder and the girl comes down, but at this moment the father appears. The lovers depart leaving behind the bicycle, and the father endeavors to utilize the machine in tracking them. He starts off after the fleeing pair, after making his descent from the upper window of his home in a most laughable fashion. During the chase many mishaps befall the old man. He stops at one place to have a drink of water and a mischievous boy ties the wheels of the bicycle to a fence, so that when the old man starts off again he is "spilled." The lovers are then shown entering a pasture where many cows are grazing. The father appears on the wheel, but the intended son-in-law is too quick for him and shuts the pasture gate just in time to afford the old man another upset. Finally the father gets into the pasture but several unruly cows give him a splendid chase. The lovers are next seen crossing a narrow foot bridge over a stream. The father on wheel endeavors to follow them but falls into the water. The lover rescues him and the pair are forgiven. Length, 375 feet.

COPENHAGEN ZOOLOGICAL GARDENS (Paul).—Nothing is more interesting to the average audience than animal life, and here almost every animal known to man is shown in its quarters in the famous Zoo of Copenhagen. The keepers evidence a bravery in petting and playing with these wild beasts that is little suspected even by those accustomed to seeing "animal acts" on the vaudeville stage or at the circus. The feeding of the hippopotamus by hand, as well as the interest shown in the seals by their keeper are well worth the time and attention devoted to them in this series of views. Nearly the entire range of cages and enclosures has been carefully photographed by the makers of this film and it should prove a worthy addition to any picture programme. Length, 495 feet.

YOU SHALL PAY FOR IT (Itala).——Two chums are seen sitting upon a bench in a public park. A bad boy smashes their hats and each man blames the prank upon the other and vows vengeance. In attempting to eke out their revenge, a third party is always the sufferer in a comic way. The chums then decide to meet upon "the field of honor" and to prepare for their sword crossing each one visits a separate wine shop and consumes considerable of the best liquor in the house. They meet, but by now they have become too intoxicated to know the difference between a cane and a sword. The attempt at sword fighting with canes is ludicrous and, at last, seeing the futility of further fighting they join arms and go into a nearby cafe to drink a toast to one another's health. The scenes in which the men are shown intoxicated are funny and cannot leave an impression of repugnance in the minds of an audience. Length, 410 feet.

S. PHO (Pineschi).—The story of Sapho is laid in the Grecianera and Sapho is depicted as a wealthy woman of that period who has a host of admirers and a still greater host of maid servants who worship her. She is first seen playing the instrument which was most popular in her day—the lyre—in her sumptuous apartments, surrounded by her maids. She receives a bunch of posies from an ardent admirer, but when he enters upon the scene she rejects him. She leaves her home and wanders through the beautiful country about the place, singing an extemporaneous song, as she plays upon her lyre. She finally wanders to the sea coast and watches a party of fishermen as they land in their small boat. She falls in love with one of their number, but finds, to her utter dismay, that he prefers a sweetheart among the common people of his country. She is disconsolate, and all that her doting maids can do to cheer her is of no avail. The film finally ends in her suicide upon the rocky coast. The manufacturers believe this to be one of their strongest films and one that should prove popular among those exhibitors desiring the best in film production. Length, 574 feet.

A CLEVER DETECTIVE (Ambrosio).—An example of canine intelligence which is little demonstrated in this fashion in America, but which is well known and well depended upon in Europe, not only by the Monks of the Alps, but by some of the leading police departments of the continent, in many of which a full squad of dogs are regularly engaged and are placed upon the pay rolls as assistants to the detective and police forces. The first scene shows a number of friends in a business conversation at an al fresco cafe. A thief overhears their talk and learns that one of their number carries some valuable papers. The thief follows this man as he leaves his friends and, in a lonely place, waylays him and escapes with the papers. A dog appears and discovering his master's condition starts off for home to notify others. He is seen running through the fields, over hills and through the city streets, and finally arrives home, where he arouses the family and servants. He then leads the way back to the victim of the assault, who is carried home. The next scene is placed some time later. The victim is seen with his arm in a sling, talking to a friend on a busy city street. The dog is lying peacefully at his heels. The thief passes by, in the crowd. The dog scents him and follows him to his home, then returns to his master and urges his master to go back with him. The master goes, and there, finding the thief, has him arrested. Length, 460 feet.

STRATAGEM REWARDED (Wrench).—A beach scene. Two men are rivals for a summer girl. She flirts with the one man and decides to go bathing with the second. But the disappointed lover follows the pair to the bathing wagon—a sort of bath house on wheels which is not familiar in this country, but which is in much favor abroad—and he watches them as the man goes into one half of the wagon which bears the number 12, while the woman goes into the other half, which bears the number 13. Soon the pair appear in their bathing suits and are later seen disporting themselves in the sea. Then the woman comes from the water and enters her correct apartment in the bath wagon, which is number 13. The rival lover appears and changes the numbers on the doors, and when the lover arrives he endeavors to enter apartment 13, which under the change of numbers is now number 12. He is immediately ejected and the police are called. He leads them a merry chase down the beach, and when the woman finally appears, robed for the street, the rival who has played the trick greets the summer girl and receives her approbation. The film is clean comedy and should find much favor. Length, 265 feet.

LONGING FOR GOLD (Lux).—The story of a domestic play which is all too frequent in everyday life. Two poverty stricken lovers are shown in the home of the father of the girl. The father disapproves the match as he desires his daughter should marry a man of wealth. The lovers accept this decree as best they might, and the man starts off to a foreign country determining to amass a fortune and return to claim his sweetheart's hand. A sad parting scene is shown at the dock of the departing steamer. The lover goes away. The sweetheart and her father return to their lonesome home.

The lover is next shown in a mining camp where he, among a crowd of men, is digging for gold. One man of the party owns the claim. He leaves the men and starts for his cabin, but is waylaid by a crowd of outlaws who would kill him and are about to steal his deeds from him when they are killed by the hero of the story. The hero then carries the man, but is too late to save his life as the man is mortally wounded. As he draws his dying breath he makes his young benefactor the owner of all his mining property. At that time the claim was not supposed to be valuable but in the next scene an immense vein of gold has been located and the young man becomes very rich. His head is turned by his wealth. He goes to Paris and taking a fine residence, entertains lavishly. Suddenly, as he is making love to one woman of the gay party an apparition of his old sweetheart appears and he is thus reminded of his vow to marry her. A scene is then given of his sweetheart in her home. Her father dies and she, broken hearted and penniless, is driven out of the home. She seeks the house of her old sweetheart and falls fainting upon his steps. She is carried into the mansion where the guests make fun of her. They are driven out by her old lover, who, asking forgiveness, is granted it. Length, 689 feet.

OUR BANANA SUPPLY (Warwick).—The scenes of this remarkable picture were taken in the Central America State of Costa Rica, which is famous as the world's supply house of the succulent banana. The first scene shown is that of a number of negroes cutting "suckers" from tall banana trees, which are to be planted to create a new crop. Next is shown the dexterous manner in which two natives, with their peculiar knives in each hand, can wade through and cut down the undergrowth in a banana plantation. Next a scene is given showing how bananas are cut from the trees. Then they are loaded upon tram cars and are inspected by the superintendent of the plantation. The "dinky" engine used to draw these loaded tram cars through the picturesque palm-grown country known as Costa Rica will be a revelation to the average man of civilization who knows nothing but the big locomotive of modern times. The trip from the plantation to the point where the bananas are loaded upon freight cars to be carried to the boats for shipment is decidedly interesting, laid out as it is, through thickly grown forests of tall palms and tropical foliage. How bananas are loaded upon the steamers is another interesting view of this comparatively unknown industry. A scene is then given of one of the largest cities of civilization showing how great the demand is for this Central American fruit. Length 463 feet.

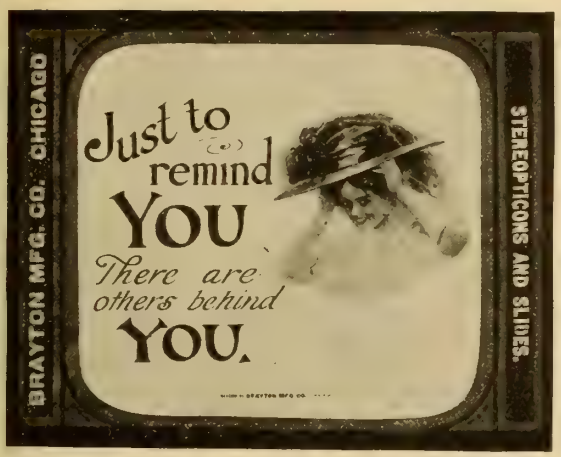
INDEPENDENT FILMS.

The following firms are released this week by the Empire Film Company, 150 East 14th street, corner Third avenue, New York:

Copenhagen Zoo (Paul)	595 ft.
Present for Her Husband (Hepworth)	300 ft.
Longing for Gold (Lux)	689 ft.
Stratagem Rewarded (Wrench)	265 ft.
In Sardinia (Itala)	804 ft.
River Panorama (Hepworth)	225 ft.
Temptation of John Gray (Centaur)	930 ft.
Perilous Expedition (Eclair)	646 ft.
Favorite Doll (Clarendon)	240 ft.
Clever Detectives (Ambrosio)	460 ft.
You Shall Pay for It (Itala)	410 ft.
Lazy Jim's Luck (Warwick)	485 ft.
Boys' Holiday (Walturdaw)	395 ft.
Why Father Learned to Ride (Hepworth)	375 ft.
Sapho (Pineschi)	574 ft.
Neurasthenique (Eclair)	443 ft.
Scenes in Ceylon (Hepworth)	400 ft.
Banana Supply (Warwick)	463 ft.
In Quest of Health (Walturdaw)	475 ft.
Disinherited Son's Loyalty (Bison)	850 ft.
Farmer's Grandson (Gr. Northern)	580 ft.
Landscapes in Stockholm, Sweden (Great Northern)	298 ft.
Unprofitable Experiment (Film Import)	372 ft.
Tom's Misfit (Film Import)	538 ft.

INDEPENDENT

We Rent NEW Films.
Write for OUR SPECIAL PRICES
All the Feature Productions in Stock for Shipment.
CINCINNATI FILM EXCHANGE,
234 West Fifth Street. CINCINNATI, O.



50c This Slide Artistically Colored 50c

Prize $5.00 Prize

We offer ten (10) beautiful colored "BYAYTON" announcement slides, or five (5) special "BRAYTON" advertising slides for the best brief words or verse to take the place of the words in this slide which has never been equalled. **Verse or words must be in by June 10th, 1909**

The Higher Standard of Slides is the Lesson We Have Taught

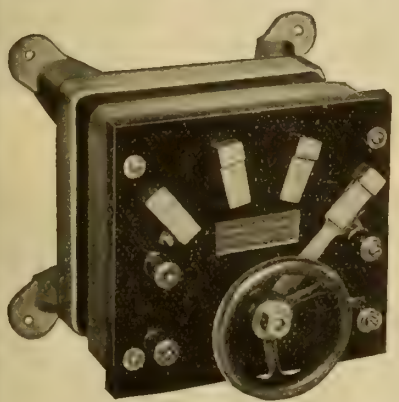
BRAYTON MANUFACTURING CO.

ESTABLISHED 1892

122 East Randolph Street, Chicago, Ill

Makers of the Best Slides Camera and Brush Will Produce

Economy Lamp Regulators



Saves from 60 to 75 per cent. on current consumed.

Adjustable 90 to 125 volts. Made also for 200 to 250 volts Weight, 80 pounds, boxed. Operator can increase or decrease light during show. This cannot be done with any other machine. Write for full information and prices.

For Alternating Current Only

ELECTRIC APPLIANCE CO.

Chicago San Francisco Dallas New Orleans

"FABIUS HENRION" CARBONS

ABSOLUTELY NOISELESS ON ALTERNATING CURRENT

Write for Samples and Full Information

THE EDWARD E. CARY CO., Inc. SOLE IMPORTERS
59-61 PARK PLACE, NEW YORK CITY

Advertisers Please Note. All copy must be in hand by Wednesday for insertion in the issue of that week.

INDEPENDENT FILM

American Talent American Scenery American Productions Absolutely

One Reel a Week—REGULAR RELEASE DAY, FRIDAY

Do not fail to see our all American films. Remember we are by no means amateurs in the business, having secured the best talent to pose for our pictures. Photography of quality, scenery unexcelled, using modern facilities which enable us to produce pictures of durability, steadiness and high class workmanship. All our film is tinted and toned throughout.

First Release, Friday, May 21st—DISINHERITED SON'S LOYALTY

DISINHERITED SON'S LOYALTY.—Jack .and Tom the two sons of a retired merchant. Tom induces the old man to disown Jack through false statement of his character, thereby securing the signature of his father to paper, turning over his entire wealth and property to him. His father now has nothing and lives with him, and when Tom is married the poor old dad is always in the way, and is turned out by Tom, and is about to be sent to the Poor House, when through a messenger his son Jack is informed of the action, and is in time to save his father, whom he finds praying at his wife's grave. Jack who has prospered after 5 years, and is now the owner of a saw mill, takes the old man in an automobile to his own home, where he is cared for and loved during his remaining years. **APPROXIMATE** length, 887 feet.

Second Release, Friday May 28th—ROMANCE OF A FISHERMAID

ROMANCE OF A FISHERMAID.—Grace, the daughter of Captain Miles, is loved by Weed. Jenning, a pretended friend and wealthy City chap is also in love with Grace, lures her to a lonely hut, attacks her, and to save her honor she fights Jennings and escapes through a window, breaking the glass with a chair. Jennings swears vegeance on both she and Weed. He meets Weed, draws Weed's own knife and tries to kill him, and places the knife in the possession of another. Later is shown where Jennings is taken into the custody of the police and proven the guilty party. Weed then wins the girl.

This picture shows scenery of the arrival of a merry fishing party on a sail boat anchoring at the landing, and entering Captain Miles' house.

We might add that this is one of the best pictures of its kind ever shown. **APPROXIMATE length, 789 feet.**

Third Release, Friday, June 4th—"DAVY" CROCKETT IN HEARTS UNITED

DAVY CROCKETT—IN HEARTS UNITED.—"Davy" Crockett, whose motto was "Be Sure You're Right, Then Go Ahead." Story opens with Davy's home. Next we see Blake and Anna, who arrive to have saddle girth mended. Davy a backwoods man mends girth, while the young lady reads a poem of young Lochinvar to him. They fall in love with each other. Later Davy's see storm arising, and follows them. They are about to be lost in the storm, when Davy rescues them from the wolves, after finding them exhausted.

Later is shown where Anna is about to be married on the lawn of her Father's house to Blake, whom she now hates, when Davy rides in, grabs Anna, pulls her on the horse and rides away to a Country parson's house, marries Anna, takes her home to his own Cabin, and says, "Mother, I have brought you a Daughter. **APPROXIMATE** length, 836 feet.

TO EXCHANGES:

Send us your standing order at once. Local Exchanges can see our film at our office. All shipments will be made subjeet to examination and shown on screen. Thanking you in advance, we remain,

Yours truly,
N. Y. M. P. CO.

TO EXHIBITORS;

Insist on getting the "BISON" Film from your Exchanges. It is the best. Do not fail to send us your name and address for posters, full description and synopsis of our pictures, which will be mailed to you for our weekty release.

Phone 4084 Madison Square

NEW YORK MOTION PICTURE CO.

MANUFACTURERS OF

"BISON" LIFE MOTION PICTURES

429 SIXTH AVENUE

Corner 26th Street NEW YORK CITY, N. Y.

Mr. Exhibitor

STOP!

Design No. 73

Price 35c Each

No. 73

Don't Order another announcement slide until you have seen some of our high-class work. Be sure and write us TODAY for our free illustrated pamphlet.

Novelty slides are POSITIVELY the **best announcement slides obtainable anywhere at any price.**

If you're from Missouri, we'll show you that our claims are backed up by our excellent line of goods. If you're game, come on INVESTIGATE AT ONCE.

NOVELTY SLIDE COMPANY

221 EAST 53rd STREET NEW YORK CITY

We also rent the very latest song slides and lecturettes; write for our list and terms.

Anti-Trust Film Co.

Don't Use Trust Pictures

DONT PAY ANY MACHINE LICENSE

WE ARE INDEPENDENT

SEND FOR OUR LISTS

ANTI-TRUST FILM CO.

77 So. Clark Street, Chicago

RELEASED, MAY 24th

OFFICER McCUE

A thrilling story in which a police officer is the hero. He succeeds in winning the hand of the banker's daughter notwithstanding many objections.

Length 695 Feet

MR. INQUISITIVE

He puts his foot in everything, our Mr. Inquisitive, until at last he puts his foot into a loop of a rope attached to an automobile. Now he butts in everything, but most unwillingly.

Length 248 Feet

RELEASED, MAY 27th

A BRIDE WON BY BRAVERY

The city folks visit their uncle far out in the wild west. The young lady falls in love with one of the cowboys. The uncle objects to the cowboy's attention and discharges him. Finally, however, through many acts of bravery, he is rewarded with the hand of the fair lady.

Length 835 Feet

LUBIN'S MARVEL, UNDERWRITERS' APPROVED MODEL
Complete, $150. The Machine You Want

LUBIN MANUFACTURING COMPANY

926-928 Market Street, Philadelphia, Pa

EXHIBITORS

If you want a full house insist on CENTAUR FILMS

Shipment May 29th

SCRAPPY BILL

A comedy of funny scraps, the action is fast and funny, watch the prize fight.

Length about 850 feet

SEND FOR BULLETINS AND POSTERS

SHIPMENT APRIL 5th

A Nevada Girl

CENTAUR FILM CO.

1873 Park Avenue New York City

LATEST FILMS.

BIOGAPH COMPANY.

April 8—A Rude Hostess (Comedy).....439 ft.
April 8—Schneider's Anti-Noise Crusade (Comedy)..556 ft.
April 12—The Winning Coat (Dramatic).....767 ft.
April 12—A Sound Sleeper (Comedy).....214 ft.
April 15—Confidence (Dramatic) .....973 ft.
April 19—Lady Helen's Escapade (Dramatic).....765 ft.
April 19—A Troublesome Satchel (Comedy).....212 ft.
April 22—The Drive For a Life (Dramatic).....940 ft.
April 26—Lucky Jim (Dramatic) .....502 ft.
April 26—Twin Brothers (Comic) .....437 ft.
April 29—'Tis an Ill Wind That Blows No Good (D.).876 ft.
May 3—The Eavesdropper (Dramatic).....644 ft.
May 3—The Suicide Club (Comedy).....318 ft.
May 6—The Note in the Shoe (Dramatic).....711 ft.
May 6—One Busy Hour (Comedy).....279 ft.
May 13—A Baby's Shoe (Dramatic).....999 ft.
May 10—The French Duel (Dramatic).....407 ft.
May 10—Jones and the Lady Book Agent (Comedy).589 ft.
May 17—The Jilt (Dramatic).....977 ft.
May 20—Resurrection (Dramatic) .....999 ft.
May 24—Eloping With Aunty (Comedy).....614 ft.
May 24—Two Memories (Dramatic).....318 ft.
May 27—The Cricket on the Hearth (Dramatic)....985 ft.

EDISON MANUFACTURING COMPANY.

April 6—Unappreciated Genius (Dramatic).....200 ft.
April 9—A Cup of Tea and She (Dramatic).....900 ft.
April 13—The Interrupted Joy Ride (Comedy).....500 ft.
April 13—The Other Fellow; Or A Fight for Love (Comedy) .....475 ft.
April 16—In the Days of Witchcraft (Dramatic)....1000 ft.
April 20—The Wood-Chopper's Child (Dramatic)....900 ft.
April 23—Who's Who (Dramatic).....900 ft.
April 27—The Little Shepherd of Tumbling Run (D.)930 ft.
April 27—Uncle Tom Wins (Dramatic).....600 ft.
April 30 An Unsuccessful Substitution (Comedy)...300 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 4—Fuss and Feathers (Comedy).....605 ft.
May 7—The Doctored Dinner Pail (Comedy).....350 ft.
May 11—Lunatics in Power (Comedy).....945 ft.
May 14—The Pony Express (Drama).....765 ft.
May 14—See a Pin and Pick It Up, All Day You'll Have Good Luck (Comedy).....235 ft.
May 18—A Somnambulistic Hero (Comedy).....900 ft.
May 18—The Sandman (Comedy).....685 ft.
May 21—Little Miss Moffit and Simian Stone (Com.).315 ft.
May 25—Brothers in Arms (Dramatic).....975 ft.
May 28—The Child's Prayer (Dramatic).....660 ft.
May 28—Professor Fix Fixed (Comedy).....335 ft.

ESSANAY FILM MANUFACTURING COMPANY.

April 7—A Tale of the West.....1000 ft.
April 14—The Rubes and the Bunco Men (Comedy)..430 ft.
April 14—The Chaperone (Comedy).....550 ft.
April 21—A Pair of Garters (Comedy).....250 ft.
April 21—One Touch of Nature (Dramatic).....725 ft.
April 28—Old Heidelberg (Dramatic) .....1000 ft.
May 5—A Mexican's Gratitude (Dramatic).....1000 ft.
May 12—The Bachelor's Wife (Comedy).....550 ft.
May 12—Mr. Flip (Comedy).....450 ft
May 19—The Indian Trailer (Dramatic) .....1000 ft.

GAUMONT.

George Kleine.

April 14—Policeman in Action (Comedy).....367 ft.
April 20—The Poet's Vision (Dramatic).....356 ft.
April 20—Too Much Advice (Comedy).....638 ft.
April 21—Sentenced to Death (Dramatic).....466 ft.
April 21—Magic Eggs (Magic).....384 ft.
April 27—The Automatic Monkey (Comedy).....324 ft.
April 27—How They Propose (Comedy).....292 ft.
April 27—Before and After (Comedy).....357 ft.
April 28—An Unwritten Letter (Dramatic).....1060 ft.
May 1—Two Ladies and a Beggar (Comedy).....690 ft.
May 1—Dream Spectres (Dramatic).....292 ft.
May 8—New Pain Killer (Comedy).....370 ft.
May 8—Four-Footed Hawkshaw (Dramatic).....590 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 11—An Uneven Keel (Dramatic).....703 ft.
May 11—The Cyclone Sneezer (Comedy).....197 ft.
May 15—The Actor's Mother (Dramatic).....743 ft.
May 15—Free Champagne (Comedy).....143 ft.
May 18—The World Upset (Magic).....297 ft.
May 18—He Couldn't Lose Her (Comedy).....282 ft.
May 18—The Policeman Sleeps (Comedy).....344 ft.
May 22—Justice or Mercy (Dramatic).....400 ft.
May 22—A Guest's Predicament (Comedy).....471 ft.
May 25—The Blind Man of Jerusalem.....648 ft
May 25—The Glories of Sunset.....285 ft
May 29—The Accusing Double (Drama).....891 ft.

URBAN-ECLIPSE.

George Kleine.

April 7—On the Brink of the Precipice (Dramatic)..562 ft.
April 7—Inviting His Boss for Dinner (Comedy)....394 ft.
April 17—A Plot Foiled (Dramatic).....354 ft.
April 17—A Bachelor's Persistence (Comedy).....555 ft.
April 24—The Squire and the Noble Lord (Dramatic).436 ft.
April 24—Found on the Rocks (Dramatic).....549 ft.
May 5—Forgotten (Dramatic) .....490 ft.
May 5—The Peddler's Reward (Dramatic).....463 ft.
May 12—A Timely Apparition (Dramatic).....601 ft.
May 12—Wilbur Wright and His Majesty, King Edward VII. (Scenic) .....166 ft.
May 12—Bamboo Pole Equilibrist (Sporting).....106 ft.
May 19—Caught on the Cliffs (Drama).....545 ft.
May 19—Objections Overcome (Drama).....430 ft.
May 26—How Jones Paid His Debts.....604 ft.
May 26—Panther Hunting on the Island of Java....357 ft.

KALEM COMPANY.

April 2—The Fish Pirates (Dram.).....940 ft.
April 9—Yellowstone National Park (Scenic).....800 ft.
April 16—The Orange Grower's Daughter.....860 ft.
April 23—Northern Schoolmaster.....865 ft.
April 30—Artist and the Girl.....860 ft.
May 7—Love's Triumphs (Dramatic).....975 ft.
May 14—Good for Evil (Dramatic).....870 ft.
May 21—The Girl Spy (Dramatic).....920 ft.
May 28—A Poor Wife's Devotion (Dramatic).....950 ft.
May 28—A Pig in a Poke (Comedy).....150 ft.

LUBIN MANUFACTURING COMPANY.

April 26—Inventions of an Idiot (Comedy).....293 ft.
April 26—Why the Mail Was Late (Dramatic)....610 ft.
April 29—Boys Will Be Boys (Comedy).....595 ft.
April 29—The House of Terror (Comedy).....230 ft.
May 10—A Golden Lie (Dramatic).....950 ft.
May 13—The Right to Labor (Dramatic).....820 ft.
May 17—The Press Gang (Dramatic).....630 ft.
May 17—Faded Flowers (Dramatic).....305 ft.
May 20—The Smuggler's Daughter (Dramatic).....990 ft.
May 24—Officer McCue (Dramatic).....695 ft.
May 24—Mr. Inquisitive (Comedy).....248 ft.
May 27—A Bride Won by Bravery (Dramatic).....835 ft.

PATHE FRERES.

April 14—Oliver Cromwell (Dramatic).....804 ft.
April 16—The General's Fiancee (Dramatic).....430 ft.
April 16—The Teamster's Daughter (Dramatic).....328 ft.
April 16—We're Backing Up (Comedy).....246 ft.
April 17—Jack's Successful Bluff (Comedy).....600 ft.
April 17—A War Time Tale (Dramatic).....308 ft.
April 19—The Legend of the Forget-Me-Not (Dramatic) .....541 ft.
April 19—Paul Has Decided to Marry (Comedy).....417 ft.
April 21—A Pair of White Gloves (Dramatic).....1012 ft.
April 23—There's No Fool Like an Old Fool (Comedy) .....804 ft.
April 24—Martyrdom of Louis XVII. (Dramatic)....656 ft.
April 24—Hungary (Scenic) .....325 ft.
April 26—The Gold Prospectors (Dramatic).....557 ft.
April 26—The Clever Reporter (Dramatic).....361 ft.
April 28—The Fairy's Presents (Scenic).....328 ft.
April 28—Love-Sick Barber (Comedy) .....292 ft.
April 28—The Suspicious Fencing-Master (Dram.)..328 ft.
April 30—Wilbur Wright's Aeroplane (Scenic).....800 ft.
April 30—Playing Patience (Scenic).....230 ft.
May 1—The Bohemian Girl (Dramatic).....436 ft.
May 1—Hunting the Hippopotamus (Scenic).....492 ft.
May 3—Your Turn, Marquis.....377 ft.
May 3—Between Love and Honor.....544 ft.
May 5—Zou-Zou, the Lucky Dog.....761 ft.
May 5—Thanksgiving Turkey .....279 ft.
May 7—Haunted by the Cops.....407 ft.
May 7—Instantaneous Nerve Powder.....282 ft.
May 7—A Chinese Wedding.....289 ft.
May 8—The Way to Happiness.....476 ft.
May 8—Eddie Is a Real Live One.....502 ft.
May 10—Mireille's Sincere Love (Dramatic).....528 ft.
May 10—A Striking Resemblance (Comedy).....384 ft.
May 12—The Hunter's Grief (Dramatic).....974 ft.
May 14—Manufacturing Steel Rails (Educational)..574 ft.
May 14—A Faithful Old Horse (Dramatic).....394 ft.
May 15—A Woman's Heart (Dramatic).....394 ft.
May 15—The Two Donkeys (Comedy).....298 ft.
May 15—A Distracted Man (Comedy).....262 ft.
May 17—The Beggar's Coin (Dramatic).....548 ft.
May 17—Fountain of Youth (Comedy).....354 ft.
May 19—Pere Milon (Dramatic).....610 ft.
May 19—Blessings Sometimes Come in Disguise (C.).338 ft.
May 21—Daunted by His First Love (Dramatic)...548 ft.
May 21—Land of the Midnight Sun (Scenic).....446 ft.
May 22—Cartouche (Dramatic).....925 ft.
May 24—The Bondsman's Fate (Dramatic).....367 ft.
May 24—Cured by Gymnastics (Comedy).....564 ft.
May 26—Profitable Marriage (Dramatic).....502 ft.
May 26—An Obliging Friend (Comedy).....489 ft.
May 28—Miss Faust (Scenic).....623 ft.
May 28—Alphonse Gets in Wrong (Comedy).....341 ft.
May 29—A Visit to the London Zoological Gardens 584 ft.
May 29—Bottled Up (Comedy).....371 ft.

SELIG POLYSCOPE COMPANY.

April 8—Brother Against Brother (Dramatic).....985 ft.
April 15—Love Under Spanish Skies (Dramatic)....1000 ft.
April 22—A Fighting Chance (Dramatic).....689 ft.
April 29—Mephisto and the Maiden (Dramatic)....900 ft.
May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.
May 20—Hunting Big Game in Africa (Scenic).....950 ft.
May 27—A Wartime Sweetheart (Dramatic).....1000 ft.

VITAGRAPH COMPANY.

April 24—A Faithful Fool.....315 ft.
April 27—His First Girl (Dramatic).....745 ft.
April 27—A Belated Meal (Comedy).....240 ft.
May 1—The Sculptor's Love (Dramatic).....465 ft.
May 1—The Marathon Craze (Comedy).....440 ft.
May 4—Grin and Win (Comedy).....485 ft.
May 4—Plain Name; or, All That Glitters Is Not Gold (Dramatic) .....480 ft.
May 8—Where There's a Will, There's a Way (D).942 ft.
May 11—For Her Country's Sake (Dramatic).....655 ft.
May 11—The Infernal Machine (Comedy).....300 ft.
May 15—A False Accusation (Dramatic).....625 ft.
May 15—Dime Novel Dan (Comedy).....280 ft.
May 18—Teddy in Jungleland (Comedy).....525 ft.
May 18—Bridget on Strike (Comedy).....455 ft.
May 22—Jepthah's Daughter (Dramatic).....605 ft.
May 22—The Judgment of Solomon (Dramatic).....
May 25—Cigarette Making (Educational).....625 ft.
May 25—Old Sweethearts of Mine.....355 ft.
May 29—The Empty Sleeve (Dramatic).....590 ft.
May 29—He Couldn't Dance, But He Learned.....400 ft.

SONG SLIDES.

SOLAR SLIDE COMPANY.

Watertown, N. Y.

Our latest issue of song slides now ready at $4.00 per set, cash with order or will ship C. O. D. Music free.
Revised list issued the first day of each month.
Get our bargain list of slides at $2.75 per set.

Under the Maples with Molly O.
I Ain't Afraid of the Policeman.
When You Wore Just a Plain Gingham Gown.
Toys for Sale.
When the Sun Goes Down to Rest Behind the Hill.
They Will Be Sorry Some Day.
To-night.
June, July and August.
When You've Got No Other Place to Go, Then Home, Sweet Home.
I'm Going to Tell on You.
Why Did You Break My Heart?
Tell Me the Old, Old Story.
Castles I Have in Dreams.
Longing for the One I Left Behind.
Some Heart Is Sighing.
I'd Rather Love My Old Rag Doll Than a Bashful Boy Like You.
We make a specialty of announcement slides, and meet all requirements of the trade.
We guarantee prompt shipments.

SOLAR SLIDE CO.,
37-38-39 Cleveland Bldg.,
Watertown, N. Y.

THE PREMO COMPANY.

934 Arch Street, Philadelphia, Pa.

When You Know That the Girl Loves You.
I'm Going to Tell on You.
When the Dew Is On the Clover In Kildare.
Would You Like to Take a Walk with Me.
The Old Wedding Ring.
Some Day Will be Too Late.
Tell Me the Old, Old Story.
Nobody Knows Where John Brown Went.
Somewhere—Sometime—Someone.
The Longest Way 'Round Is the Sweetest Way Home.
Come Down and Pick Your Husband Out.
Since Cohan Wrote that "Mary Was a Grand Old Name."
Hats Off When the Flag Goes By.
Carnation Time.
Dreaming of You.
I'm Going to Tell on You.
Would You Like to Take a Walk with Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will Be Too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.
As In Days of Old, Dear Heart.

The Levi Company

Honey Dear.
Always Think of Mother.
If To-Day Were Yesterday.
Blind Pig.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
If Every Girl Was a Girl Like You.
Henry's Barn Dance.
Rosy Lips and Eyes of Sunshine.
Twilight.
Those Good Old Happy Days.
Good-Bye, Girlie Mine.
I Love You Forever More.
Just One Dearie.
Down in Sunshine Alley, Sally.
The Lilac and the Rose.
Heroes That We Know.
When Your Heart Grows Weary, Dearie.
That's What the Daisy Said.
Alone.
Poverty.
Storm Cloud.
Whirling Over the Ballroom Floor.
Ain't Alabama Good Enough for You, Sue?

INTERNATIONAL

Independent FILMS Independent

The Finest Motion Pictures in the World

UNSURPASSED IN ORIGINALITY **PERFECT IN PHOTOGRAPHY**

We are the Exclusive American Agents for the following European firms:

Ambrosio, Italy
Aquila, Italy
Clarendon Film Co., England
Comerio, Italy
Continental Warwick Co., France
Cricks & Martin, England
Deutsche Bioscop, Germany
Drankoff, Russia
Eclair, France
Germania, Germany
Hepworth Mfg. Co., Ltd., England
Hispato, Spain
Itala, Italy
Lux, France
Messter, Germany
Paul, R. W., England
Pineschi, Italy
Stella, France
Walturdaw, Ltd., England
Warwick Trading Co.. Ltd., England
Williamson Kine Co., Ltd., England
Wrench Film Co., England

REPRESENTING 22 EUROPEAN MANUFACTURERS, THE CREAM OF THE WORLD'S OUTPUT

ALL LEGITIMATE EXCHANGES CAN BE SUPPLIED WITH OUR FILMS

EXCHANGES SHOULD PLACE ORDERS WITH US IMMEDIATELY

All Correspondence Strictly Confidential

NEXT RELEASE DATE, MAY 24th

:: RELEASES MADE WEEKLY ::

INTERNATIONAL PROJECTING AND PRODUCING COMPANY

Schiller Building - Chicago

ROLL TICKETS
10c per 1,000

2,000 TICKETS IN A ROLL—NUMBERED
Have on hand 5c and 10c Tickets which we can ship same day order is received. Special Tickets made to order at short notice Write for prices
CASH MUST ACCOMPANY ALL ORDERS
C. E. ROBINSON, 60 Middle St. Lowell, Mass.

HALLBERG'S ECONOMIZER
SAVES THE MOST LASTS FOR EVER
GIVES THE BEST LIGHT TAKES OUT THE GHOST
J. H. HALLBERG, 28 Greenwich Ave., N.Y., U.S.A.

TRADE W MARK

World Films
Are Playing to Crowded Houses
THERE'S A REASON

TRADE W MARK

OUR NEXT FEATURE—A Roaring Comedy

Two Frolicking Youths

Length 1000 Feet Code Word Worfroyou

Watch for the Red Man

Get on our mailing list and keep posted

THE WORLD FILM MFG. CO., Inc., 27th and Upshur Streets Portland, Oregon

GREAT WESTERN DRAMA

"THE FLIRT"

A TALE OF THE PLAINS

Shipped from New York, May 24, 1909

This film has the unique distinction of being highly sensational, and yet clothed with a moral, that will rank it with the best of efforts emanating from the pulpit; in fact, a story acceptable to man, woman or child, in any walk of life. This production is from the pen of a prominent American Author, and it enjoys the tribute of being a most able photographic reproduction of the sentiments of its author.

Guaranteed equal to anything ever seen in Europe or America. Photographically, Scenic, Action, Composition, never surpassed.

NAMES OF FILMS SHIPPED THIS WEEK

Black's Funeral -	Length about 468 feet	Two Pickpockets -	Lenght about 305 feet
Unprofitable Experiment "	372 "	The Attack - - - - "	622 "
Louis Misfit - - - - "	528 "	Black Coated Brigands - "	628 "

FILM IMPORT AND TRADING COMPANY
143 East Twenty-third Street, - - New York City

GRAND PRIX
Awarded First Prize and Prize of Honor at the **Cinematograph Exhibition** at Hamburg, 1908

GREAT NORTHERN FILMS CO. COPENHAGEN

Manufacturers of
Films of Quality
Photographic Excellence Unexcelled

Season's Biggest Hit

COMING!

THE HUMAN APE

OR

Darwin's Triumph

Length about 548 Feet

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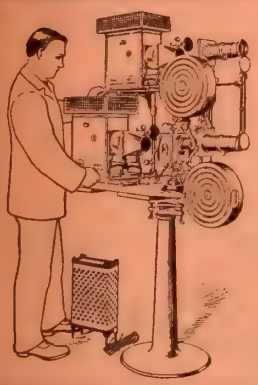
Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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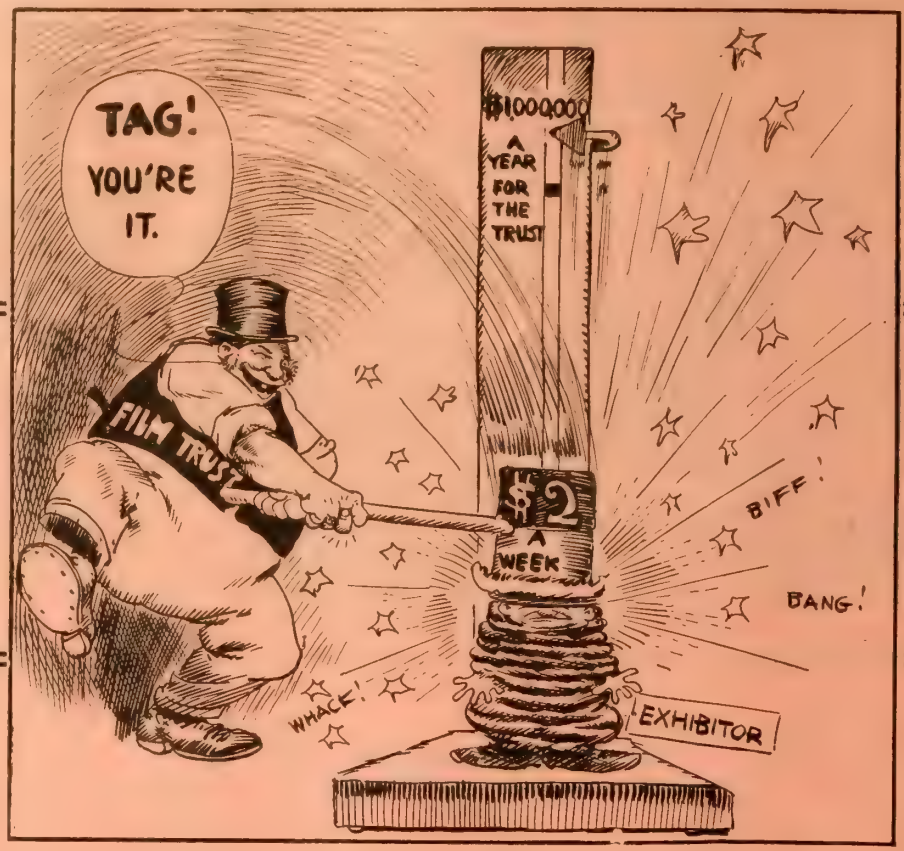

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Here's something I don't like to say but

it goes just the same:--I have already had to refuse to serve several customers in small towns because I have all the customers I can serve in those particular localities. I hesitated to say this because it sounds like one of the film trust's notorious bulldozing threats. I don't mean it that way. I simply tell it to show you that the independent movement is a veritable whirlwind and that you ought to get in now while the getting is good. After one week of good, honest independent pictures, you wouldn't think of going back to the kind you're using now. I've got the goods, whether you want American or European, and once you flash them in your house you'll make your licensed competitors look silly. Cut out the license nonsense. Don't imagine that the trust will be content with $2 a week. The men who are running the trust think you are rolling in money. They don't know how hard some of you have to scramble to make both ends meet. They figure that if you will stand for the $2 a week game, pretty soon you'll stand for $5 a week and then $10 a week. The minute they find that you can't get independent films because your territory is already taken by your competitors, they'll milk you to a fare-ye-well And if you are shrewd enough to run a successful moving picture business, then you are shrewd enough to know that I am peddling out the honest truth no matter whom it hits!

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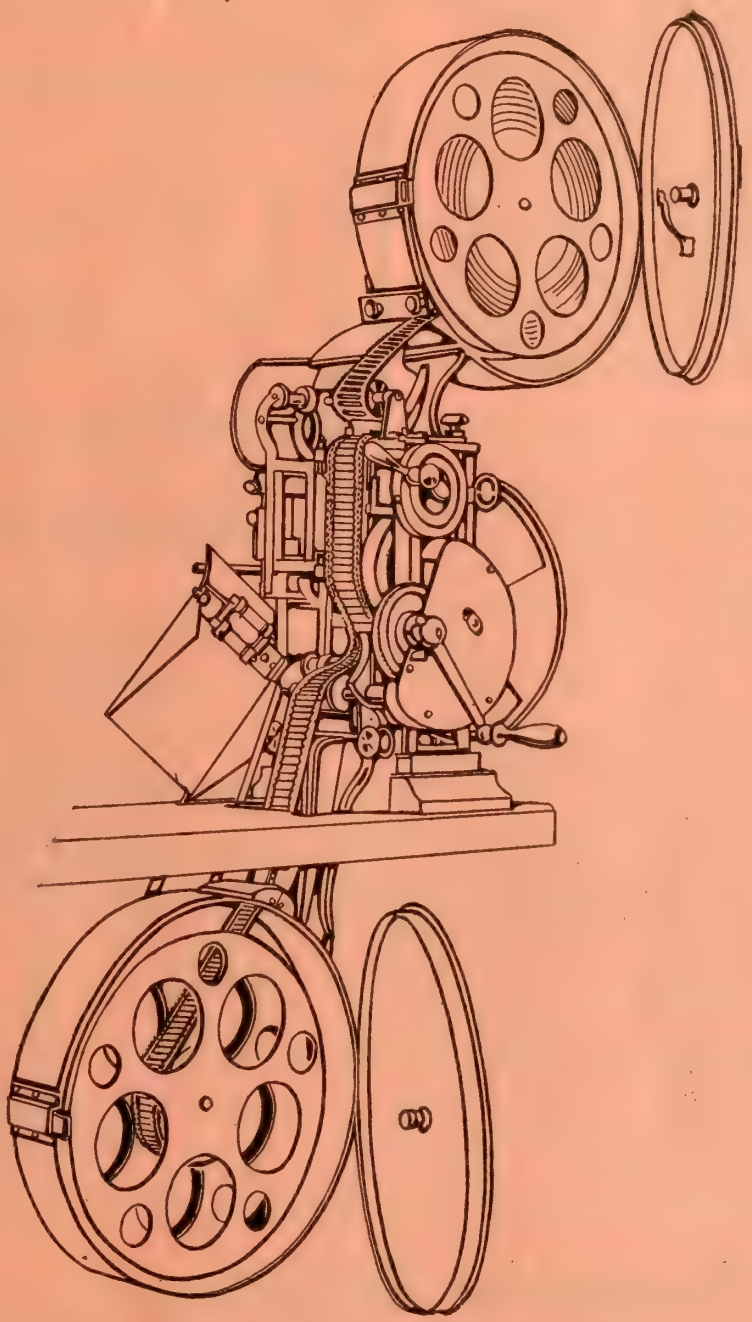

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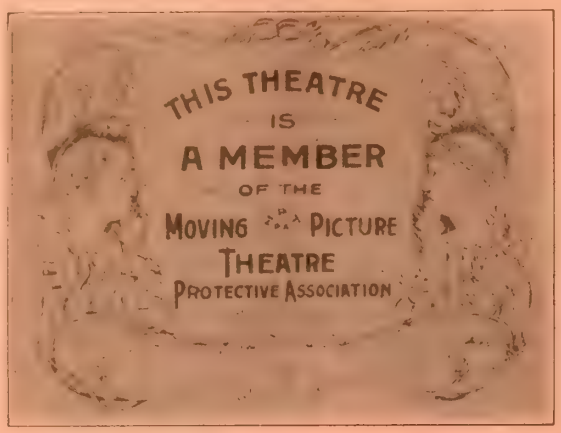

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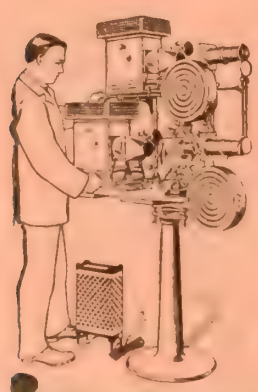

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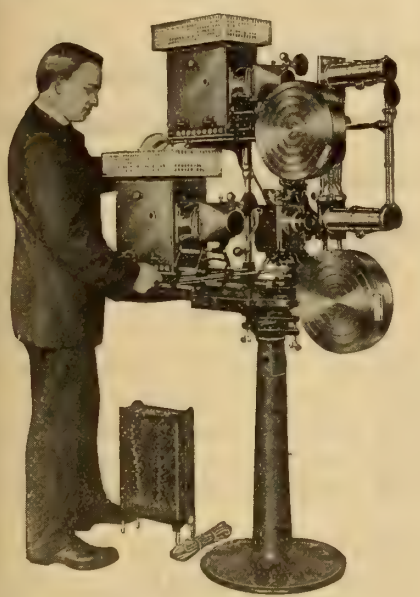

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New Models 1909 in two styles

The **King** and the **Prince** of Motion Picture Machines are now ready at prices from

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The Motiograph is truly a Wonderful Machine. Chicago, Boston, New York and 'Frisco approved, and is Licensed.

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Proprietors of Moving Picture Theatres

¶Have you noticed that the first-class Motion Picture Theatres use only LICENSED FILMS? Just look around and see; then ask yourself WHY. If the best theatres and the best audiences demand the best films, can you afford to use any other? Cheap, worn out, inferior films cost just as much, and will never build up a following for your theatre.

¶A list of our exchanges that will supply you with all the films made by the ten greatest manufacturers of America and Europe, will be furnished on application to the

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Highest Grade of Film Service

at no higher cost to you, is our principal tool.

Think it over—
and be quick with that inquiry

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Des Moines, Ia. Omaha, Neb. Cincinnati, O.

RELEASED, MAY 31st

THE LOST HEIRESS

There is great excitement when the little girl disappears and great joy when she is found again. But what troubles between that time.

Length 585 Feet

FATHER'S GLUE

The boys have lots of fun with father's glue but not so the poor sufferers.

Length 320 Feet

RELEASED, JUNE 3rd

ARE YOU THE MAN?

A bet causes all the trouble. He is a regular sport but at the end he gives in and confesses that he is the man.

Length 515 Feet

MY FRIEND, THE INDIAN

A funny notion, a funny motion and a great deal of commotion.

Length 345 Feet

LUBIN'S MARVEL, UNDERWRITERS' APPROVED MODEL
Complete, $150. The Machine You Want

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STOP

and consider what you really are running in your theatre. Your long suit is First Run Film.. You never stop to consider that with a junk set of slides along with a first run film that it's going to take the good effect off the film.

THE ONLY EXCLUSIVE SONG SLIDE EXCHANGE IN THE COUNTRY

RATE: 50c A SET PER WEEK

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DROP IN AND TALK IT OVER

Kalem Films

UNSURPASSED IN QUALITY

Release of Jnne 4, 1909

For the week of June 4 we announce *au exceptionally attractive reel made up of three subjects*, as follows:

1. **A Child of the Sea** (Romantic) 455 ft.
2. **The Omnibus Taxicab** (Trick) 250 ft.
3. **$5000 Reward** (Comedy) 170 ft.

We believe all nickleodeon managers will regard this as a particularly well balanced and usuable reel, just the thing for crowded Saturday and Sunday shows.

KALEM CO., Inc.
EASTMAN KODAK BLDG.
235-239 W. 23d St., New York City

Theatre Managers Have You Tried Souvenirs? You Will Be Surprised

At the result if you do so. For this week as a give away article we secured through a lucky purchase, a large quantity of rich Im. Cut Glassware; over 10 styles and patterns and offer them at the low price of $32.50 per thousand pieces or $3.50 per hundred pieces. One half cash must accompany order.

FREE Souvenir Catalogue FREE
FREE Sent Free to You. FREE

H. C. Wood & Co., 112-114 5th Ave., Chicago, Ill. Dept. W.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Owing to an error on the bulletins issued covering the releases of the week of May 31st, the dates were misleading in the fact that they were reversed, and should have read "Released on May 31st, 'What Drink Did,' and on June 3rd, 'Eradicating Aunty, and 'His Duty."

Released May 31st, 1909

What Drink Did

A Powerful Moral Lesson in Biograph Pictures

This is a most interesting subject with a strong moral. It shows how easy it is for a man to fall into intemperance through the thoughtless invitation of his friends.

One drink starts him on the downward path, making a veritable brute of him; failing to realize his loathsome sinister condition until during a saloon brawl he is the cause of the death of his own child.

Length, 913 Feet

Released June 3rd, 1909

Eradicating Aunty

A very funny comedy in which a newly married couple is enabled to rid themselves of the odious presence of Aunty and her friend, the Minister, with the assistance of a theatrical comedian friend. The situations are extremely funny, yet logical.

Length, 545 Feet

His Duty

One of the strongest short dramatic subjects yet produced, depicting the story of a young policeman whose duty it became to arrest his own brother for burglary.

Length, 429 Feet

Release days of Biograph Subjects — MONDAY and THURSDAY

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patent Co.
11 EAST 14th STREET :: NEW YORK

NOTE—The corporate name of American Mutoscope and Biograph Company has been changed to BIOGRAPH COMPANY.

A Full Description of these Subjects will be Found on Another Page

GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"The Cripple's Marriage"

RELEASE, TUESDAY, JUNE 1, 1909.

Comedy. Approximate Length, 522 Feet.

The principal characters of this remarkable comedy hit are a cripple minus his legs, and a tall spinster. The cripple falls in love with the lady but is scorned by her. His devotion is so great, however, that he performs a very daring feat, which argument is so strong that her objections are overcome and she consents to a speedy marriage. The wedding march, the court room scene, the supper and the return to the new home are all features bound to create boundless hilarity.

"The Good Omen"

RELEASE, TUESDAY, JUNE 1, 1909.

Comedy. Approximate Length, 413 Feet.

Mistletoe has ever been the emblem of good luck and from time immemorial the branch of mistletoe has been the hope of the fair sex. In this series of views the spell is broken and in quick succession one catastrophe follows another to the utmost consternation of the peddler and his many patrons, who lose all faith in the proverbial advantages of the plant. Many very amusing scenes are created—bound to please everybody.

"Saved from Conviction"

RELEASE, SATURDAY, JUNE 5, 1909.

Drama. Approximate Length, 812 Feet.

A Strong Feature Subject

The woodman engaged at his labor meets with an accident, suffering a cut on his hand. His son bringing the noonday meal to him is spreading the lunch while the father goes to the creek to wash his hand. During his absence a tramp steals the ax and through threats prevents the boy from making an outcry.

The accident to the father's hand is worse than at first appeared to be the case and he returns to his home with the boy.

Soon after it is discovered that the town collector has been felled and robbed. The weapon with which the crime was committed is found on the ground and proves a clue to the murder. The woodman denies all knowledge or participation in the affair, but the accident to his hand, the blood on his trousers, all are taken as circumstantial evidence upon which a case is built up and vigorously prosecuted. The woodman's son has faith in his father and goes to Paris to appeal to the higher authorities. No one takes interest in the little fellow's troubles and tired and discouraged he lies down on a park seat to rest. He is rudely awakened by the police and a number of sympathetic people gather to hear his story and among them the sharp eye of the lad detects the disguised features of the man who stole his father's ax. He makes the accusation and the man is taken into custody. At the station they find other evidence on his person that he is guilty of the crime charged to the woodman. The police telephone the home town of the boy and the Prefect rushes into the court room just as the judge is about to pass sentence upon the innocent, convicted prisoner.

Intensely Exciting—Well Dramatized
Unexcelled Photographic Quality

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"Tender Cords"

RELEASE, WEDNESDAY, JUNE 2, 1909.

Drama. Approximate Length, 628 Feet.

The little daughter of an artisan falls from a window and is killed. With the life of the child happiness also passes from the once cheerful and happy home. Relations become strained, the husband, disconsolate, seeks comfort in the flowing bowl and the heartbroken wife is thrown upon her own resources for a livelihood. The burden weighs heavily upon the woman and she is finally compelled to seek separation. The couple conclude to divide the household effects and are assorting the clothes when an argument over the garments of the dead child touches the tender heart-strings of both, and anger once more gives way to love. The estranged are reunited and the memory of the departed hovers about the home like a dove of peace.

Perfect dramatization and photographic quality.

"Magic Carpet"

RELEASE, WEDNESDAY, JUNE 2, 1909.

Magic. Approximate Length, 357 Feet.

Amusing and entertaining throughout. The opening scene is in the Orient, and shows the Turk seated on a carpet, which magically carries him through the air to his destination. A vagrant steals the carpet and for his folly is scared almost to death by the magic powers exerted upon him. Numerous very exciting experiences are made by the police, a maid, and others before the carpet again comes into possession of the Turk, who, greatly elated, soars away on his inanimate and magic steed.

Some very bewildering effects are produced and everyone will be pleased with the entire persentation.

George Kleine

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. **19 East 21st Street, New York**

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With which is Incorporated

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Edited by J. P. Chalmers.

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Vol. 4 MAY 29 No. 22

Editorial.

Glass Plates for Moving Pictures.

Celluloid, as a substitute for glass, long ago established itself in both stationary and moving picture photography, and now, startling as it may look, glass is talked of as a substitute for celluloid in the latter class of work. Recently we had an inquiry as to the feasibility of some such system. A manufacturer complained to us that the cost of making moving pictures in celluloid was exceedingly high, the risks of failure many, and, above all, the possible accidents from fire so great that the hazards of the business far outweighed and outnumbered its reasonable chances of success. The matter was put to us in all seriousness, and at this moment we are aware of experiments being made with the object of bringing about the substitution of sheet glass both in the making of the negatives and positives for moving pictures instead of rollable celluloid.

No doubt to many this will come in the nature of a great surprise, especially to those who have come into the business during the last two or three years. It will, therefore, be news to them, and probably to others older in the moving picture field, that the glass plate has actually been used for the making of the negative and the positive in moving pictures by L. Kamm, an ingenious mechanician, who is still engaged in the business. The results we saw some years ago were distinctly promising. We do not think that the idea is actually being employed in practice at the present time, but it is perfectly feasible, as was demonstrated. It is obvious that if you could make your moving picture in a series of parallel rows on a large glass plate and from that negative make a positive and devise a suitable mechanical means for projecting the rows of little pictures, you would immensely cheapen the cost of production. In Mr. Kamm's invention, which was for moving picture spiral cameras and projectors, the plate was intermittently rotated by a screw and traversed by a cog on the end of its axle rolling along a rack as the plate rotated. If we remember aright, the pictures were made on 10 by 12 glass plates, and the results shown on the screen were excellent.

It has escaped general attention in this connection that some years ago Nelson, who, we believe, was an American inventor, also devised a spiral camera for the same purpose as Kamm. The plate was contained in a light-tight case having the lens midway on its vertical line. In other words, it looked like an ordinary box camera with a lens on its front and the crank or turner at the side. In this system the plate was moved from right to left across the lens by means of a screw on the driving shaft. At the same time it was intermittently rotated through a broken screen and the result of these combined movements was the projection on the plate of a spiral series of small views; roughly, we will say about one-eighth of the size of an ordinary single picture on a celluloid film.

Of course, the dimension of the plate limited the number of views on them. For example: On a 10 by 12 plate you would only get 240 pictures of half-inch size. But, then, this would be no barrier to the continuous projection of any number of plates of a moving picture subject. Roughly, a dozen 10 by 12 negative plates and a dozen 10 by 12 positive plates would give you the equal of a very long film; you would have many, many hundreds of small pictures on them.

An obvious difficulty suggests itself, namely, that of enlarging these small pictures. Theoretically there should be no more difficulty in enlarging to the proper size a half-inch picture than there is about a one-inch picture, provided that the original definition of both is excellent. It all depends upon the picture and the optical system employed. Anybody familiar with the projection of microscopic objects on the screen will know what this means. By way of illustration we will refer to Mr. Martin Duncan's celebrated Microkinematographic specimens of very minute organisms, hardly perceptible to the eye in the moving picture positive, and yet showing clearly on a 20 to 30-foot screen in a London hall.

In this article we have endeavored to answer the inquiries of several of those interested in moving picture work who have asked us whether it is feasible to employ an ordinary glass plate camera for the work. It isn't, of course. But it is well within the powers of some clever inventor to so adapt the lateral and intermittent movement of the plate behind the lens which will give a series of views on one plate that when projected by a similar system will show high class moving pictures on the screen produced at a fraction of the cost of pictures made on roll celluloid.

We publish this week some important news items regarding the position of the Patents Company towards the alleged infringers of its patent rights. For some time past much natural curiosity has been shown as to when the company would proceed to vindicate those rights by legal means. The first step was taken last week and a preliminary injunction has been obtained against one company. In all, so far as can be ascertained, there are about twelve other manufacturers open to the same legal process. The other documents which we publish are copies of letters signed by the Company's attorneys and patent lawyers to these twelve companies. These letters amount to a warning, of which, no doubt, proper notice will be taken. The publication of these news items sets at rest many doubts which were quite natural in the circumstance that the company has been in existence five months before taking legal action. However, the latest development of matters certainly clears the air.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F.R.P.S.

CHAPTER XII.

Photographing Outdoor Subjects. (*Continued.*)

Not the least interesting of the outdoor subjects of which moving pictures may be made are those which deal with natural history. Last week I specified street scenes and outdoor views generally. Now I come to a department—animal life—which never fails to excite wonderment and interest. I mean, of course, animal life in all its phases. We have only to realize how popular the Great Northern Company's picture of the "Copenhagen Zoo" was to get an idea of the wide field open to the moving picture maker in this respect. Then Mr. Selig's very attractive picture of "Hunting Big Game in Africa": part of this ingenious production, shows us the noble lion in what seems to be his natural surroundings. It is rare, indeed, that one has the opportunity of sitting in a theatre and looking upon such a photograph as this. Still more remarkable, perhaps, is bird life in moving pictures, made by the Brothers Kearton. These clever naturalistic photographers some little while ago succeeded in making an absolutely noiseless moving picture camera. With this they penetrated to the remote haunts of some of the rarer fowl of the country. They actually succeeded in making moving pictures of birds in their nests—birds in fact living their own life unaware of the proximity of human beings. This must be regarded as a great feat in moving picture work. It demonstrates at once the possibilities open to really clever operators, and at the same time offers the public some idea of the many subjects that skill and ingenuity can obtain for their amusement.

Mr. Roosevelt's sporting expedition to Africa attracted to that country a friend of my own, A. R. Dugmore, probably the best photographer of animals in the world. His work has recently appeared in *Collier's*. I am sure that if Mr. Dugmore realized the value that would be attached to moving pictures of the interesting fauna he has photographed he would have gone provided with a moving picture camera. An instrument of this kind probably figures in the baggage of the ex-President—at any rate it is to be hoped that this opportunity is not to be missed. Wild animal photography demands a combination of skill, nerve and knowledge rarely possessed by the ordinary crank turner, but when it can be exercised, and successfully, the high value of the results should bring great money rewards. Some of our manufacturers might, with advantage, keep their eyes open for opportunities such as I have mentioned. But, to come nearer home and to choose less hazardous opportunities for making moving pictures, such places as the New York Bronx Zoological Park offers many comparatively easy opportunities. When an aquarium is found, as in the splendid building down at the Battery, the opportunity should not be neglected. Photography of fish in an aquarium is difficult but not impossible.

Such subjects as horse races, rowing, athletic games and the like were mentioned last week. There are also fish, birds, reptiles, insects and other *ferae naturae*—the whole of the animal, bird and insect kingdom. For example, at my hand as I write this is a circular from that enterprising firm, the Warwick Trading Company, advertising a very unique series of pictures. This is called "The Bees' Eviction." It shows, by means of moving picture photography, seven views of a farm, illustrating the eviction of the bees from an old house and their removal to a new home. Do you not think that if this picture was shown on a screen in any moving picture theatre in the country it would greatly interest an audience? I most certainly do. There should be great scope for this and similar kinds of work in place of the somewhat senseless subjects which form the staple moving picture entertainment.

Of course, as I have pointed out, all this kind of work demands a higher order of intelligence than that of merely turning a handle in front of a pre-arranged scene. A moving picture man must, indeed, be something of a specialist to be able to photograph it properly. Your naturalistic photographer in stationary work is usually something of a naturalist, etc. So it should be in moving picture work, but the talent is to be had on due inquiry, as is amply demonstrated by some projections that are shown in this country. A common subject not often dealt with, but one with a never-ending interest to the public, is life on a farm or on land where fruit and flowers are under cultivation. Life in the fields is comparatively easy to photograph, and, when shown on the screen, especially if there is interwoven in that life a real human story, as the Kalem Company so very cleverly prove for us week by week, most fascinating food for the moving picture camera is offered. One of the most interesting series we can call to mind illustrated Canadian life and scenery—harvesting, salmon spearing, lumber cutting and handling, and generally the outdoor life of the great Dominion. These pictures, though professedly taken for the purpose of attracting emigrants to Canada, yet interest a general audience.

The reader will perceive in this short chapter that I have endeavored to point out the uses of the moving picture camera in depicting outdoor life and costumes. Of course I have in mind the inculcation, on the part of the users of the camera, of a desire to take advantage of the opportunities that lie, as it were, at their very doors. It is not necessary to go to Africa to find suitable subjects; they literally abound at all points of this country. Nor are the past chapters of this series addressed to the manufacturers alone. There must be, aside from the manufacturers, many users of moving picture cameras who could take such subjects as I have referred to when opportunity offers. Then the negatives could find their way into the hands of the manufacturers in the ordinary manner. By these means the public, chiefly on whose behalf I am writing, would have an opportunity of seeing the life of their native country shown on the screen.

It does not appear to be generally known that in New York there is a law which limits the seating capacity of newly erected moving picture theaters. You cannot build a place which seats more than 299 persons. This, on the face of it, is absurd. Of course, such a law clearly calls for amendment. But how is this to be brought about? The only representative body in New York City is the Exhibitors' Association, which is doing good work. If this Association were more numerously and better supported, then the law might be changed—if it is desirable to change it. It is a common reproach that New York does not possess such handsome and commodious moving picture theaters as other cities. This may be the explanation. You can build an ordinary talking theater at which all the putrescent immorality of debased minds and bodies can be presented to thousands, but you are debarred from building a theater with which the moral, cleanly and elevating moving picture can be shown to as many people, which, as Euclid observes, is absurd.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER V.

On page 667, last week, the letters A, B, C, designating the various switches were accidentally transposed. The cut as reproduced below should be referred to in connection with last week's chapter.

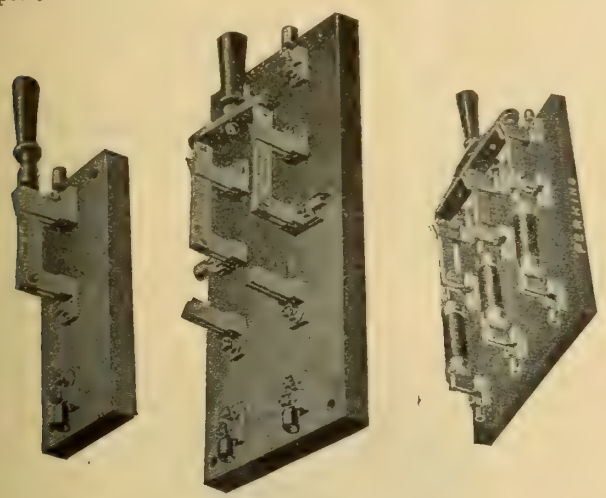

FIG. 7 B C A

FUSES.

As has been stated, the electric current generates heat by electrical friction as it passes through the wires. A short circuit, ground or overload, might cause such large quantities of current to flow as would heat the conductor red hot, thus causing innumerable fires, or an excess of current might burn out large numbers of incandescent filaments were it not for the protection afforded by what is called the "fuse." This latter is a short piece of soft metal possessing very high conductivity (current carrying capacity), but which fuses (melts) at about the same temperature as does lead, of which metal it is largely composed. Hence, inserting a short piece of fuse wire in a circuit protects both lamps and wires from excess of current since the instant the current flow increases above the capacity of the fuse it "blows out" (melts), thus automatically breaking the circuit and stopping all flow of current until a new fuse has been installed, which cannot be done until the cause of excess has been removed. It follows, however, that the size of fuse used on any given circuit must be proportionate to the current used on that circuit. To install a six-ampere fuse on a circuit carrying but three amperes would not protect the lamps or circuit except to a limited extent, the lamps practically not at all. To install a fuse of greater carrying capacity than the wires it is designed to protect would be almost as bad as installing none at all. It is not desirable, however, to put in fuses barely large enough to carry the current flow of a given circuit, since, if this is done, there is likely to be excessive and needless blowing of fuses, but it must be borne in mind that fuses ordinarily will carry about 20 per cent. overload. In the smaller fuses it is well to allow just a little leeway over even this, *but not too much.* Use common sense and judgment. The lamps and wires must be fully and adequately protected, still there is such a thing as *excess* of caution. The writer knows of nothing in this wide world not capable of being overdone. The novice will do well to proceed carefully in this matter, however, until he knows just exactly what he is doing. He would better be too safe than not safe enough. In time he will learn just how far he may go without encountering the danger signal. There are several types of fuses in common use besides plain fuse wire, which latter is simply attached between the binding posts the same as you would a piece of copper wire. Before going further, let me caution you on one point: *never, under any circumstances, put a piece of copper wire, or anything else but the proper size fuse, in place of a fuse that has blown out!* Have an ample supply of extra fuses at all times. When a fuse on an independent circuit blows out it is a pretty certain indication that something is wrong. If you install another and it blows as soon as you close the switch you may begin to hunt for a ground or short circuit at once.

Fig. 9 shows two types of what is commonly known as "cartridge" fuses. These are reliable, quickly and easily installed and emit no visible flash when they blow out. They are in every way excellent. Fig. 10, A, shows the "Link" fuse, which is installed by simply compressing the hooks under the binding post screws. This type is an excellent, inexpensive operating room fuse. Fig. 10, B, shows the "plug" fuse and receptacle, the whole being commonly known as a "plug cut-out." This form of fuse is in very general use and is most excellent for circuits of moderate capacity, say not exceeding ten amperes. For heavier current he prefers one of the other types, though the plugs are made to carry as much as fifty amperes. They are easily and quickly installed, and the contacts are excellent. Be sure, however, that you screw the plug in tight. There is no possibility of fire from this type, as the fuse wire is entirely enclosed by the brass, or mica, cap. Switches may be had with this type of fuse receptacle if desired. All things considered, this type is perhaps best to install on your switchboard unless you care considerably about extra fine appearance, in which case Fig. 9 style might be preferred. Plug and cartridge fuses are the only ones which should be allowed on a stage.

The operating room projection lamp circuit is a thing to itself. It is subject to heavy and frequent fluctuations of current and must be fused accordingly. There is absolutely nothing about a projection arc lamp which momentary excess of current, within reasonable limits, can in the least injure. The writer uses No. 6 wire for his operating room projection circuit and fuses with fifty ampere fuses. He has never experienced the slightest trouble through so doing. Of course, where lighter wires are used, a smaller fuse must be installed. A good rule is "fuse ten amperes over the current you pull under normal conditions." Be careful, however, that the main house fuses (fuses attached to main house switch) are equal in capacity to all circuit fuses, plus your operating fuses, else they might blow and leave everything in darkness. Link fuses (Fig. 10, A) are excellent for operating fuses, as they are cheap and easily installed.

When using plug or cartridge fuses promptly *throw them away when they blow out.* They are of no more use to you or any one else, and, if they get mixed with the good ones, it simply causes aggravation. Keep the various sizes separate and the whole lot in some handy place near the switchboard.

Be sure and have your fuse connections tight. Loose connections heat and very little heat will melt a fuse. A dirty contact is equivalent to a loose one.

WIRE SYSTEMS.

There are two wire systems in general use in incandescent lighting, viz.: the multiple arc and the three-wire. But there are two others occasionally encountered, viz.: the multiple series and series multiple. To this must be added the high potential system, which is, in practical use, a multiple arc. What is known as a series arc system is used exclusively in arc lighting and is of no interest to the operator except that he be able to know it when he sees it, so that he will let it severely alone. A projection arc lamp cannot be connected into this system under any conditions.

In the following diagrams the circle represents the dynamo and the X lamps; + indicates positive and — negative.

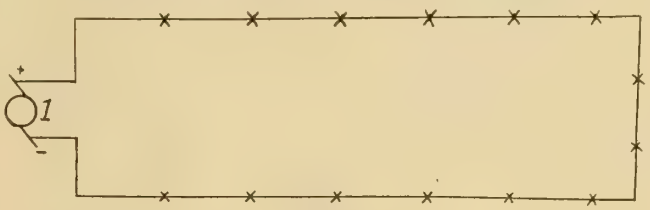

FIG 11

Fig. 11 is a diagram of the series arc system. This system carries about fifty volts pressure for each lamp in the circuit. A twenty-lamp circuit would have about 1,000 volts pressure. Each lamp must carry the entire pressure and all the current, which latter seldom exceeds ten amperes. You cannot connect a projection arc lamp to this system under any circumstances.

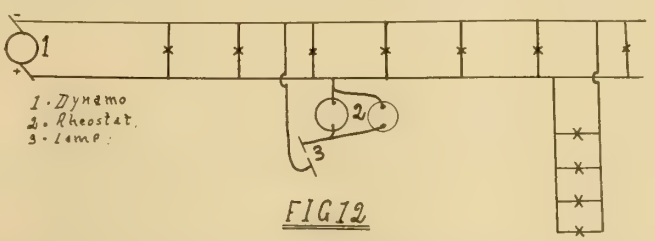

FIG 12

Fig. 12 is a diagram of the multiple arc system of wiring, illustrating the method of connecting a projection lamp thereto. You may connect in anywhere, simply attaching one wire to one wire of the light circuit and the other wire to the opposite, being

sure that the wires, switches, fuses, meters, etc., are large enough to carry your current. Before connecting ascertain the voltage of course, and arrange the amount of your rheostat resistance accordingly. In practice lamps are not usually attached between the main wires, as is shown in the illustration. Light circuits are run from the mains, as shown, and are called "service circuits."

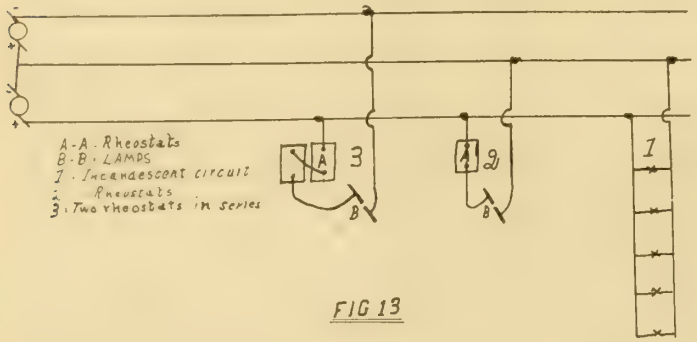

FIG 13

Fig. 13 shows the three-wire system, which is used mainly for direct current. In this system two dynamos are run in series, producing a pressure across the outer wires of 220 volts (usually) or a pressure of 110 volts between either the outer and center ("neutral") wire. As has been said, the main reason for the use of alternating current lies in the fact that it can be generated at high voltage, carried to the place desired at that pressure and there easily transformed to lower voltage. This cannot be done with direct, or at least it is not practical to do it. Direct current is to be preferred,but for this one objection that the three-wire system was evolved as a means of carrying relatively large quantities of direct current electro-motive force without prohibitive wiring cost. The diagram shows two methods of attaching a projection lamp to this system. In one we attach to the two outer wires and will get the full series pressure of the two dynamos, usually (practically always) 110-volt machines, which will be 220 volts, and we must provide rheostat resistance for that pressure. The other and usual method is to attach to the center (neutral) and one outer wire, which gives us the pressure of one dynamo, usually 110 volts. Incandescent service circuits are run by attaching to one outer and the neutral wires and using 110-volt lamps. Service circuits may be attached to the two outer wires, however, by using 220-volt lamps, but it is not desirable to do so, since the high resistance lamp is not so efficient. In this system the center wire is called the neutral, and is both positive and negative. In practice the service circuits are run from both sides and kept as evenly balanced as is practical. The lamps of the circuits on the two sides burn in series, and the neutral only carries current equal to the difference in the load on the opposite sides. If the load of the opposite sides is evenly balanced there will be no current at all flowing in the neutral. It is possible, therefore, for the fuse of the neutral main to blow without affecting the lights of the system at all. As a matter of fact, however, it is seldom or never that a system is thus evenly balanced. You may cut your projection lamp in on any service circuit, which is heavy enough to carry the load by simply attaching, as instructed for Fig. 12 system. You may also attach direcly to the mains if desired.

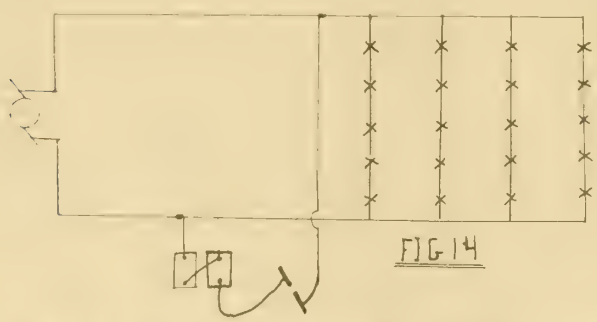

FIG 14

Fig. 14 is a diagram of the multiple series system of wiring, not much in use, however. In this system a very considerable range of voltage is possible, the lamps being burned in series. Ascertain the voltage of the lamps by looking at the tag pasted on them and multiply the voltage of the lamp by the number of lamps in the series, and the product will be the total voltage carried by the mains. Thus, if you find the lamps are 110-volt and there are two in series multiply 110 by 2. If there are five 50-volt lamps in a series multiply 50 by 5 for the line voltage, etc. You may attach a projection arc lamp, as shown, by providing rheostat resistance according to the line voltage.

SERIES MULTIPLE.

The series multiple system is a very bad form of wiring and is so little in use that it is hardly worth while describing. A projection arc lamp may easily be connected to it.

HIGH POTENTIAL ALTERNATING SYSTEM.

The high potential system is a two-wire system, in effect the same as the multiple arc system. It is always alternating and the mains carry pressure from 2,000 to as high as 20,000 volts, usually about 2,000, however. With the mains we have nothing at all to do, since they must be handled only by an expert electrician. Never attempt to touch, handle or meddle in any way with the mains of a high tension system, unless you hanker to reach the hereafter by a very expeditious route.

In this system there is what is called a "primary" and a "secondary" current. The current on the mains is high tension, but is, by means of a transformer (Fig. 15), reduced for commercial use, usually to 110 volts. The secondary current is taken from the secondary coils of the transformer on two wire service circuits, which are the same as the multiple arc system (Fig. 12), and your connections are made exactly the same as directed for that system. A full explanation of the transformer will be given under the head of "Resistance Devices" further on, but for the benefit of road operators and showmen the following instructions are given:

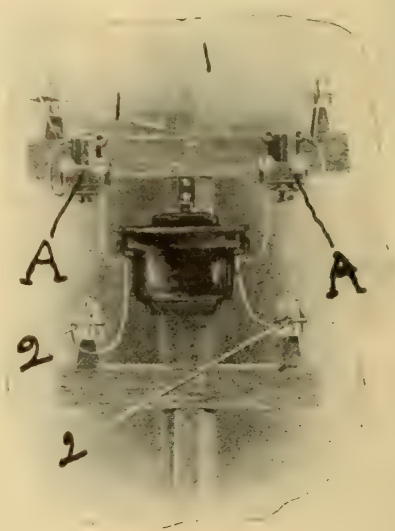

Fig. 15.

Fig. 15 shows a transformer attached to a pole. That is where you will usually find them. 1—1 are the high tension wires, which you must, on no account, touch since they will probably be charged with a pressure of at least 2,000 volts. 2—2 are the secondary wires, carrying usually 110 volts, to which you may attach your arc lamp wires. A—A are the fuse boxes, sometimes set in the sides of the transformer and sometimes, as in this case, isolated. The fuses are carried in iron plugs, which may be pulled or screwed out. For ordinary service circuits these fuses will be very small. The reason is this: they carry high tension current, being located between the mains and the transformer. One ampere of current at 2,000 volts becomes about 10 amperes after it is reduced to 110 volts pressure, so that a three-ampere transformer fuse on a 2-000-volt system will carry what will become 30 amperes at 110 volts after passing through the transformer. In many places it will be found that the wires entering the building (ofttimes a church) where the show is to be given are not large enough to carry projection arc lamp current, and it will be necessary to run your own temporary transformer. First ascertain from the light company whether or not the transformer is large enough to carry your current plus whatever else it must take care of. This is important, since, if too small, you might burn it out and have to pay for it. Commercial transformers will stand a pretty heavy overload for two or three hours without damage, but this is easily overdone. Next, be sure that the transformer fuses are large enough to take care of your current plus the other load they must carry. These two points taken care of, you may climb the pole and attach your wires to the secondary wires (2—2, Fig. 15), just as close to the transformer as possible. If the machine is large enough to carry your load the secondary wires will not likely be smaller than No. 8 or No. 10, and either of these will carry your current for the few inches from where you attach to the transformer coils. Attach by stripping the insulation, scraping the wires perfectly clean and wrapping the well-cleaned ends of your wire around very tightly five or six times. Run your wires through your switch, fuses and rheostat to the

lamp in the usual way. Of course this direction is for a temporary job, to use one or two nights only. Your wires may be supported on temporary insulators in any convenient, safe manner. If the wires running into the building are heavy enough you can attach to them just as you would to the multiple arc system (Fig. 12), but in all cases ascertain whether or not the transformer and its fuses are large enough or you may have trouble. *A high-tension transformer is a dangerous thing to fool with,* and unless you are very certain you know just what you are doing you had better let it severely alone. Sometimes, however, the operator on the road is practically forced to do these things, and the above directions may be of great assistance.

(To be continued.)

The Making of Signs and Posters for Moving Picture Theaters.

By Wm. I. Sackheim.

CHAPTER II.

Last week I drew attention to the unsuitability of the average nickelodeon signs and the need for their improvement. But criticisms, no matter how just, are seldom of much material benefit. They usually create dissatisfaction and havoc. It is my purpose to try and lead you in the proper direction, and by a series of comprehensive, yet simple, hints, suggestions and illustrations to aid the most untalented to acquire a sufficient knowledge of the art of making signs to be of practical service.

The operator, usher, manager or other employee may add to his income, as well as enhance the appearance of the house he is connected with, by following the directions set forth in these articles. Before proceeding, let me correct an erroneous impression that sign writing requires special talent or ability.

It is true that the man with an inclination for art can master lettering more rapidly than the untalented. Still few artists are good letterers. The formation of the letters of the alphabet is purely a mechanical operation, and therefore perfection can only be acquired by study and practice.

Devote at least one-half hour to one hour each day to diligent practice and in two or three months you will be surprised at your own improvement. But if you have no liking for the work you had better not attempt it, for labor without love is merely a waste of energy. After becoming interested you will find the work very fascinating. Don't try to accomplish too much at the beginning. Content yourself with following the instructions to the minutest detail, though the lessons may appear simple. I intentionally made them so.

In my experience in teaching sign writing I have observed that the student usually wishes to paint a complete sign before he has mastered the formation of the letters or learned how to control his brush. As I cannot come in personal contact with every one who takes up this study, I must impress upon you the necessity of attempting no more than what I advise.

Signs for Moving Picture Theaters.

The rules that govern lettering in general apply to moving picture signs, but as the latter are seldom permanent, perfect or accurate work is not absolutely necessary. Grace, neatness and style are more essential. I do not mean to say that accuracy is not desirable. But do not sacrifice "snap" and artistic effects for perfect workmanship.

The signs should not appear "stiff" and stilted. Notice the theatrical lithographed posters that are pasted on your fences and you will get an idea of what your bulletin should look like. As moving picture signs serve a different purpose to the average sign, in that they are merely temporary announcements, they require different treatment. I have therefore devised a system of instruction and a series of alphabets especially for moving picture work.

Utensils.

The first thing necessary in starting the work is to provide yourself with the proper tools. These are not numerous. Build yourself a table to work upon. As professional show card and sign writers differ widely in the height and the tilt of their work tables, your individual taste and comfort should govern you in this matter. I have always found a flat table about 34 or 36 inches high, or one with a very slight tilt or slant to it, the most satisfactory for this class of work, which is similar to show card work. For lettering muslin flyers or large signs on oil cloth, wood, sheet iron or on the large bulletin boards in front of the theater, an upright position of the material will be found more advantageous. But as this branch of the work will be treated later further mention is unnecessary at present.

A large board, three or four feet in width and any desired length, placed upon two wooden horses will answer the purpose of a table. Next secure some white or manila wrapping paper for practice work. Some sticks of charcoal, with which to mark your lines, a yard stick, a T square, some turpentine, varnish, three or four brushes, and paint complete your outfit for the present.

The signs for moving picture theater boards are usually made on paper or cardboard and later tacked or pasted on the bulletin board. The beginner will find it rather difficult to paint upon the boards in an upright position. Therefore I advise the use of the flat table and the sheets of paper, and mounting the sign on the board after completion. Even professional letterers find this method the most practical. Colors ground in Japan, which can be purchased in any paint shop, will be found the simplest and best to use.

The brushes and method of using the paint I will describe in my next article.

PICTORIAL EFFECT IN MOVING PICTURES.

Last week we rebuked several writers for denying pictorial qualities to moving pictures. The writers who have taken up this proposition, as we pointed out, simply show their ignorance of the subject. It is with singular opportuneness, therefore, that we find amongst recent Gaumont films released by George Kleine a specimen which proves in every inch of film our contention that moving pictures of very high pictorial quality may be and are produced and are actually presented to the public. This is a lovely picture called the "Glories of Sunset." The photographer who made the exposure knew what he was about. For, though he is dealing with inanimate nature, he tells a very beautiful story indeed, and he tells it pictorially; that is, in a series of well-composed, well-chosen and well-photographed scenes. First of all we have the effect of twilight almost sensuously shown. One seems to feel indeed, in the words of the poet, "the shades of night are falling fast." Then we see the setting of the sun; next the last of his rays, and finally the picture ends by showing the sea bathed in moonlight. Precisely how these effects are made it is not necessary for us to specify. What we are concerned with are the results, and certainly this film is a very beautiful nature study, appropriately toned, no doubt, in development, and conveying to the spectator all the delightful impressions of the actual phenomena of sunset. In the whole world of nature nothing is more beautiful to look at than this. The film is a very fine bit of Gaumont photography, and Mr. Kleine should be busy in supplying the demand for it.

NEW PENNSYLVANIA BOOTH LAW.

A new law with respect to moving picture theatres comes into force in the State of Pennsylvania almost immediately. The three exempted cities are Pittsburg, Philadelphia and Scranton. The law requires that in future the booth in a moving picture theatre shall be constructed of fire-proof asbestos lumber, riveted to an asbestos iron frame. It is to have an automatic closing shutter, automatic closing door and must be provided with a ventilating pipe. Two shelves will be permitted in the booth for the use of the operator, and those shelves must be of special construction. The law further requires that there shall be a permanent booth for use in moving picture theatres and a portable booth to be used in churches, halls and by traveling exhibitors for occasional entertainments. It will be seen that this is a very important law, which we understand is to be vigorously enforced. Messrs. Williams, Brown and Earle, of 918 Chestnut Street, Philadelphia, Pa., advise us that they are prepared to supply these asbestos lumber booths for moving picture theatres, and we recommend the owners or managers of these latter to enter into correspondence with Williams, Brown & Earle without delay. These booths are packed flat for shipment, and they can easily be erected by a skilled mechanic.

ACTORS SEE THEMSELVES ACT.

Manager Lawrence, of the Bijou Theater, Edmonton, Alta., Canada, writes us that the members of the Theodore Lorch Company, which are presenting the sketch "Flirtation" on a circuit, were his guests recently at a moving picture performance in which they saw themselves act. It appears that this company was employed by the Selig Polyscope Company last Summer when they produced "A Mountain Feud," "Shamus O'Brien" and other Selig films in Colorado. Mr. Lawrence learned that the company playing at the Orpheum had taken part in the production of these films and secured them from his rental agency, much to the gratification of the members of the Theodore Lorch Company.

The Patents Company and Its Rights.

IMPORTANT LETTERS TO ALLEGED INFRINGERS.

The following letters have been sent out by the legal representatives of the Patents Company to every unlicensed film user or projecting machine user in the United States.

The first letter issued and sent out on May 26th from the offices of Kerr, Page, Cooper & Hayward, Singer Building, New York City, has to do with the picture projecting machine and is as follows:

"We are informed that you are at the present time using a motion picture projecting machine which infringes one or more of the following United States Letters Patent owned by our client, the Motion Picture Patents Company of New York City:

"Patent No. 578,185 dated March 2, 1898.
"Patent No. 580,749 dated April 12, 1897.
"Patent No. 586,953 dated July 20, 1897.
"Patent No. 673,329 dated April 30, 1901.
"Patent No. 673,992 dated May 14, 1901.
"Patent No. 707,934 dated August 26, 1902.
"Patent No. 722,382 dated March 10, 1903.
"Patent No. 785,205 dated March 21, 1905.

"You are hereby notified that your use of this machine is in violation of the exclusive rights reserved to the Motion Picture Patents Company by the Letter Patents enumerated above, and that failure on your part to discontinue such use, or to obtain a license from the Company under the patents named, will subject you to a suit for an injunction and accounting for profits and damages arising from your infringement."

The second letter issued and sent out on May 26th is in reference to films.

"Law Offices: GIFFORD & BULL.
"Washington Life Building,
"141 Broadway, New York.

"We are advised by our client, the Motion Picture Patents Company, that you are using and have used motion pictures made in infringement of reissued United States Letters Patent No. 12,192, granted to Thomas A. Edison, January 12, 1904, and owned by it; and are requested to notify you that unless you forthwith cease such infringing acts, we are instructed to protect its exclusive rights under said patent by suits in the United States Courts for an accounting of the profits arising from such infringements and for an injunction to prevent the use of such motion pictures without the license of our client. Yours very truly,

"GIFFORD & BULL."

PATENTS COMPANY'S INJUNCTION AGAINST THE MUTOSCENE COMPANY.

The application for a preliminary injunction by the Motion Picture Patents Company against the Oklahoma Natural Mutoscene Company came up for hearing before Judge Wright in the Supreme Court of the District of Columbia on Friday, May 1, and on the affidavits and arguments presented by Melville Church, Esq., the counsel for the Patents Company, Judge Wright granted the injunction and signed an order restraining the Mutoscene Company from making, using or selling moving picture cameras in violation of the patent granted to Thomas A. Edison for such camera.

In view of this order this company will be in contempt of court if it should attempt to use the infringing camera anywhere within the United States, and undoubtedly the Patents Company will immediately press for a final decree and an accounting for damages sustained by it in this infringement of its rights.

Following is the text of the order granting a preliminary injunction against the Mutoscene Company, filed May 21, 1909:

"In the Supreme Court of the District of Columbia—Motion Picture Patents Company vs. Oklahoma Natural Mutoscene Company. In Equity. No. 28,533.

"This cause coming on to be heard on complainant's motion for a preliminary injunction and on the affidavits of Frank L. Dyer, Thomas Armat and George F. Scull and the exhibits annexed to said affidavits in support of said motion, and on a certified copy of a decree of the United States Circuit Court for the Southern District of New York in the cause entitled Thomas A. Edison vs. American Mutoscope and Biograph Company, dated March 25, 1907, also exhibited in support of said motion, and on proof of service of said affidavits and decree upon the defendant herein, and having been argued by Melville Church, of counsel for complainant, and considered by the Court, it is now, by the Court, this twenty-first day of May, 1909, ordered, adjudged and decreed that the said motion be and the same is hereby granted, and it is further ordered, adjudged and decreed that an injunction be issued out of this Court against the defendant, Oklahoma Natural Mutoscene Company, enjoining and restraining the said Oklahoma Natural Mutoscene Company, its officers, servants, agents, attorneys, employees, workmen and confederates, and each and every of them, until the further order of this Court, from directly or indirectly making, constructing, using, vending, delivering, working or putting into operation or use, or in anywise counterfeiting or imitating the invention set forth in the Letters Patent to Thomas A. Edison, reissue No. 12,037, dated September 30th, 1902 (as particularly claimed in Claims 1, 2 and 3 of said patent), referred to in the bill of complaint herein, and particularly from making, using or vending the apparatus (or any apparatus similar thereto), designated in the complainant's moving papers as the Warwick Camera, and described in detail in the affidavits of said Frank L. Dyer and Thomas Armat herein above referred to.

"WRIGHT, Justice."

FOOL LEGISLATION.

After September 1 it will be illegal in the State of New York to admit to a kinetoscope or moving picture show any child who is, or appears to be, under sixteen years of age. A New York paper in commenting upon the new act says that it is "a most desirable and salutary law." Perhaps. But a good many will take a different view of the subject. From our point of view it looks like the most asinine of all the numerous samples of fool legislation of modern times. The moving picture show can be mischievous, or it can be educational, just as the authorities of a town where one is in operation may decree. Many of these shows give scenes of life in foreign lands that are not only entertaining, but instructive. Sometimes a single set of these films will give the young person a better idea of a foreign country and its people than could be obtained by reading volumes of descriptive matter.

The moving picture show needs regulation undoubtedly. But instead of barring children out, these shows should be made clean enough so that every young person could receive benefit from attending them. Legislation that forbids the poor child from gaining information and amusement that may be found in the moving picture show, information that he would probably never be able to gain in any other manner, gives another evidence that the thirst for lawmaking has banished common sense from the heads of too many alleged statesmen these days.—Tribune.

THE MARSHAW SLIDE CO.

Half-a-dozen or more victims of the unbusinesslike methods of the Marshaw Slide Co. again tell us of their experiences this week. Mr. LeRoy Bickle, manager of the Theatorium, Ardmore, Okla., writes that he has before him a cancelled check cashed by them weeks ago, that he never received his slides and they "add insult to injury by ignoring his letters." We have had dozens of similar complaints against this company and shall continue to expose them until they square themselves in the eyes of the trade, as such practises discourage all mail order business.

We never advertised the Marshaw Slide Co., but we did accept the advertisement of the Driben Publishing Co., of Canada, before we were given a chance to examine their publications. As many of our readers have complained that they have been "buncoed," we offer to extend a year's subscription to the Moving Picture World to every subscriber who will return the books to us, provided that they ordered them through the advertisement that appeared in this paper.

"HALLBERG'S" NEW INCANDESCENT LAMP ECONOMIZER.

The great success of the Hallberg Economizer for moving picture lamps has led Mr. Hallberg to invent a new incandescent electric lighting system with a special economizer, by means of which users of electric signs and incandescent lamps in general can secure a saving of 75% on their electric bills. As has been the custom with all devices put out by Mr. Hallberg, this new system is fully guaranteed and full protection is given to the user of these devices.

Mr. Hallberg will exhibit his electric economizer, flaming arc lamps, spot lights, fans and new incandescent lighting system at the convention of the National Electric Light Association, of which he is a member, at Atlantic City during the coming week.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The smiling lady in the ticket booth of Mr. Jacobs' Bronx Theater, at the Southeast corner of Wendover and Park avenues, Bronx, refused my nickel the other evening when I called there, because she said she knew I was coming. Evidently, then, the fame of your critic has spread far and wide. I remonstrated with the lady for being such a bad business woman as to refuse money, but she was firm, and so I enjoyed the luxury of a free show. When it was all over and I was saying "Good-night" to her and Mr. Jacobs, she said more nice things about me, remarking that I was looking as if a Broadway theater was more in my line. But I "got back" by retorting that it was always a pleasure to me to visit a well-conducted moving picture house; which Mr. Jacobs' theater certainly is.

In the first place, it was specially built for the purpose so recently as last September, has seven exits, excellent seating accommodation, and plenty of room at the sides and in the center for moving about. Then, while the pictures are being shown there is a dichromic system of subdued illumination which makes the whole place light without detracting from the brilliancy of the picture.

Mr. Jacobs is personally in attendance most of the time, and he has the assistance of a uniformed officer, whose mission it is to keep order amongst the exuberant patrons of the house. The Bronx Theater is situated in a thickly populated district, which appears to be prolific in small children of diverse nationalities. These and their mothers, together with a few sprinkling of mere men, appear to form the average audience of the house. And with what rapt attention they follow the pictures on the screen! I sat like a human island entirely surrounded by a sea of small children, and while the entertainment was in progress I watched their little faces. They were a study in wonder and concentrated interest. The effect made upon their childish minds can only be surmised. I, for one, think it makes for the permanence of the moving picture as a settled form of amusement. For is it not true that what we like as children we mostly retain an affection for all through the various stages of our lives? What are we, after all, as Carlyle puts it, but "children of a larger growth"?

One of the principal items in the program was the Humanoscope, or talking photograph. There was a Selig picture of "Rip Van Winkle," and the people behind the screen talked and acted all through with such conviction that although I had seen it in many other forms, such as play, opera and condensed drama, the dear old story was just as fresh and absorbing to me as ever. And what was true of "Rip" the other night at the Bronx Theater was true of the other pictures shown. Everybody was deeply interested in them. And when a nice lady sang a nice song to a nice colored set of slides, why, we all joined in the chorus like a great family party!

There was a little feature the other evening which deserves special mention. On Tuesday evening of each week the ladies of the audience come provided with numbered tickets which entitle them to a chance for a prize that is offered. A small child draws the number from a basket, Mr. Jacobs calls it out, and if any lady present has a ticket corresponding to that number she signifies the same in the usual manner and is awarded the prize. This took place the other night, and, bless me, how pleased the woman looked to get her silver-mounted jugs! Upon my word, I quite envied her as she proudly stalked off with her prize. Thursday evening the gentlemen have their chance. Wonder if I shall draw the lucky number if I ever present myself at the Bronx Theater some evening? Think I should, Mrs. Ticket Office? As indicative of the able manner in which a moving picture theater can be conducted to please all reasonable demands in a crowded neighborhood of working people, the Bronx Theater deserves every commendation. If all the other moving picture theaters which I have visited in and around New York City were as well conducted as this, then there would be no call for the irrational and vexatious interference with the business that has recently taken place.

The Progressive Motion Picture Company is the successor of a film exchange called the "Twentieth Century Film Company," formerly located at Ogden, Utah. The Twentieth Century Film Company formerly held an exchange license issued by the Patents Company, and its successor, the Progressive Motion Picture Company, has been licensed by the Patents Company to conduct a licensed exchange at Ogden, Utah. Both of these exchanges have always been exclusively connected in the business of renting films and neither of them have ever manufactured motion pictures.

"JUDGMENT OF SOLOMON."

When a company essays to reproduce a scene from Biblical history which has become familiar through long continued description it requires actors with the highest possible conception of the actor's art and a comprehension of the impressions which have been made upon the minds of the people by these dramatic stories. In reproducing this reputed act of Solomon the Vitagraph Company undertook a very difficult task which was executed satisfactorily. It is the old familiar story of the judgment between the two claimants of the live child. The entire story is tense with dramatic interest, and, in the main, the actors have maintained this interest throughout the piece. The principal character, the real mother of the live child, is acted with fidelity and a comprehension of what a mother would do under such circumstances. Every motion, every facial expression is in accord with the character and deserves the highest praise. The other characters are good, but inasmuch as they are accessories, even Solomon himself being included in this description, they do not require separate criticism. To say that they perform their parts with sufficient fidelity to the story to make it clear expresses their part in the drama. The staging, which includes the costuming and the arrangement of palaces and accessories, is apparently in accord with the accepted understanding of what was used at that time. The entire picture is toned brown, which, in places, degenerates into plain gloom. This does not, however, mar the picture. On the contrary it supplies an element of mystery which adds to its attractiveness and increases the artistic effect. Brown lends itself admirably to this picture, but it would scarcely be advisable in others where a stronger light is required. The lighting is reasonably soft and even and shows evidence of careful study to secure the most artistic and pleasing effects. It is a pity that the picture cannot run longer. One day is inadequate for such an excellent piece of work.

MOVING PICTURES AS NATURE STUDIES.

This week the Great Northern Company released two subjects which merit special notice, less on account of their photographic qualities, which are excellent, than of the subjects. They deal with the animal kingdom. One of them is called the "Human Ape; or, Darwin's Triumph." The film shows how highly an ape can be educated. The one in this picture behaves so nearly like a man would in similar circumstances that it is hard to believe one is not looking upon the picture of a human being in the disguise of a simian. But we are not. We have seen educated apes before on the stage and have been impressed by the cleverness of their actions. This one is clothed like a man, eats like a man, drinks and smokes like a man, plays cards and cycles. He also undresses and puts himself to bed. His keeper or mentor is present all the time, but does not prompt the animal. It is really a very wonderful film, and it should please and interest wherever it is shown. Children, in particular, will appreciate it. The other Great Northern film is of greater sympathetic interest—at least, according to our taste—for it illustrates the maternal instinct in birds and animals, chiefly the latter. You see how the creatures watch over and tend their young. Is there anything so beautiful as the affection of a mother for her young? Women are proud of it, but they alone, it seems, do not have a monopoly of the maternal instinct. The cat, the dog, the horse, the rabbit, the fowl, the bird, the zebra, the elephant and others are here shown in their natural surroundings looking after their little ones in their own particular way. It is a pretty picture, cleverly conceived and skillfully carried out, and we think it will win applause wherever it is shown.

AN OLD RENTAL CONCERN, BUT PROGRESSIVE.

While Chicago is acknowledged the center of the Independent movement, the exchanges in that city licensed by the Motion Picture Patents Co. are not complaining relative to a lack of business. Messrs. Geo. K. Spoor Co. report an astounding increase in their business during the last couple of months and assure us that they are still staunch adherents to their well-known business policy of "The right film at the right price."

If it is possible to ascertain the worth of a principle from the results attained through a strict adherence to the same, we should say that the Spoor Company are on the right track.

They further inform us that in spite of extraordinarily keen competition rental prices are remaining substantially the same as before the advent of the Independent movement and that the rental business in their territory, generally considered, cannot be termed otherwise than satisfactory.

Notable Films of the Week.

BROTHERS IN ARMS. (Edison.)

Frankly, excellent as this picture is, we look upon it more as symptomatic of what is to follow it, and not as marking the top notch of possibilities that lie before the Edison Company. It is far away head of this company's recent productions, and yet here and there it falls short of that achievement which is easily within their grasp. We mean the absolute elimination of those little minor technical defects of white and dark spots and splashes which mar the excellence of a picture and which we think greater care in the work-rooms would prevent. The story of the picture is a simple one. It is that of two friends who parted after one of them had made a successful appeal to the heart of a girl whom they both love. They pass through some very stirring war experiences which must have cost the Edison Company a large sum of money, and no end of hard work, to rehearse and present. Indeed, when looking on these scenes wherein all the glory, all the excitement, and all the horrors of real war are graphically shown, one feels as if one was looking at an actual conflict. As time progresses one of the men, who has been made a captain, becomes a judge, the other a crippled tramp. The fate of the latter is to be arrested and brought before his one-time comrade-in-arms, not before, however, he has rescued the former's little daughter from death by drowning. Discovery at the trial in the court house opportunely occurs, and the judge sentences the prisoner to the best room in his house. The film ends by showing the reunion of all the principal characters. This story and the way in which it was worked seemed to please the audiences this week wherever it was shown. Dramatically it is perhaps not so closely knit as it might be, but this is a point which only the professional critic would remark. Photographically, too, as we have said, it is excellent, with the exception of the few blemishes which we have pointed out.

HUNTING BIG GAME IN AFRICA (Selig).

For topical interest this Selig picture certainly takes rank as one of the films of the week. It is a clearly audacious mixture of the real and unreal, although there are many, no doubt, who would accept the whole thing as absolutely natural throughout. The earlier scenes show Mr. Roosevelt and his party in Africa just as one may roughly imagine them to have been when they got to their animal-killing business. Unless we are mistaken there is a mixture of Indian and African costumes in the dressing of the natives, but the whole thing is full of movement and shows great resource on the part of the producers. The ex-President shoots a lion, and the dead king of the forest is carried away on poles by willing natives. It is all very cleverly done. The real interest of the film centers, however, in the photography—which was presumably done at Chicago—of a real lion. There is no doubt about this lion; he stalks majestically about the picture, thus enabling an audience to realize how a lion would look, not on the war path, but peaceably ambling about among natural surroundings. Your captive lion in a zoological park does not do much prowling about except in a small cage. This part of the film attracted very great attention; and we single the film out for special mention because we hope that it will be an encouragement to Mr. Selig and his merry men to cultivate the production of moving pictures of animal life, which are always attractive to moving picture audiences.

"THE SMUGGLER'S DAUGHTER" (Lubin).

Stories of the sea are always popular with moving picture audiences if they are well and naturally told. Who amongst us has not pored over an exciting narrative of smuggling life? In olden times the romance of maritime life drew half its inspiration from the deeds of dare and do which centered about the smuggler's cave. This is one of the best pictures which Mr. Lubin has produced. We emphasize the word picture. He places the scene of the story on a very rocky coast with the waves beating and lashing themselves into clouds of spray. The eyes are delighted with these very fine photographs of coast characteristics. The story is a simple one. The smuggler, who is helped in his work by his daughter, after landing his booty is nearly discovered by an inquisitive revenue officer. His daughter, however, prevents his arrest, and the revenue officer falls in love with her. After having sold his plunder, Mr. Smuggler returns to his work and is again shielded by his daughter. She shields her father only too well; the revenue officers are out after the delinquent. The girl assumes her father's hat and cloak and is shot in mistake for her father. She is lying wounded in her bed when the father discovers her plight, and so he very properly takes the blame upon his shoulders and gives himself up to the officers. The girl is left in the care of her revenue lover, and we are left to assume that she recovers and marries him. This is the outline of the story which is told against a very fine background of sea and rocks. The story is not unduly spun out, it is clear and intelligible, and it certainly pleased the audience before whom we saw it shown. On these grounds, therefore, we consider it entitled to mention as a notable film of the week. Photographically speaking the picture is, on the whole, excellent. Its tones and tints are strikingly good. We will risk being termed hypercritical, however, in pointing out that Mr. Lubin's assistants might have sent out this beautiful picture with fewer light and dark spots on it. Those are the technical drawbacks on the picture. But still it is a minor matter. The point we want to bring home to Mr. Lubin is this, that sea pictures of this quality are welcome as an occasional relief to the usual run of subjects. Smuggling is by no means dead around these coasts, and the devotion of a daughter to her father is a very pretty theme to handle.

THE RESURRECTION (Biograph).

Step by step the Biograph Company is making for itself a unique position among American film manufacturers. Within the last few months its reputation among exhibitors and the general public has increased by leaps and bounds. We doubt whether the exhibitors or the public could say off-hand exactly why they like Biograph pictures so much. It is sufficient for them that they like them and want more. The good photographic qualities of the pictures are now taken as a matter of course. But good photography alone will not make a successful moving picture film. There must be something more, and we think we know what that something more is.

It is the dramatic quality of the pictures that convincingly appeals to exhibitors and the public. The Biograph picture to-day tells a story and tells that story well. Moreover the Biograph film is one in which one is almost sure to see good acting. Unequivocally, therefore, we have no hesitation in saying that the Biograph picture of the moment is unexcelled for its dramatic and photographic qualities. In the former of these qualities it is very evident in "The Resurrection," a recent release. We were curious to see how the Fourteenth Street Company interpreted Tolstoi's melancholy story. The public opinion on the film when we saw it echoed our own interest. As the picture started to move, there was a sudden hush in the theatre, which always indicates concentrated interest. And that hush continued right to the end of the film, when the afflicted girl kneels at the foot of the cross on the Siberian steppes. In these same scenes, where the fallen girl is on her way to Siberia in company with other unfortunates, and is knouted by Russian soldiers, there is an aspect of unreality, excessively sharp modeling and not particularly convincing snow, which we suppose could not be avoided owing to the exiguity of space at Fourteenth street. But in the preceding scenes, in which the peasant girl and the prince are shown in their urban environment, the pleasant sin and its penitential punishment for the girl, and the unmolested freedom of her betrayer, the Biograph staging is quite as convincing as that of an ordinary play. And then the acting of the leading woman and the prince—how fine and tragic the former is! how excellent the latter! We do not know the lady's name, but certainly she seems to us to have a very fine command of her emotions and to be able to express these emotions before such an unemotional thing as a camera. A very ordinary person indeed can act before a crowded house of interested men and women, but it takes a genius to do so with real feeling on a moving picture stage. For there is no eager, sympathetic audience of thousands before you there, but only the staff of the company or the matter-of-fact person who turns the handle and exposes so many feet of sensitized celluloid per minute on the players.

"Resurrection," of course, is a moral lesson; so was "Faust" and so were many other great tragedies. We think it really wonderful that the Biograph Company should handle this theme with such fidelity and conscientiousness. The story is kept clearly in view through its closely-acted, well-costumed scenes, and it goes without saying, is well-photographed. The film should increase the popularity of Biograph subjects, as in all respects it is most noteworthy. As we have said before, the hushed attention which greeted it when we saw it is the best criterion of its many merits.

1,000 REELS FOR SALE

In A No 1 condition. All subjects up to Feb. 1st, 1909.
Write for list and particulars.

GREATER PITTSBURG FILM CO.
305-6 Berger Building Pittsburg, Pa.

Comments on Film Subjects.

"Cigarette Making."—A Vitagraph educational picture, showing the process of cigarette making from picking the tobacco in the fields to the finished cigarette, with its fragrant curling smoke. In the main the photography is good, though naturally it is extremely difficult to make perfectly clear photographs of machines in motion. The lighting where they are located is not always the best, but in this film most of those technical objections have been overcome and the picture is really what it claims to be, a faithful representation of the processes of cigarette manufacture as practiced in the factories of the American Tobacco Company. Static electricity markings were very noticeable in this film.

"Old Sweethearts of Mine."—In this Vitagraph film the former subject is really continued. It is termed a phantasy in smoke, and as the gentleman muses by the fire, watching the smoke from his cigarette curl upward, the faces of his former sweethearts appear to him. The film is mainly attractive for the memories it awakens in the minds of all those of middle age, or older, also novel photographic effects.

"The Blind Man of Jerusalem."—Biblical subjects seem popular with all manufacturers just now, and Gaumont has produced an exceedingly dramatic picture under the above title. The most moving scenes, the two climaxes, first when Christ restores the sight of the blind man, and the second when the former blind man watches Christ pass, bearing his cross on the way to crucifixion, are so impressive they are not soon forgotten. One's attention is held irresistibly as the former blind man pleads with the Master to know why he gave him sight to see the wickedness of the world, as exemplified in the dishonesty of his servants, the unfaithfulness of his daughter and the cruelty of those who crucified the Master. Then a flood of light breaks over his soul, even as it broke through his darkened vision, and he forgives. No description can convey the dramatic power of this picture. It must be seen to be appreciated. It is toned brown, and in the main the technique is beyond criticism. It is a pity that it could run but one day. It ought to have a long run.

"Glories of Sunset."—Anyone who has ever attempted to catch the fleeting glories of a sunset should see this picture from the Gaumont studio. The success with which the coloring and the sinking rays of the sun are reproduced is remarkable. The coloring, the toning and the entire picture portray with remarkable fidelity the beauties of departing day and returning night. When it ended the audience showed their appreciation by applause.

"The Bondman's Fate."—A Pathe which is scenic rather than dramatic, the landscapes shown being especially fine. There is too much cold-blooded cruelty and an outright murder of a girl which make the picture depressing rather than entertaining, and the close seems to be without particular point.

"Cured by Gymnastics."—A Pathe which presents numerous funny incidents, but which inclines toward coarseness and is, therefore, rather undesirable than otherwise.

"Mr. Inquisitive."—A Lubin, which, like all the Lubin comedies, is funny and creates a good deal of sport before it closes.

"Officer McCue."—A Lubin which tells an interesting story in a species of dime novel manner. There are some climaxes, but they are not really dramatic. Technically the film is good, though some little things look queer. For instance, the policemen all have on long coats inside. They march out and have on short ones when they arrive outside. Inside only one has white stripes on his trousers. Outside they all have them on. Of course these do not mar the story, nor spoil the funny situations, but one wonders sometimes why it happens.

"Two Memories."—A drama from the Biograph studio which affords their star actress an excellent opportunity which she develops in a perfectly satisfactory manner. The influence of the film is depressing, yet one must acknowledge its power and admit that here indeed is true dramatic art. An actress, who can make events actually live before the audience, deserves the highest commendation. Technically the film has scarcely a flaw, hence the dramatic power can be enjoyed to the utmost.

"Eloping with Aunty."—One of the cleanest bits of comedy which has come from any studio in many a long day. The humor is worked out in a novel way, and while it has no particular dramatic feature, it is so cleverly funny that the audience laughs continuously. The technique could scarcely be improved, hence the picture deserves a long run.

"Jephthath's Daughter."—A Biblical subject which has been considered one of the dramatic events of ancient Jewish history, and which, in capable hands, lends itself very readily to thrilling reproduction. In the hands of the Vitagraph Company this subject has been admirably worked out, and the result is a satisfactory film. Like the one previously criticised, much of the staging, which includes the costuming, must be taken on trust, but it would seem that the work has been well done. The priestly garb, the soldiers and the others seem to be costumed in accordance with the accepted interpretation of modern scholars. In the acting, Ada, Jephthah's daughter, the central figure of this tragedy, does her work as well as is possible. Jephthah is admirably acted, these two figures rising to true tragedy in their interpretation of their parts. The others are merely accessories, and their work calls for no extended review. The film is toned brown, excepting the sacrificial altar just before the fire is lighted, which is a rather heavy blue, and after the fire is lighted it is a brilliant red, like the glow of a fire. Both changes heighten the effect and improve the picture. As a whole this effort is to be warmly commended. It is a film well worth seeing, and indicates the earnestness with which the Vitagraph people approach their work.

"Justice or Mercy."—A Gaumont which exerts a depressing influence, even though mercy, not justice, prevails and the beggar is permitted to go with his unfortunate daughter. By far the best bit of acting is that of the sister, who looks at the beggar and finally tells the officers he did not take the pocketbook. This exemplification of mercy justifies the film's existence, and perhaps, one might say, makes it worth while.

"A Guest's Predicament."—A Gaumont comedy which is well acted and has several highly amusing situations, which are admirably worked out with close attention to details and a reasonably even technique.

"Cartouche."—A Pathe film d'art which is admirably staged and acted. It is, in a degree, an exaggeration, since it would be scarcely possible for any individual outside a novel to perform the deeds credited to Cartouche. As king of thieves he is an admirable character, and he does his work so easily and naturally that he doesn't seem to be acting at all, and his attitude when he is led away to torture is so compelling that one is almost constrained to admire him for his very indifference to his fate. The film is beautifully colored. While the subject is not entirely pleasant it must be confessed that it is thrilling and forces one to overlook the depressing features in the determination and affrontery of Cartouche.

"Vaccination Against Injuries."—A Lux which reproduces the same character picture as some of the other magic sorts which have gone before. It has a good deal of rough humor, yet it develops a good many amusing situations and rouses liberal laughs as absurd after absurd situation passes. As a break in a heavy programme it might do, but it is scarcely pointed enough to form any special attraction in itself.

"The Farmer's Grandson."—A Great Northern film which tells plainly and clearly a story of cruelty and abandonment, coupled with honesty and bravery, which finally conquer an old man's opposition, resulting in a happy ending to serious trouble. The little boy, the principal character, is satisfactory and convincing. It would be difficult to do his work better. The grandfather is also good, and as the others are merely assistants their individualities scarcely exert much influence upon one. In the main the photography is good, but there are places where it might be improved. As a whole it is a satisfactory film. A touch of tragedy is given in forcing the little boy to shoot his own father to protect his grandfather, who, as yet, looks upon him as a stranger. It is, perhaps, this touch which transforms the whole into an admirable film. Otherwise its dramatic qualities are scarcely more than commonplace.

"In Sardinia."—An Itala picture which has two climaxes of dramatic interest which are well handled, but is otherwise rather commonplace. Nor is the photography even, varying from soft carefully lighted effects to harsh lighting and absolute dimness in some places. The appearance of a ghost just as the father is separating the young couple is well managed and the acting at this juncture is excellent. It must be said candidly, however, that the film does not please.

"A Somnambulistic Hero."—An Edison picture which introduces a somnambulist doing a heroic piece of work which won for him the hearty congratulations of his friends. The interest is chiefly in the novelty of the scheme. To make a hero of a sleep walker is sufficiently attractive to arouse interest, and in this particular instance the picture is applauded. Dramatically it lacks situations which can be called

chances, with the exception of where the sleep walker unconsciously gathers in the criminals the posse is chasing. Photographically the picture is fairly good. Some parts of it are marred by harsh lighting, while other parts are lighted evenly and softly. As a whole the picture pleases because it tells a novel story in a reasonably satisfactory way.

"The Indian Trailer."—An Essanay picture in which this firm's capable company has produced another of its Western stories. The staging of these Western stories is always good and this is no exception. The story is what its title indicates, and represents the ability of an Indian to trail a kidnapper. In photography this picture is a great advance upon some turned out by the Essanay people and emphasizes, by comparison, what they are capable of doing.

"Caught On the Cliffs."—An Eclipse film which is more scenic than dramatic, though a thrilling touch is given when the baby falls over the cliffs, and another when the child is restored to his parents and his foster father turns to leave him. The principal interest is excited by the excellent reproduction of mountain scenery, which includes rocks and cliffs that actually look like what they represent. In the main the photography is good, only here and there touches of dimness are noted. It is interesting but does not hold by its dramatic power.

"Objections Overruled."—An Eclipse which has some dramatic elements which cannot be said to have been developed as emphatically as they might have been. Where the turned away musician lover tells the soldiers of his predicament is one point that has interest, and where the little boy engages in a duel with the leader is another, but otherwise the acting is only commonplace. In places this film is of poor quality, while in others it is good. The Eclipse pictures are generally so good it seems a pity that they should fail in any degree. The staging is quite in keeping with the subject, and while the humor is of the broad, suggestive kind it cannot be called unpleasant.

"Pere Milon."—In this reproduction of an episode of the Franco-Prussian War the Pathes have emphasized the brutality of the soldier at the expense of the Germans. This is a drama which has few elements to make it attractive, even though the Pathe actors are admittedly as good as can be obtained for motion pictures. The supreme dramatic moment is where Pere Milon is recognized and shot because he has worked such havoc in the ranks of the Prussians, sixteen deaths standing to his credit. This may be an interesting subject for the French, on the same principle as a dime novel is interesting, but a film in which nineteen deaths are either shown or suggested is much too bloody to be tolerated in America. Good staging, good acting and a smooth running film cannot atone for these defects. It should be suppressed.

"Blessings Sometimes Come in Disguise."—A semi-humorous film from Pathe which mechanically is quite up to the Pathe standard. Possibly a young woman finding a husband through the loss of a dog makes a story worth all the elaborate work put into this, but it seems like a waste of effort. It means nothing when it is done, and one follows the development of the story with a listless interest only.

THE KIMBLE ELECTRIC CO. HAS SOLVED THE PROBLEM FOR VENTILATING MOTION PICTURE THEATERS.

The point is being agitated that theaters should be ventilated, but the question arises how to do away with the everlasting humming of the fan? The Kimble people come to the rescue with a fan that is absolutely noiseless. Their fan has speeds from 80 to 700 revolutions per minute, controlled by two hanging chains, any gradation of speed, between the maximum and the minimum, can be had. See their announcement on page 407.

This fan is usually run at high speed during intermission and reduced to a lower speed during the performance, thus keeping a constant circulation of pure air. The cost of running this fan is greatly reduced because the current consumption is in direct ratio with the speed and power. It is very simply constructed and shipped in one piece, all ready to be installed. A child could run it, as it is stopped, started and regulated by the two chains. These chains can be put in the operator's booth or at any place desired.

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ON THE SCREEN.

By Lux Graphicus.

Ever kissed or been kissed, reader? Of course you have. You remember the first you gave her or she gave you, don't you? Of course you do. The art of osculation is inherent in all created beings. Some savages, I believe, kiss by rubbing noses. Animals kiss. Ever see two dogs at the game, or cats? There is a great deal of human nature in man, still more in woman, and considerably more of it in animals.

* * *

Now what has all this to do with moving pictures? you ask. Wait and I will tell you. The other evening I sat out an entertainment in a New York house. The pictures were exceedingly good and everybody round about me seemed to share my enjoyment of them. What do you think was the item of the entertainment which pleased me so much? Guess. Guess again. And guess again. Now, as I don't think you will guess at all, I will tell you. It was just a kiss. Not a kiss in the audience; not a kiss from the fair but strange charmer who sat on my left and occasionally made eyes at me, but a kiss from—where do you think, of all places in the world? From the orchestra. In other words, it was one of the sound effects of the evening.

* * *

I don't clearly remember the film that was being shown at the time, but I remember that kiss. I wake up in the nights and think of it. I would like to have one like it from my best girl. Or somebody else's best girl. I am not particular. In fact, my affection for the ladies is only equalled by that of the gentleman to whom I referred last week—Solomon. As I told you, he solved the affinity problem by always having a few hundreds of them on hand. Wonder how he kept them all in order, and what kind of hats they wore, and if they were suffragettes, and if they wore rats? Wonder lots of other things which I won't specify.

* * *

To come back to that kiss, there was a particular part of the picture where the man and the woman had to kiss. Click! came the little sound from the orchestra. It is not a click, and it is not a smack. I don't know how to describe it. Nor do you, dear reader. Nor does anybody else who tries to describe that kiss. It cannot be described. It must be experienced, it must be tasted, it must be heard, and it must be felt. A nice thing it is to get one of the right sort. I know. I had one the other evening from—well, never mind who.

* * *

That little kiss made the success of the picture, it was so spontaneous and so natural. Dear, good, kind Yerkes & Co., how do you make it? You are magicians after my own heart. I love you, I bless you, and I hope that the concourse of sweet sounds which it is the business of your excellent lives to disseminate will grow, multiply and never diminish. It all comes to this, that in the opinion of your Lux Graphicus the sound effects of a moving picture not merely materially enhance the general effect of it, but when skillfully introduced are so welcome and pleasing to an audience that the time is surely at hand when no moving picture will be considered without them. It has been pointed out how much Lyman Howe relies for his success upon his sound effects. There is great scope for them. They add to the humor of a situation; they accentuate it, in fact; they punctuate the monotony, if I may so term it, of a picture so agreeably that when once an audience has learned to appreciate the value of sound effects they will never be content without them. So you see, brethren and sistern, what I mean by asking you if you have ever kissed or been kissed. A kiss is a great thing. If it had not been for the one I heard the other night, I should not have written this column; Yerkes & Co. would not have got this nice reference, and the whole course of the moving picture's future progress might have been changed. Great events spring from little causes, and you may take it from me that my reference to that maddening, that enthralling, that fascinating kiss, will draw increased attention to the importance of sound effects to moving picture exhibitions.

Kurtz & Mack is the name of a new firm located at the Royal Theatre building, Sandusky, They are makers of moving picture effects and announcement slides. These two youngsters are without a doubt the only two boy slide-and-effect makers in the United States to-day at the age of sixteen. Their work has all been satisfactory wherever used in Ohio. They are getting out on an average, after school hours and on Saturdays, two hundred advertising slides a week.

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THE PATHE STANDARD.

Editor Moving Picture World:

Dear Sir:—Your edition of May 15th reached me this a. m. and, as usual, I thoroughly read it. I would like to contest a little point with you. You say that "American manufacturers are constantly threatening that their films will shortly reach the Pathé standard of quality, but haven't reached there yet." I found this under "Notable Films of the Week." I admit that "The Hunter's Grief" was by all odds the finest film of the week, but I also think that one company has attained the Pathé standard. I mean the Biograph Company. I'm thinking of the weekly output of the two companies when I make this claim, not comparing each particular film with each other. I ask for your opinion on the subject because I consider yours to be the very best and most conclusive journal that is dealing with motion pictures. If you will favor me with a reply, I will esteem it a favor.

ARTHUR H. ROSENBAUM,
Star Theatre, Boston, Mass.

[The American manufacturers to whom we referred are recent entrants into the moving picture field. We should have been more precise in our references and have said "some" manufacturers. Our opinion of the Biograph Company's productions appears this week in "Notable Films of the Week."

Ed. M. P. W.]

AN INVITATION.

Editor Moving Picture World:

Dear Sir—Enclosed please find our check for two ($2.00) dollars to cover renewal cost of one year's subscription for Moving Picture World from May 1, 1909. Enclosed also please find two passes, which will explain their object and the location of our houses.

We would be delighted to meet your own critic at our especially built theaters, the "Imperial," in the Bronx, and our "Grand," in Brooklyn, and escort him (or her) down our carpeted aisles to a comfortable upholstered opera seat and see all the pictures the same week they are released, accompanied by a talented orchestra of ladies at our "Grand" and a male orchestra at the "Imperial."

Would be pleased to explain our system of ventilating the auditorium and our spacious machine room. From your weekly comments on the shows we see you have not as yet discovered these two palaces. We hope you will introduce yourself to us whenever you chance to be in these localities.

Why, we have some of the houses you have so far commented upon beat to a "frazzle," as the Moving Picture World has the other papers of the trade.

Trusting to have the honor of a visit from either yourself or representative in the near future,

Sincerely yours,
McKENZIE & LANE.

1870 Bathgate avenue,
New York, May 24, 1909.

["Our own crtic" selects his own shows for comment. In respect of the foregoing invitation, he has chosen the house with the "talented orchestra of ladies" for an early visit.—Editor M. P. W.]

INDEPENDENTS AND THE CENSORSHIP.

Editor Moving Picture World:

Dear Sir—While the licensed manufacturers show a real disposition to abide by the Board of Censorship, in eliminating suggestive or too highly sensational films, the Independents seem to rely on sensational productions to build a name and a market for themselves.

It is true that at one time all the manufacturers got the wrong impression that the public was demanding and was craving for sensational films. That this was wrong the work of the censors fully illustrates. Such demands have not been made by the public but by uncultured and unscrupulous exhibitors who, unable to judge themselves of the taste of the public followed their own low morals, believing that anything questionable was the right thing to draw an audience.

The Independents (American manufacturers) of to-day seem to follow the same course. They want to enter the market on a jump and to create a quick demand for their productions, believing that they have only to cater to the low element.

To fairly judge of this question I closely watched the audiences at some recent visits to Keith's Theater, on Fourteenth street. It is needless to state that such a theater is always well patronized, consequently it is a good place at which to form an opinion of the wishes of the public. On Saturday and Monday, May 15 and 17, I saw 12 new releases and 4 old films, all from different licensed manufacturers. These films showed that the manufacturers have enough good subjects illustrating the better sides of life, without having to ransack the slums for scenes depicting the ugly sides of humanity.

"The Jilt," "The Actor's Mother," "A False Accusation," "A Woman's Heart," "The Beggar's Coin," were five highly dramatic, well treated subjects, which kept the audience in suspense from beginning to end. In these films we have some very sad scenes depicting some of our weaknesses, going direct to the heart of the spectators; but at the same time we have some remarkable scenes, showing that even in our wickedness we have room for good sentiments. These five films are free from any bad or immoral desires.

I wish we could say the same of the Independents. Such is not the case. Of three new films released by Independent American manufacturers, one shows the very unnatural conduct of a son. If such a man in the United States should treat his father in such a manner he would be quickly lynched. In the two other films, both of them have a similar scene—of a woman locked in a room at the mercy of a villain. One of the manufacturers, after giving a very vivid description of the struggles between a married woman and an intruder, adds in the circular: "We are forced to admit that the above is but a meagre description of this powerful picture."

I am sorry to see the Independents adopt such a poor policy, and if they persevere in this direction they will soon find that they can not make a success with such highly sensational films. The Independent manufacturers should bear in mind that if in large cities they can find a few places where they can exhibit some suggestive films, they will find great opposition in the country places.

Many suggestive scenes are sometimes necessary to fully and clearly illustrate a picture, but in such cases the respectable manufacturers do not dwell heavily on them. In "The Actor's Mother" the manufacturer shows us that the son, captivated by the members of his stage profession, forgets his mother, but the manufacturer does not show us any sensational or suggestive scenes. The presence of the actresses is to give an excuse for the neglect of the son, a mere neglect, as the last scene proves us that he still loves his old mother.

To resume my experience at Keith's Theater, we had two films which greatly pleased the audiences, "Animal Sagacity," "The Doings of a Poodle." Both are old films, but they were received with as much pleasure as if they had been new releases, as both depict the intelligence of animals and show us that often these dumb friends have better qualities than ourselves, at least more good will. The wonderful work of the dog, who after failing to arouse the house for help, goes to the stable and gets the help of the saddle horse to rescue his young mistress, thrills the heart of the spectator more than any of these suggestive scenes and does more good. The clever work of the poodle, snatching his master's pocketbook from the hands of the thief, caused much genuine hilarity.

We had two historic films which made a good diversion and encouraged the patriotic feelings of many of our young citizens. They were: "The Press Gang," "A Little Hero."

The balance of the programmes of the two days was made of seven comic films, some of them very clever and void of long chases and foolish tumbles. Yours, etc.,

J. M. BRADLET.

[We trust some of the newer entrants into the manufacturing field will take note of Mr. Bradlet's reasonable criticisms. Pictures of the "Deadwood Dick" and "hold up" variety are as antiquated as the legends of Mayne Reid and Fennimore Cooper.—Editor M. P. W.]

THE HISTORY OF SONG SLIDES.

May 20, 1909.

Editor Moving Picture World:

Dear Sir—In a recent issue Mr. D. C. Wheeler states that illustrated songs were first used by Myer Cohen some twenty years ago in San Francisco; while your correspondent, "Lux Graphicus," states he saw them in London thirty years ago. They are both many years short of the origination of illustrated songs. In the year 1873 I suggested to Mr. Tony Pastor the idea of having tableuax or paintings of song subjects and he after some thought evolved the idea of illustration by stereopticon, and commissioned me to purchase the machine, which I did of Peck & Co., 514 Broadway, New York City, with gas bag for making the gas, the old-fashioned way. John F. Poole wrote the song and I purchased from

Peck a number of portraits of historical Americans and such scenes as Washington taking leave of his army; the signing of the Declaration of Independence; Abraham Lincoln and his cabinet, etc.

Frank Girard worked the pictures and Billy Barry, the comedian, sat on the gas bag, in the absence of sufficient weight, on the first night.

Mr. Pastor took the song on the road on his annual tour and there must be many living to-day who can testify to this. The original pictures, I believe, are still in the possession of Mrs. Pastor. Truly yours,

H. S. SANDERSON,
Manager for Tony Pastor,
1872-1908.

May 20, 1909.

[We are not sure, but believe that in the early "sixties" of last century the illustrated song slide formed a feature of the entertainment at The Panopticon, Leicester square, London, a place of entertainment with which the name of the late F. H. Wenham was identified. Wenham was an all-round genius who anticipated many modern ideas. Either he, or the late Professor Coleman Sellers, of Philadelphia, another master mind, claimed to have preceded several **soi-disant** inventors of the moving picture camera. The latter is by no means the novelty many persons appear to think it is.—Editor M. P. W.]

NOTES OF THE TRADE.

Leola, S. D.—A. M. Pierce, a local capitalist, will erect a modern opera house.

Waterloo, Ia.—Busby Brothers are erecting a new airdome on Sycamore street.

Mt. Pleasant, Mich.—Ramsey Byers is preparing to start a moving picture theater here.

Yorkville, Ill.—The W. W. Church Company has opened a new moving picture theater here.

West Chicago, Ill.—The Jones-Thomas Company, of Chicago, will open a 10-cent theater here.

Charleston, W. Va.—Louis H. Ramsey, of Lexington, Ky., has opened a new vaudeville theater here.

Middletown, Conn.—Spink & Aichler have purchased the Scenic Theater here and taken possession.

Springfield, Mo.—Captain G. H. Peabody is making arrangements to open a moving picture theater here.

Nebraska City, Neb.—Frank S. Morse has sold the Fairyland Moving Picture Theater to Walner & Schnitzen.

Dubuque, Ia.—M. H. Cooley, of Herscher, has bought a part interest in the Princess Theater, on Court street.

Gallatin, Mo.—A. C. McCoy, of Cameron, has purchased the moving picture theater here and has taken possession.

Urbana, Ill.—J. A. Sternad, of Chicago, owner of the Elite Theater here, has decided to make extensive improvements.

Cerro Gordo, Ill.—W. I. Taylor is making arrangements to open a new moving picture theater in the Minnick Building.

Chicago, Ill.—Zeman Brothers have taken out a permit to erect a new moving picture theater at 800 Twenty-sixth street.

Champaign, Ill.—John W. Lyman, of Hastings, Neb., is making arrangements to open a new moving picture theater here.

Charles City, Ia.—Beckman & Brechner, of Waterloo, are making arrangements to open a new moving picture theater here.

Schenectady, N. Y.—Plans and specifications are being prepared for the remodeling of the Orpheum Theater, on State street.

Cincinnati, Ohio.—The Queen City Amusement Company will erect a new moving picture theater at 1036 Freeman avenue.

Asheville, N. C.—Satterfield & Co. have leased the skating rink at Riverside Park and will convert it into a moving picture show.

Lafayette, Ind.—Charles Jones has sold the Arc Theater to Louis A. Klene, of Fort Worth, Tex., who has taken possession.

Macomb, Ill.—Skinner & Thompson, managers of the Dreamland Theater, are making arrangements to erect an airdome here.

Hagerstown, Ind.—Pleasant and Gates Davis are erecting a new theater here, which is to be used exclusively as a moving picture house.

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The adjustment switch is a valued improvement over our other saving devices.

Perhaps the best recommendation we can forward at the present is our order for two more Power's Inductors to be delivered to our new house at 47th St. and Third Ave., Brooklyn, which we expect to open by May 1st, 1909.

Yours truly,
(Signed) MCKENZIE & LANE.

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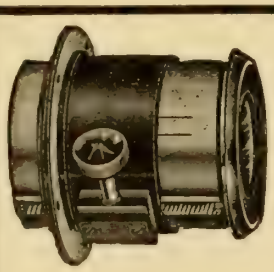

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Please mention The Moving Picture World when corresponding with advertisers.

Gladstone, Mich.—W. H. Needham and Clarence McLauren have purchased the moving picture theater of Habermann Brothers and taken possession.

Dickenson, N. D.—R. F. Warren has disposed of his interests in the Unique Vaudeville and Moving Picture Theater to Walter Junkin, who has taken possession.

Sheboygan, Wis.—E. J. Sthay has purchased the Lyric Moving Picture Theater, located in the Trester Building on North Eighth street, and will make extensive improvements.

Pana, Ill.—The Delmar Theater has discontinued vaudeville and will in future show only moving pictures.

The White Palace still produces a good program of moving pictures each night. It has proven that a moving picture theater properly conducted is what pays in Pana.

Indianapolis, Ind.—The Orpheum, the newly appointed theater on Washington street, is meeting with great success. The finely arranged interior, excellent pictures and courteous attendants, is the key to its success.

Evansville, Ind.—William Burns, manager of the West Side Amusement Co., is busily engaged preparing for the grand opening of the Colonial Theater, in the West Side, which when completed will be one of the handsomest vaudeville and moving picture houses in southern Indiana. He will use nothing but Independent films, as he objects to paying the $2 weekly license which is demanded for the use of Trust films.

Newport, Ky.—The "Nimo" Theater (an abbreviation of Ninth and Monmouth streets) is one of the neatest and most popular moving picture houses in this town. It opened on February 21 and made such a hit with the Passion Play on Good Friday that it was repeated by request last week. Miss Valentine Tresser is pianist, Mr. Burbank works the trap drums and effects, and Mr. M. Meyer, formerly with Lubin's Cincinnati house, puts on the picture. Messrs. Hennegan & Stopper, the proprietors, are justly proud of their place and the popularity it has attained.

THE ILLUMINATION OF THE THEATER.

J. Berthiaume & Co., who are proprietors of a high-class picture show in Spencer, Mass., and are about to build another place, are much interested in the paragraph on page 631 of our issue of the 15th inst. in reference to lighting the show while the picture is on the screen. This matter was touched upon again on page 674 of last week's issue, where our reporter visited a theater when a demonstration was being given of the aluminum-coated screen patented by A. L. Simpson, of slide fame. The object of this screen is to increase the reflecting quality, so that the amber-tinted electric light bulbs which are kept burning around the room do not interfere with the brightness of the picture on the screen. We can point to another theater where the ordinary untinted lights are kept burning during the performance and where the light underneath is so good that we can read with ease the small type in the stories of the films in the pages of the Moving Picture World, while the picture on the screen is brighter and better than in some theaters that are almost in darkness. This comfortable and desirable illumination is obtained by a system that was first suggested in the Moving Picture World some time ago. The lights are arranged on the ceiling, especially over the aisles, but they are shielded so that the incandescent bulbs are not visible from any part of the screen nor in the line of vision of anyone looking at the screen. The light shines down direct on the heads of the audience and in the aisles, and as the seats are a dark red and the aisles are carpeted in red, there is no reflected light to dull the picture on the screen. The class of people who frequent this theater shows that the prevailing brightness is appreciated. In some other places we have seen the lights arranged so that they are shaded from the curtain, but as they are not shielded from the eyes of the people sitting behind, the effect is irritating and tiresome to the eyes. As we have said before, it would be a simple matter to arrange inverted V-shaped shades of tin which would reflect the light downwards, the outside of the shades to be painted green or some dark color. In this way there is hardly any limit to the amount of light that may be allowed in comfort and safety.

The Newark "Star," in commenting upon the rapid increase and popularity of the picture show, says that "it is only in the first stage of development and is destined to do a large educational work." To attain that end and to ensure its continued success, the manufacturers of films should avoid any criminal or immoral suggestion, or, in fact, anything that would not be tolerated in word or print in the pages of the best conducted magazines that are to be found on the family table.

OPERATORS.

By F. H. Richardson.

In the MOVING PICTURE WORLD, May 15th issue, appears an article under the caption "Poor Operators," the text of which follows the old "There's the current, the machine and a film; put the film on the machine, close the switch, turn the crank and you have a show" idea.

Of course any one could do these few simple things, and, were it not for the fire danger, a ten-year-old boy could operate as well as any one. Lord, yes! The article in question is all right so far as it goes, but it has the wrong heading. It is a roast on operators who speed up, but the writer thereof fails to realize that this is the one fault for which the operator oftentimes should not be blamed, except in so far as one blames him for obeying the order of a manager or owner who is excited because the house is full and would rather ruin the show than lose a few nickels, though he will lose them anyhow, usually as a result of his action, but the loss will come later on; he will get the nickels that night, and that is as far as too many owners and managers are able to see.

The poor operator gets blamed for many things, and is to blame for many, but, if that is true, how much more is it true that the owners and managers are at the root of the evil? This "turn-the-crank" operator idea has done more to injure the motion picture business than the average exhibitor realizes or would care to admit if he did. The operator is the man who puts on the show, and you might as well say that a cheap barnstormer can play Hamlet as well as the best talent as to assert that the cheap, careless, ignorant operator can put on a creditable show.

Speed is quite an important item, and in some films requires very close attention on the part of the operator, but it by no manner of means follows that, as the writer of the article says, the machine should always be run at the same speed as was the camera which made the pictures. Very frequently the careful, intelligent operator is able to bring a roar of laughter or burst of applause from the audience by speeding up on some scene which would fall utterly flat if run at camera speed. Very often, too, camera speed may be greatly reduced in the machine, especially with heavy dramatic or religious subjects, with excellent effect. But in how many houses is there an operator capable of discriminating nicely in such matters? and in those houses where real operators are employed how many of them have any encouragement in doing really fine work? I pause for reply.

But, after all, speed is only one small item in the sum of knowledge required to make a really first-class operator. He must thoroughly understand carbons, have a good working knowledge of electricity, thorough knowledge of the action of the electric arc, a working knowledge of optics, understand several electric wiring systems, and be a good mechanic, since parts of the machine require very close adjustment. In addition to all this, he must have some of the attributes of the salamander and be willing to do artistic work in a little 2 x 4 iron-lined coop stuck up in any corner that an intelligent owner or manager decided was no earthly use for anything else. One prime requisite is that he shall be content with and exceedingly grateful for a salary equal to about half the wage of a hod carrier—in fact this is the first consideration with the average manager or owner, the little matter of ability being taken up only after the wage question has been settled. If the wage is low enough some managers are so well pleased that they forget the other trifling item (ability) altogether. "He can surely turn a crank," the intelligent—may I be forgiven for the lie in that word?—muses, and the ex-section man is hired. He is conducted in triumph to the "operating room" (God save the mark!), where he finds a bottle of six-months-old cement, a pair of broken shears, a ten-cent cast-iron gas plier and a ditto screw-driver. That's the "kit." (Of course he has no tools of his own; he wouldn't know how to use them, so why own any?) He also discovers a machine in more or less bad condition, a lamp he will need a crowbar to move, connected with a cable a size or two too small, its ends badly burned and several unsoldered joints in it. His resistance will consist of a rheostat just as small as will handle the current when it is all "in" and red hot. He will also find a five or ten-cent bottle of cheap oil kicking around somewhere if he looks closely. Our "operator" closes the switch and touches the lamp house and it promptly knocks him down for the familiarity. The whole thing is charged, of course. He gets the film on, starts his "light" and puts on the "show." (Te, he, he, he!) Our intelligent manager is tickled plumb to death. It's rotten, of course, but it is C—H—E—A—P, and nothing else counts.

The foregoing is a word picture of an extreme case—and no worse than the writer has seen time and again with his own eyes—but the conditions named obtain to a greater or less degree in an amazingly large number of motion picture theatres. The whole truth of the matter is, the average manager or owner

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doesn't know enough about the business to know poor work when he sees it. He blunders into a theatre where they have a real operator, and *give him a chance to do his work right.* He sees the difference, but attributes it, nine times in ten, to everything but the right cause.

Stop roasting the operator for a while, and hand a few bunches to those who deserve it, just for a change. There is not one motion picture theatre out of a hundred, the country over, in which the best possible work is being done. That is a bald-headed fact. Operator salaries are too low to induce many really capable men to take up the work. Operating room conditions are in thousands of cases simply wretched. Managers as a general rule are so slow to recognize excellence by way of the pay envelope that even the men who are doing good work become discouraged and degenerate into sloppiness. If the manager would look *first* to *ability* and then to the pay end, and if, when they found they had a good man who was careful, painstaking and delivered the goods, they would say, "Here, old man, I'm going to spring your salary a couple of dollars," or even a dollar a week, and *do it voluntarily,* they might find the service would be of the best *all* the time, provided always that the outfit and operating room be such that good work could be done.

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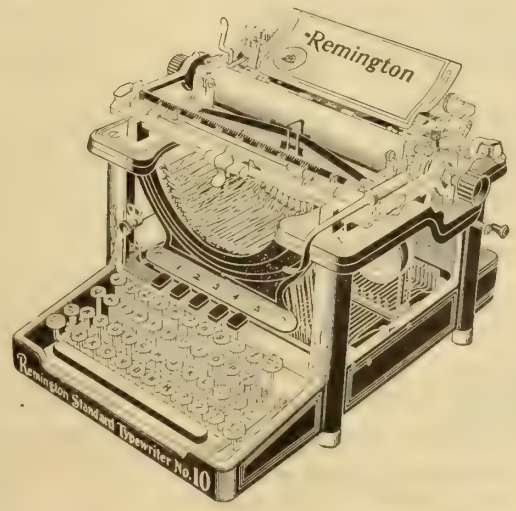

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No. 6461 **Professor Fix Fixed** Code, VENULEIUS Approximate Length, 340 feet

Professor Fix, among other things, is a ventriloqual performer at county fairs. He came to grief, however, when some boys stole his dummies and he substituted live men for the latter. The live subjects forgot their lines and began to talk together when the Professor's back was turned. The audience then caused things to happen.

NEXT WEEK'S SUBJECTS

RELEASED JUNE 1, 1909

No. 6465 **The Curfew Bell** Dramatic. Code, VERLENGSEL. Approximate Length, 960 feet

RELEASED JUNE 4, 1909

No. 6466 **A Wife's Ordeal** Dramatic. Code, VERLEPPING. Approximate Length, 840 fee

No. 6467 **The Hold Up Held Up** Comedy. Code, VERLERNEN. Approximate Length 160 feet

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WHAT DRINK DID.—A powerful moral lesson in Biograph pictures. "Oh, that men should put an enemy in their mouths to steal away their brains! that we should, with joy, revel and applause transform ourselves into beasts!" That there is a wealth of truth in the above lines of the immortal bard Shakespeare is undeniable, for drink is the genesis of most of the world's woe. And yet, despite the warnings, we plunge headlong into the bottomless seething pit of intemperance. With joy? Yes, for the drunkard is esteemed a "jolly good fellow." With revel? Yes, for the portal to this hall of disaster is gilded, bright and fascinating. With applause? Yes, for the inebriate is lauded for his capacity. So you see Satan's machinations in the inoculation of his victim with the most diresome disease are extremely subtle. Alfred Lucas, an industrious wood carver, is a dutiful husband and loving father. The happy little family of father, mother and two girl children—one six and the other eight—are seen enjoying their morning meal prior to his departure for work. A fond adieu, and Lucas is on his way. Assiduously working at his bench he strongly contrasts the drones, whose faces are noticeably seared with the lines of dissipation. At noontime luncheon is served, and kettles of beer are brought in by some. Lucas becomes a butt of ridicule on account of his refusal to imbibe, and after a deal of persuasion is prevailed upon to take just one drink. This was his undoing, for he likes the taste, and when work is over it takes but mild encouraging to make him yield to the invitation to go to the saloon. Several drinks make him forgetful of the family, anxiously waiting for him at home, into whose presence he finally reels in an awful state of intoxication. Oh, what an awful sight the scene presents. The amazed and almost heartbroken wife, with her frightened children. Well, the seed is planted, and the noxious weed, nurtured by drink, thrives. The blight of rum changes the stamp of nature, turning the heretofore good-tempered man into a veritable demon. Night after night he comes home more the beast than human, until one evening he is later than usual and the older of the two girls goes in search of him. From tavern to tavern she goes until at last she finds him, but her pleading is in vain, and she is driven out by the drunken father. However, she returns and makes her last plea, for the father crazed by drink hurls her aside, and the poor little child falls against the bar. This arouses the sympathy of the waiter, who reproaches the father for his brutal assault. The father resents his interference with a blow, and the waiter retaliates with a pistol, firing it just as the little one arises and runs to her father, receiving the bullet in the head and dropping lifeless to the floor. For an instant the father doesn't seem to realize the horrible enormity of the affair, but soon the awful truth is clear to him and he becomes a raving maniac. What a lesson is here depicted. Shortly after we find him back at his work, a changed man. He is cured of the awful disease, but the scar is still perceptible. He has resolved to live his life for the welfare and peace of his faithful wife and remaining child. Length, 913 feet.

ERADICATING AUNTY.—E-rad'i-cate—to root out; remove; exterminate; abolish.—Webster's Dictionary. Well, that is practically what it means as the title of this Biograph comedy. Tom Norton married Flora, the niece and young ward of Miss Matilda Scroggins, and in a moment of indiscreet good humor writes Aunty to visit them at their villa. Of course Aunty comes, and is accompanied by the Rev. Joshua Whittington, the gentleman who has done the deed for the young couple. No sooner have they set foot on the place than the trouble begins. First of all, Aunty and the reverend gentleman object strenuously to the candied affection indulged in by the young couple. Then they proceed to run things to their own ideas. The cook does not furnish the table to suit them, so there is trouble in the kitchen; the servants are not alert enough, so they fall in for a share of the interlopers' despotism; and soon the household is in a tumult verging upon insurrection. At last a shaft of light breaks in upon the dark and stormy aspect in the person of Bill Corker, an old college chum of Tom's, who is the comedian of a show playing in the town, and he calls. Hearing the tale of woe of his friends, he volunteers to help them out. Well, talk about a "monkey and parrot" time; Bill plays the leading role in the funniest comedy he has ever done in the whole course of his histrionic career. Many things are pulled, but the climax comes when Bill, in a fire-eating cowboy makeup, chases the odious visitors out of the house, down the road to the railroad station, where they both leap on a moving train which carries them cityward, presumably thanking a benevolent Providence that they have escaped with their lives, no doubt to ejaculate whenever Norton Villa is mentioned, "Never again." So, though Bill was not a friend in need, he was a friend indeed. Length, 545 feet.

HIS DUTY.—Duty is above all consequences, and often, at a crisis of difficulty, commands us to throw them overboard. It commands us to look neither to the right nor to the left, but straight forward. These were the noble principles instilled in the makeup of Jack Allen, the policeman. Jack,

his younger brother Bob and their mother comprised the little family. To-day is Bob's twenty-first birthday and mother and Jack make him a present of a cap, with his initials "B. A." on the lining. Jack goes out on his beat and Bob leaves the house seemingly highly pleased with his present. During the evening Jack is called to the scene of the robbery of a jewelry store. While going over the place for a possible clue, he finds a cap, on the inside of which there are the telltale letters "B. A.". Crushed beyond measure he seeks Bob out at their home and it is all too true. Bob is inclined to brave the situation, and the poor old mother's heart is breaking, but Jack's duty is plain. Bob is carried to prison. Length, 429 feet.

EDISON MANUFACTURING CO.

THE CURFEW BELL.—Cromwell's time was a period of blood and iron, yet the gold thread of romance may be found in some of even the sterner scenes of the dramatic epoch. Such a one is the story of the loyalist gentleman, his sweetheart, a gentle lady, and the curfew bell.

The lady's father did not look with favor on the gentleman's suit and to meet they must have appointment at a public inn. Here an accident contributed to have the lady's fair name brought into question by a roundhead officer and the gentleman defended it so well that he had to flee for his life.

His hiding place in a mighty ruin was discovered by Cromwell's men under circumstances which, false though they were, caused the gentleman to believe his sweetheart had betrayed him and this was indeed a greater blow than the short shrift at the hands of a summary court martial, which condemned him to death when curfew rang that night.

Torn with agony and despair the gentle lady sought mercy for her lover, little should his attack on the officer merit death, coming as it did in just resentment of an insult to her name, but her prayers fell on deaf ears. Vainly she besought the sexton who rang the fatal curfew to forego his duty that night, but he was obdurate. Despair gave an idea to her mind, the idea to alone prevent that bell from sending forth its signal of death, and alone she did. In the high belfry she threw herself to the clapper and as the great bell swayed back and forth she clung and stayed its tongue.

Bruised and torn she staggered down to find Cromwell returned and from him, touched by her wounds, received her lover's life and the right to leave the country for an asylum in France with him. The gentleman, it is almost needless to say, was not long in learning that his belief in his sweetheart's betrayal of him was founded on premises of falsity.

It is one of the most beautiful stories in English history and has been notably portrayed in this splendid film. Approximate length, 960 feet.

THE HOLDUP HELD UP.—The Lares and Penates of any crook are not happy or trustworthy gods at their best, but those that presided over the destinies of Buck Malley and Spider Burke the day they sought to hold up the careless and wealthy Mr. Shaugnessy must have had a particular grouch on or been assailed by soporific enemies of especial strength. Certain it is, however, that no crooks ever found themselves tangled up in a more unhappy situation than did they in this holdup.

Buck started the ball rolling. He say Shaugnessy with a bundle of money headed for a long walk and followed him with intent to get that money when a suitable location for his assault was reached. He cross countried on Shaugnessy and took refuge behind a tree. Almost at the same moment the Spider spied the promising pedestrian and slipped behind another tree nearer the approaching victim. It was a laugh for Buck when he saw this. He waited till Spider had relieved Mr. Shaugnessy of his wealth and then turned his artillery on the astounded crook. In vain the latter pleaded that they divide the spoils. Buck forced him to yield his gun and the Shaugnessy valuables, but so intent were they on their own affairs they forgot about the victim of the holdup. He saw what was transpiring, turned, slipped behind a line of bushes, from which he emerged to hit Buck over the head, seize the revolver and turn the tables on both crooks.

Shaugnessy had an entertaining story to tell that night to a crowd of listeners at his favorite club, but Buck and Spider had anything but pleasant thoughts or words of commendation for their defending gods as they tossed on hard cots in their cells and the manner in which Spider expressed his regard for Buck would have been worthy addition to any sea captain's working vocabulary. Approximate length, 160 feet.

A WIFE'S ORDEAL.—Over the happy home of a simple stone cutter a cloud steals when an artist sees in the wife a model for a painting he has conceived. Her husband forbids her to pose, but tempted by the fact that she can earn extra money in this manner to purchase dainty clothes for her child she consents, thinking she can hide it from her husband.

On the day she goes to the field with the artist, however, her husband sustains an injury in the quarry and returns home only to find the place deserted and the artist's handkerchief in the yard.

Mad with rage he seizes a weapon and, guided by a boy, follows his wife to the field where he murderously attacks the artist and is only prevented from killing him by an onrush of people.

Blinded for life the artist determines to prosecute to the limit and the stone cutter faces the possibility of a life sentence. He can be saved in but one way, for the wife to confess the husband had reason in her conduct for his attack and thus secure sympathy for him from the jury. Swayed by anxiety to serve her husband she yield's to the lawyer's arguments and blackens her own character on the witness stand.

Her husband refuses to believe anything but that she has told the truth as a witness and goes to prison for a short sentence filled with desire for revenge. He is tormented in his prison cell with visions of his wife living with the artist and on the expiration of his sentence seeks her out to kill her. He finds her, however, earning a living as a washwoman in poverty. A letter from her lawyers certifying to her innocence adds to the proof and he clasps her in his arms. Approximate length, 940 feet.

KALEM MFG. CO.

A POOR WIFE'S DEVOTION.—In this film is told the unhappy story of a poor faithful wife. The daughter of Monocterian parents; that peculiar race of mixed Spanish, French and Indian blood living in certain sections of old Florida; at the age of sixteen she had developed into a beautiful young girl showing the strain of Indian blood only in her dark complexion and jet black hair. About that time Wilfred North, the son of a rich miner, met her on one of his hunting trips and fell violently in love with her. Soon they were secretly married. But North quickly tired of his pretty but ignorant wife and at the time of the opening of our picture he had located her and their baby in a small cabin near the city where he lives as a bachelor.

Scene 1. Married Beneath His Station.—At the opening of the first scene we find the wife and baby in front of the little cabin which is her home. Neglected by her husband, all the love of her warm Southern nature is lavished on the little one. Every few moments she leaves her household duties to caress it. Now North, the husband, approaches the little home. He has ridden over from the city. His wife greets him eagerly, but he repulses her caress and asks for a glas of water. She places the baby in his arms. But he is indifferent to it and seats it on the floor of the porch. The wife returns with the water. After drinking it he draws forth his wallet and grudgingly gives her the money necessary for her modest needs. Without any show of affection he starts to leave. The wife looks after him, the tears showing in her eyes. North drops his handkerchief. The wife rushes forward, picks it up and covers it with passionate kisses. Then she sadly returns and picks up her one solace, the baby.

Scene 2. The Wife's Innocent Rival—A Jaunt on Horseback.

Scene 3. **At the Fortune Teller's.**—Back in the pine forests we find the cabin of Old Mammy Williams. No one, not even Mammy, knows her real age. Here she has lived since slavery times supported mainly by the charity of the surrounding planters. It is here the young girls come to have their fortune told by old Mammy. Here comes Miss Evelyn and North. Mammy Williams greets Miss Evelyn warmly, for many a basket of good things has found its way to her cabin from the Weston home. Miss Evelyn tells of her desire to have her fortune told, Mammy gets the coffee cup and instructs Miss Evelyn in the routine she follows. But on looking at the grounds, Mammy's face becomes grave. She sees trouble for Miss Evelyn and all on account of the man standing near. She tells Miss Evelyn of her fears and orders North to leave. But North laughs at Mammy and soon induces Miss Evelyn to pay no attention to the ignorant superstition of the old Mammy. Laughingly they leave, while Mammy looks after them with fear in her kindly old eyes for Miss Evelyn's future happiness.

Scene 4. **Mother and the Child.**—Along the footpath leading through the Southern pines to her little cabin home comes the neglected wife. Carrying her bundle on her head in the manner of her ancestors, she leads the baby by the hand.

Scene 5. **His Vows Forgotten.**—Now the mother and child arrive at a point where the path she is following crosses one of the numerous lanes running through the forest. Weary from her long walk she places the bundle on the ground and seats the child on it. Suddenly she hears the thud of feet of approaching horses. Down the lane come North and Miss Evelyn returning from their visit to the fortune teller. Miss Evelyn is slightly in the lead. The poor neglected wife sees the husband she still loves and rushes forward to speak to him, holding out the baby for him to caress. North only pulls up his horse enough to allow Miss Evelyn to get out of hearing then brutally ignoring the wife standing in front, he urges his horse forward and almost running her down, he passes on to overtake Miss Evelyn, not even turning his head for a look at his poor wife standing watching him so sorrowfully.

Scene 6. **A Proposal.**

Scene 7. **The Family, Unaware of the Previous Marriage, Approve.**

Scene 8. **The Wife Spurned.**—Back at the little cabin we find the poor wife and baby. Suddenly North rushes in and begins to upbraid his wife for having dared to attempt to stop him that afternoon in the woods. The wife first places the little one in the house out of danger and returns to North. At first she patiently pleads with him, then the thought of the beautiful girl she has seen with him rouses her jealousy and she threatens to inform the girl of his marriage. Crazed with anger and fear, North brutally strikes her down and rushes away. The poor wife slowly revives from his cowardly blow, while the little one toddles forward to find out why his mother is lying on the ground.

Scene 9. **Almost a Bigamist—The Challenge.**—It is Miss Evelyn's wedding day. Suddenly in rushes North's real wife. She has heard of his intended marriage and comes to prevent it. Alarmed at the noise, the father, mother and brother come rushing from the house. At first they do not believe the poor wife's story and order her from the place. But she produces her baby boy and they are soon convinced of the truth of her story. Angered at such an insult to their proud old Southern name, young Weston steps forward and, striking North a blow across the face with his glove, challenges him to a duel.

Scene 10. **The Duel—The Wife's Sacrifice.**—Out in a small opening in the tropical forest where the sun's rays come slanting down through the hanging grey moss, the dueling place has been located. Here comes young Weston and his second. Close on their heels arrive North and his second. Introduction follows, and soon the pistols are examined and given to the principals. Now they take their places. The second begins his count. One-two-three-four-five! Two shots ring out on the still morning air. But a second before a woman dashes in between the duelists and falls. One of the bullets has found a mark. It is North's poor wife. She has followed him, and faithful to the last, has saved him from death. Overcome with remose, North takes his little baby boy in his arms and, kneeling over the body of his wife, weeps convulsively, while Weston and the seconds stand by with uncovered heads.

GAUMONT.

(George Kleine)

THE CRIPPLE'S MARRIAGE.—The principal characters in this remarkable comedy hit are a cripple minus his legs, and a tall spinster. The cripple falls in love with the lady but is scorned by her. His devotion is so great, however, that he performs a very daring feet, which argument is so strong that her objections are overcome and she consents to a speedy marriage. The wedding march, the court room scene, the supper and the return to the new home are all features bound to create boundless hilarity. Approximate length, 522 feet.

THE GOOD OMEN.—Mistletoe has ever been the emblem of good luck and from time immemorial the branch of mistletoe has been the hope of the fair sex. In this series of views the spell is broken and in quick succession one catastrophe follows another to the utmost consternation of the peddler and his many patrons, who lose all faith in the proverbial advantages of the plant. Many very amusing scenes are created—bound to please everybody. Approximate length, 413 feet.

SAVED FROM CONVICTION.—A strong feature subject. The woodman engaged at his labor meets with an accident, suffering a cut on his hand. His son bringing the noonday meal to him is spreading the lunch while the father goes to the creek to wash his hand. During his absence a tramp steals the ax and through threats prevents the boy from making an outcry.

The accident to the father's hand is worse than at first appeared to be the case and he returns to his home with the boy.

Soon after it is discovered that the town collector has been felled and robbed. The weapon with which the crime was committed is found on the ground and proves a clue to the murder. The woodman denies all knowledge of or participation in the affair, but the accident to his hand, the blood on his trousers, all are taken as circumstantial evidence upon which a case is built up and vigorously prosecuted. The woodman's son has faith in his father and goes to Paris to appeal to the higher authorities. No one takes interest in the little fellow's troubles and tired and discouraged he lies down on a park seat to rest. He is rudely awakened by the police and a number of sympathetic people gather to hear his story and among them the sharp eye of the lad detects the disguised features of the man who stole his father's ax. He makes the accusation and the man is taken into custody. At the station they find other evidence on his person that he is guilty of the crime charged to the woodman. The police telephone the home town of the boy and the Prefect rushes into the court room just as the judge is about to pass sentence upon the innocent, convicted prisoner. Approximate length, 812 feet.

URBAN-ECLIPSE.

(George Kleine)

TENDER CORDS.—The little daughter of an artisan falls from the window and is killed. With the life of the child the happiness also passes from the once cheerful and happy home. Relations become strained, the husband, disconsolate, seeks comfort in the flowing bowl and the heartbroken wife is thrown upon her own resources for a livelihood. The burden weighs heavily upon the woman and she is finally compelled to seek separation. The couple conclude to divide the household effects and are assorting the clothes when an argument over the garments of the dead child touches the tender heart-strings of both, and anger once more gives

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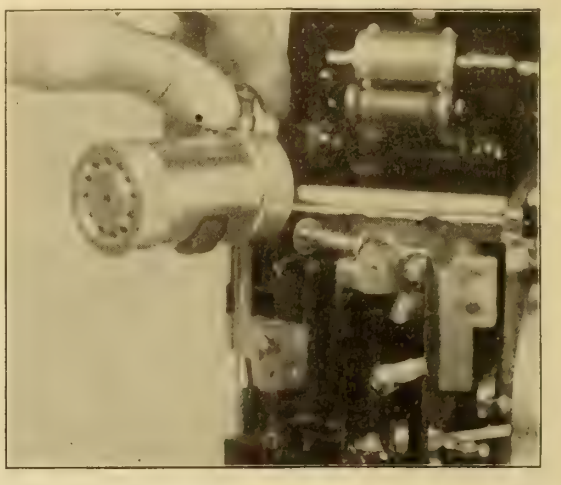

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way to love. The estranged are reunited and the memory of the departed hovers about the home like a dove of peace.

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MAGIC CARPET.—Amusing and entertaining throughout. The opening scene is in the Orient, and shows the Turk seated on a carpet, which magically carries him through the air to his destination. A vagrant steals the carpet and for his folly is scared almost to death by the magic powers exerted upon him. Numerous very exciting experiences are made by the police, a maid and others before the carpet again comes into possession of the Turk, who, greatly elated, soars away on his inanimate and magic steed.

Some very bewildering effects are produced and everyone will be pleased with the entire presentation. Approximate length, 357 feet.

PATHE FRERES.

AN UNINVITED GUEST.—A daring footpad attacks a man on the highway and, after relieving the latter of all his valuables, the culprit makes his escape. The victim calls for help and soon a policeman is on the scene. The latter upon hearing of the robbery starts in pursuit of the fugutive, who manages to keep a fair distance ahead. Finally coming to a house where there is a ladder leaning against the wall, the thief mounts the ladder and climbs up, entering a window of an apartment. A fancy dress ball is being held in the place and as all the guests are dressed in grotesque costumes it is easily understood how they mistake the thug for one of the party and as he comes through the window they all enjoy the quaint entrance immensely and proceed to have a jolly time with the strange looking creature. He is at a loss to know the cause of the effusive welcome and all the times keeps his eye on the window lest his pursuers would enter and catch him. Finally he spies the policeman and without losing his gravity, he gracefully retires from the gathering, and going to the cloak room he puts on a fine fur-lined coat, after which he walks passively out of the place. The cop at this juncture comes in through the window and when he explains his mission the rest of the party join him and they all start out to catch the thief. They come upon him hanging on a picket fence, where two other footpads have put him after relieving him of his fur coat and all his spoils. Length, 417 feet.

SAVED BY A WAIF.—This very pathetic picture, in which a little girl plays the principal part with great skill, shows the interior of a home where the kind hearted father and mother are watching at the bedside of their sick child. The little one is stricken with a serious illness and although every available remedy known to medical science has been tried, the child passes away in her heart-broken mother's arms. The latter feeling her bereavement to such an extent loses her reason and we see her as she sits in her lonely home thinking of her dear departed one, and although her kind husband does everything to divert her mind from the memory of her great sorrow it is without effect, for the stricken woman is beyond aid. The doctor gives her up as a hopeless case, but tells her husband that she might be saved if they could deceive her by replacing the dead child by another, but this seems entirely out of the question, until one day while going down the street the doctor comes upon a little ragamuffin who resembles the departed child very much. After giving the youngster a little change he induces her to accompany him to the home of the invalid, where the waif is dressed in the clothes of the dead child. Going then to the stricken woman they lead her into the room where the little girl is waiting and the shock has its desired effect, for the happy woman regains her reason and clasps the little one to her heart.

At the home of the little waif her poor old parents are beginning to worry about her prolonged absence and are at their wits' end, when suddenly the door opens and there stands their child dressed in beautiful clothes and accompanied by her benefactors, who, after explaining the situation to the old people, receive their consent to adopt the little one to take the place of their dead darling. The novery stricken couple are made comfortable for life through the bargain, for they receive a very large sum of money. Length, 712 feet.

MAKING TAMBOURINES.—The use of tambourines in many different ways makes the manufacturing of these instruments a very important and lucrative industry. In this picture we get a vivid idea of the skill required in making them, and we see the workmen engaged in the task from the time that the frame is cut from the rough wood until they receive the finishing touches. Some are extremely plain, while others are very artistically decorated and display great skill in workmanship. The last picture shows how they are used in sunny Italy where we enjoy a beautiful tarantella danced by the natives and each strums on the tambourine keeping time with the strains of the music. Length, 266 feet.

ADVANTAGES OF AVIATION.—This funny picture is a clever satire upon the possibilities of using the aeroplane as a means of travel. Length, 522 feet.

A BRUISED HEART.—A young man and his fiance enter the former's auto and are driven to a fashionable cafe where it is their custom to spend their evenings in search of diversion. As they enter the place the young woman catches sight of one of her old admirers and without letting her companion see her, she bows slightly to the man and passes on to the dressing room. When they have removed their wraps the youth joins some of his friends in the conservatory while the maiden enters the drawing room to greet some of her acquaintances. The young man happens to look through a window and there, to his amazement and horror, he sees his fiance go over to the stranger, who is seated at a table, and like old friends, their greeting is most effusive, and the man kisses the young woman. So terribly is the young lover affected by what his eyes have just seen that he bolts from the place, leaving his unfaithful one with the one whom she loves.

We next see the heart-broken youth some time later when he is struggling to forget his loved one, and while out strolling with some friends he happens to meet her in the company of his rival. So furious does he become that he strikes at the man, only to receive harsh treatment in the latter's hands and to have his old love turn her back in scorn upon him. So trying is the ordeal that he leaves his friends and wanders away to a remote part of the road, where, pulling a gun from his pocket, he tries to die. The bullet, however, only inflicts a serious wound and he is removed to his home where, in his delirium, he calls for his faithless one. She is summoned and when she reaches his bedside her presence has the wounderful influence over the wounded lover and he immediately revives and explains the cause of his rash act to the tearful and penitent woman who, realizing her mistake, promises only to love and honor him in the future. Length, 492 feet.

CARNIVAL AT NICE, 1909.—This great carnival is a yearly event and is held the week preceding the beginning of the Lenten season, the magnitude of which can only be appreciated by seeing this picture, which was taken during the big parade. A vast amount of money is expended in making this celebration an epoch in the history of the city and prizes are offered to the different participants, who are all dressed in costumes, some beautiful, while others are extremely grotesque.

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SOLDIER'S HEART.—A young lieutenant is betrothed to a pretty maiden and during the reception given in their honor the prospective bridegroom receives a note, and without explaining the contents, he excuses himself and retires from the assemblage, leaving his friends in a great state of perplexity as to the nature of his sudden departure. His fiance becomes very suspicious and jumps to the conclusion that there is a woman in the case, and egged on by another admirer, who is in hopes of winning her hand, she decides to ferret out the true state of affairs. The latter fellow volunteers to aid her in her trouble, so goes to the apartment of the young lieutenant to keep a lookout for serious complications. He listens at the door and is sure that he hears the voice of a woman, so hastening to the home of the grief-stricken maiden he tells her and her father of his discovery. The enraged old man and the girl accompany the volunteer detective to the lieutenant's apartment and take the latter by surprise, but after explaining the nature of their visit, their curiosity is soon obviated, for the youth produces the note, which is a line from his mother, stating that she is coming to town, and asking her son to meet her. To substantiate his declaration he calls the old lady from the next room and the latter comes forward and is introduced to her future daughter-in-law, while the busybody detective is turned out of the place. Length, 489 feet.

GAMBLER'S HONOR.—A rough-and-ready fellow sits at the gambling table until his last cent is gone, and already being in debt to one of his friends, his credit is no longer good, so he leaves the place and goes home. Arriving there he meets with a cold reception from his wife, who strongly remonstrates with him. In the heat of the altercation a messenger enters with a note and the domineering wife opens the missive and to her horror learns that it is from one of his friends demanding the payment of a gambling debt. She refuses to help him out of the trying situation and to make sure that he will not get hold of the money she takes it from the drawer and goes out, locking the unfortunate fellow in. Realizing that a gambling debt is a debt of honor, the man tries every way to scrape up enough coin to go and pay it, but without success; at last he spies the clock and candlesticks and hits upon a scheme whereby he will save himself. He takes the goods and climbing out through the window goes to a pawn shop where he pledges them for a small loan, after which he returns to the gambling den. In the meantime his wife comes into the room and when she discovers the loss of the ornaments she becomes wild with terror and starts out to find her husband. Coming to the gambling den she thinks that she will give him a dose of his own medicine, so sitting herself at the table she orders up a lot of drinks and enjoys herself to her heart's content until finally the husband, realizing his great mistake in treating his wife so shamefully, leaves the place with her, vowing to turn over a new leaf. Length, 259 feet.

LUBIN MFG. CO.

THE LOST HEIRESS.—The governess takes the little girl for a walk. While sitting on the water's edge the little girl walks away to the hot-house, where she falls asleep. As soon as the governess misses her little charge she gives an alarm. Father and mother and all the servants start on a search. A colored man who stole chickens which he carries in a sack is approached. Thinking his theft has been discovered, he runs away and is chased by the crowd and cornered. When the chickens are found he is given a good trouncing. A fat colored woman does not fare any better. Two tramps who stole a dog meet a like fate.

When the searching party gives up all hope the gardener discovers the little girl asleep in the hothouse and caries her back to the arms of the delighted parents. Length, 580 feet.

FATHER'S GLUE.—Two boys watch father as he mends things with a most excellent glue which he has prepared. They decide to have some fun with father's glue, and start on a mischievous trip.

They first spread the glue on a bench in the park, which bench is soon occupied by a young couple. When the lover tries to rise he finds he is stuck to the bench. He is pulled away after great damage to his trousers.

The mischievous boys play many more tricks on men and women who all take up the chase. The boys spread the glue over the sidewalk and then run. They are pursued by a crowd who all lose their shoes while running over the glue.

At last the boys are caught in their own trap. They are glued to the fence and given a good trouncing. Judging from their smiling countenances, the fun was worth the licking they received. Length, 320 feet.

ARE YOU THE MAN?—A mischievous member of a club proposes the following bet: "I bet $500 that you cannot ask the first ten men you meet the simple question, 'ARE YOU THE MAN?' without being insulted." One after another reads the paper with great laughter. At last one member accepts the bet and starts out at once to carry it out. The hasty party is soon sorry to have accepted the proposition as he meets with a severe punishment from every one he approaches. When at last in danger of being arrested, he throws up his hands saying, "I give up."

His friends who accompanied him on the trip explain matters to the policeman and with great laughter the party is wheeled to the club house upon a pushcart. He acknowledges "I AM THE MAN" and pays his debt vowing never to accept another bet. Length, 500 feet.

MY FRIEND, THE INDIAN.—An Indian coming into town asks for a drink. A hobo seeing a chance for fun, sells the Indian to a cigar man as a cigar sign. The trouble soon begins. The Indian runs away and a chase follows as novel as it is funny.

At last the Indian is caught. He jumps through a chimney into a bedroom and conceals himself in a folding bed. Six policemen who are chasing him close up the folding bed and carry the prisoner away. On the street the bed breaks through, the Indian escapes, while the policemen carry the empty bed in triumph to the station. Length, 345 feet.

SELIG POLYSCOPE CO.

FIGHTING BOB.—Lieutenant Robert Willard, known to all his friends as "Fighting Bob," meets the daughter of a wealthy merchant, while his ship is at anchor in one of the small Mexican ports, and is so struck by her beauty that he falls desperately in love with her and she with him.

Now the senor, her father, has other plans for his daughter and is not overpleased at the prospect of an alliance with the dashing young American officer—in fact he has long cherished a desire to unite his fortune with that of Don Sancho de Salvatore, a man of noble blood and vast estates.

Bob has arranged to meet his fair one at an appointed time and the hour has scarcely struck when through the gates strides the dauntless young lieutenant. He is not aware of a pair of evil eyes that follow him. Don Salvatore, already aware of the success of his rival's suit, has placed a spy near his friend's abode to keep close watch on the fair senorita and the hated Americano.

Hurrying to the home of Don Salvatore, Pedro, the spy, acquaints the Don with the news that Bob is already within the gates of Cavera's home and perhaps is even now making desperate love to the daughter. With an oath the jealous suitor seizes his sombrero and hastens away to interrupt the lieutenant in his love making. In the meantime Don Cavera has discovered the presence of the two lovers in the garden and is angrily upbraiding his daughter for daring to bring a stranger within his gates, unknown to him, when Salvatore arrives. Now we are given a little exhibition of the senorita's spirit and the American's nerve, when the father and jealous suitor are both told that in spite of them Senorita Magdalena would become the wife of Robert Willard if he had to wade through fire and water to accomplish that end. Kissing his sweetheart good-night before the dumbfounded Dons and lifting his cap to Senora Cavera, Magdalena's mother, Bob strides away, vowing that if necessary he would fight for his lady love as did the knights of old. Returning to his ship he sends a middy with a message to the Senorita telling her to meet him near the walls of the old Cabrillado that evening at 1 o'clock, when they would at once repair to the church and by the good father be made one.

Together they hurry to the old church and their marriage is soon consummated. But the watchful Pedro overhears enough of their plans to divine the rest and loses no time in bearing the news to his master. Boiling with rage, Don Salvatore secures the services of two policemen and hastens to the wharf. They are just in time to overtake the wedding party as they are boarding the ship's launch. The police attempt to seize the senorita, but they did not reckon on the presence of a squad of Yankee tars, who would follow Bob into the jaws of death, if necessary, and it only takes a word from him to set that bunch of sailors in action. Springing up in all directions, Bob's boys soon overpower the police, and lifting them above their heads, send them floundering out into the water. "You shall answer for this indignity," screams the now maddened Salvatore, but before he has time to say another word the jolly tars send him sprawling after the police, who are by this time swimming as fast as they can out of danger. Springing on the launch, a ringing cheer is sent up for the Yankee lieutenant and his beautiful bride.

Bob secures a leave of absence from duty, and when his ship drops anchor in an American port, he and his young wife proceed to enjoy the honeymoon that the brave and fair so richly merit. Length, 995 feet.

VITAGRAPH COMPANY.

OLIVER TWIST, by Charles Dickens.—Miss Elita Proctor Otis as "Nancy Sykes."

Scene 1. **Interior of English Workhouse.**—The matron's room. Mrs. Twist, carrying baby, knocks. Door opened by Mrs. Corney. Mrs. Twist asks for shelter. Sally conducts her and the baby to the ward.

Scene 2. **Wardroom.**—Mrs. Twist in bed, asks for her child. After blessing him, falls back dead. Sally takes wedding ring and locket from corpse.

Scene 3. **Mrs. Corney's Room.**—Mr. Bumble and Mrs. Corney talking and drinking as Susan enters, tells that Sally is dying and asks for Mrs. Corney.

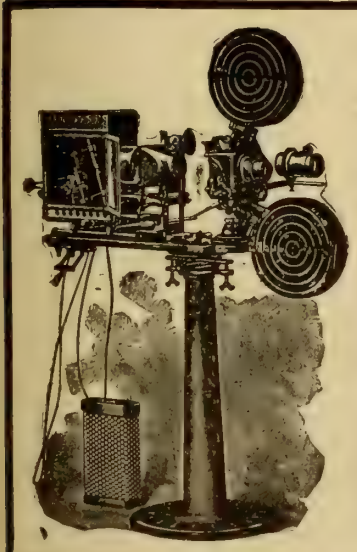
Scene 4. **Wardroom.**—Sally confesses that she robbed dead body of the locket and ring, gives them to Mrs. Corney and dies.

Scene 5. **Soup Kitchen Fifteen Years Later.**—Fifteen or twenty children sitting about eating. Oliver goes to Bumble, who is at the caldron, asks for more food and is beaten.

Scene 6. **Country Road Near Barnet.**—Artful Dodger spies Oliver walking along weak and tired. He gives him food, offers to take him to a friend, to which Oliver agrees.

Scene 7. **Fagin's Den.**—Fagin at fire cooking, others sitting around smoking and drinking as Dodger and Oliver enter.

Scene 8. **Bill Sykes' Room.**—Bill sprawled out on the bed; Nancy, his wife, mending his coat.



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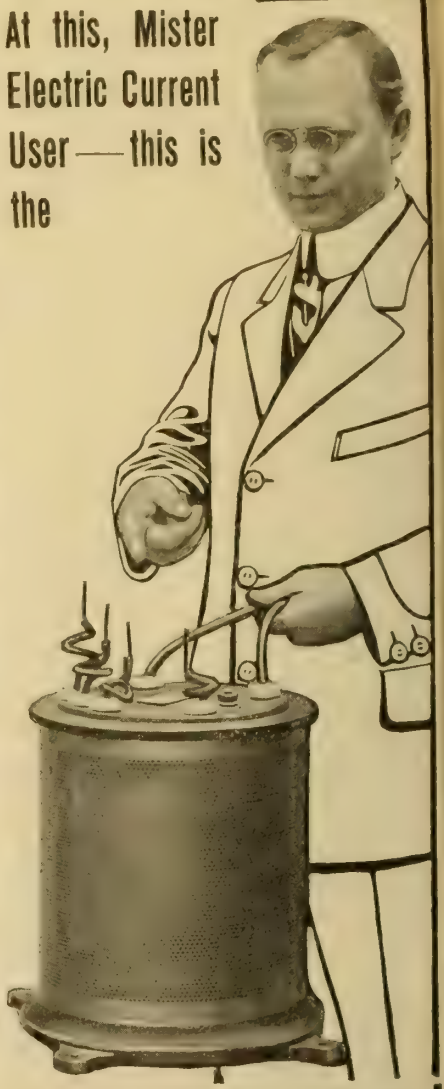
At this, Mister Electric Current User—this is the



HALLBERG ECONOMIZER

The kind that's saving the **Bijou Theatre,** Haverhill, Mass., **$1,560** a year on its current bill—can you beat it? Does the same thing for the Comedy Theatre in Brooklyn and out in Ottumwa, Iowa, it cut the current bill from

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J. H. HALLBERG

28 Greenwich Ave. New York

Scene 9. **Fagin's Den.**—Fagin calls the boys together and instructs them in picking pockets.

Scene 10. **Book Store.**—Brownlow picks up a book and while reading, Dodger picks his pocket.

Scene 11. **The Street.**—Oliver arrested for the crime.

Scene 12. **Police Office.**—Oliver brought in by officer. About to be convicted. Bookseller enters and clears him. Brownlow takes Oliver to his home.

Scene 13. **Brownlow's Sitting Room.**—Oliver sent on an errand.

Scene 14. **Outside London Tap Room.**—Fagin and Sykes send Nancy for Oliver. Oliver appears and is taken off by Sykes.

Scene 15. **Fagin's Den.**—Oliver brought in and his money taken from him.

Scene 16. **Brownlow's Home.**—Brownlow and his wife anxiously waiting for Oliver's return.

Scene 17. **Fagin's Den.**—Sykes and Fagin plan to rob Brownlow.

Scene 18. **Toby Cratchet's Crib.**—Sykes and Oliver enter, talking with Toby, leave with cudgels, dark lanterns, etc.

Scene 19. **Rear of Brownlow's Home.**—Oliver forced through the window by Sykes and his companions.

Scene 20. **Cellar of Brownlow's Home.**—Oliver creeps toward the stairway, is seen by Brownlow, who fires upon him. Oliver drops.

Scene 21. **London Bridge.**—Nancy meets Brownlow and Rose and gives them a paper. Fagin observes their meeting.

Scene 22. **Sykes' Room.**—Nancy asleep as Bill enters. They quarrel and Nancy is killed.

Scene 23. **Prison.**—Fagin's death.

Scene 24. **Interior Sykes' Room.**—Suicide of Sykes.

Scene 25. **Exterior Sykes' Home.**—Sykes hanging by the noose. Mob below reviling him.

Length, 995 feet.

THE TRUER LOVER.—A struggling young artist working rather listlessly in his studio, suddenly jumps up, puts on his hat and coat and goes out. He proceeds to the home of a young lady with whom he is deeply in love. She receives his proposals of marriage in an indifferent manner, finally promises to marry him when he has amassed a fortune. The young man is overjoyed, returns to his studio and is hard at work when a model, a poor but pretty woman, enters with her little daughter. They take their position on a pedestal when suddenly the woman staggers and falls. The artist assists her to the couch, gives her a stimulant and she partially revives. She realizes, however, that she has but a short time to live and begs the artist to care for her little child. He grants the request and solemnly swears to care for her little one as the mother passes away.

Returning to the artist's sweetheart we find a wealthy elderly suitor urging her to become his wife and supplementing his protestations of love by presenting her with jewelry. She besitates for a while, then forgetting her former promise, agrees to marry the man of wealth. She goes at once to the artist's studio to break the engagement. The young man greets her rapturously, the young lady noticing the adopted child, sees a way to break the engagement without attaching blame to herself. The artist tries to explain, but without success. He is told to choose between the young lady and the child and when he refuses to turn the orphan out, his engagement ring and freedom is given him.

A lapse of ten years has brought many changes. The orphan has grown to a beautiful girl of 18, while fortune has been kind to the artist. We find the pair in their very handsome home as the butler enters and announces a caller. The lady, upon being ushered in, proves to be the artist's fiancee of ten years before, now a widow. He courteously but formally bids her welcome. She at once makes ardent love to the artist who plainly shows his displeasure and repulses her advances. Thereupon the widow leaves the room in anger and the young lady, entering and noticing the artist's embarrassment, asks the meaning of it and is told of the incident. Relief and joy at once beam from the girl's eyes, the artist reads in her expression her love for him, takes her in his arms and asks her to become his wife. Length, 575 feet.

THE ORIENTAL MYSTIC.—Miss Weatherby, a maiden lady of uncertain years, is interrupted in her work by the sudden entrance of Omar, a Turkish lace vendor, into the room. At the same time her niece, Gwendoline, enters and the Turk is immediately struck by her beauty. The girl becomes frightened at his queer actions, screams and a couple of policemen rush in and attempt to arrest the Turk. He dives between their legs, runs through the hallway, stops before a hall rack and disappears from view. The officers search the entire house, but find no trace of him. Shortly afterward a servant in dusting the furniture comes to the rack and is frightened at the sight of Omar issuing apparently from the mirror. The police again appear, but Omar evades them by vanishing through or into another mirror. They can see him plainly, but at the same time are unable to catch him. Leaving the house and walking down the street the Turk comes upon a woman carrying a dress suit case. She drops it on the ground for a moment, Omar jumps inside and is carried away. By a strange coincidence the lady goes to Miss Weatherby's and opens the suit case. Omar jumps out and is surprised to find himself back to his original starting place. He turns round and round against the wall leaving a Turkish pattern in his wake and at the same time disappearing. The officers are again called, roll up the pattern and finally secure the elusive Turk. They overpower him, put handcuffs on and start to drag him off when again he disappears, leaving only his clothes in their hands. The policemen are scared to death, leave the house; the clothes rolled up in a ball and roll out of the room. The house maid comes out and sees the rug, as she thinks it, hangs it on the clothes line and commences beating it. She is surprised and likewise frightened as she sees Omar hanging on the line a captive. She calls the officers, who take the Turk, much to his chagrin and the joy of the women. Length, 395 feet.

INDEPENDENT FILMS.

CHICAGO FILM EXCHANGE.

INNOCENCE.—Shows how a boy catches a tramp snatching his mother's pocketbook. The tramp seeks revenge and later on returns and finds the little boy playing in a hay stack, so he gives him matches and the little boy sets fire, but the tramp is finally captured and arrested. Length, 500 feet.

BOY'S ADVENTURE.—His father, a soldier, leaves home and goes to Morocco. His son is heartbroken and one night packs his bundle and goes out in search of him. His mother is heartbroken on learning that he has left, not knowing where he went. He has great adventures until he finally arrives at his father's side, whereupon he immediately writes a letter to his mother, who is happy to find out where her son is. Scenery and photography are excellent. Length, 785 feet.

TRAGEDY OF A GHOST.—Shows a band of bandits going into a house and taking and carrying their booty up hill. Through the cleverness of a little boy, they are captured and the boy returns the stolen articles home. Length, 500 feet.

A MIRACLE.—Shows a poor girl wandering the streets and finally lying down to rest. While doing so, a rich couple come along and put some money in her hand. On her awakening she is surprised to find the money, and walking along she meets another poor woman and child, with whom she divides her happiness.

SERVANT.—A poor girl leaves home to seek work and bids good-bye to her sweetheart. She finally gets work on a farm and the farmer's son falls in love with her. However, he is caught by his father and the girl is discharged. The poor girl's former sweetheart starts out in search of her and finds her on the roadside and takes her home again. Length, 485 feet.

BLIND FARMER.—Shows a blind man's daughter who falls in love with one of the farm help and he asks for her hand, and gets his consent. He is sent to the market with a cow, but on the way he meets some friends in a tavern, who are gambling, and loses the cow. He returns and is later forgiven by the blind farmer. Length, 650 feet.

LITTLE MOTHER.—Shows a beautiful country scene. A mother gets ill and her child takes her place; such as feeding the chickens, milking the cows, going to market, and getting dinner ready for the help. Length, 600 feet.

SWEETHEART'S CHRISTMAS.—Shows a young man starting out to his sweetheart's home. On the way he meets some friends. They have a few drinks and he becomes intoxicated. He buys some Christmas presents to take with him, but unable to carry them he gets into a street cleaner's basket, who carries him to the house. They see he is intoxicated and throw him out. Length, 400 feet.

DR. CLOWN.—A little girl is sick and the doctor prescribes a medicine. The child, in a vision, sees a clown performing tricks and is enraptured. When she wakes up and finds it all a dream she makes her mother go out and find a real clown, which she does in a theater and brings him home and the little girl gets well. Length, 550 feet.

TELLTALE GRAPHOPHONE.—A girl refuses to marry a fellow and he seeks revenge, so he enters the house at night and kidnaps her, but through their grahpophone he is discovered and found guilty and arrested. Length, 545 feet.

GRIP IN THE FAMILY.—Shows a whole family having the grip. The doctor prescribes some medicine which is inspiring to all who use it. Very funny situations are seen in this picture. Length, 560 feet.

TROUBLES OF A FISHERMAN.—Two fishermen are sitting fishing in a brook. One of them has good luck, and the other one, while pulling on his line gets over to the other side of the fence onto a rooster, which results in fishing roosters. Length, 215 feet.

MASQUERADE COSTUME.—A man and his wife get ready to go to a masquerade. He dresses himself up as a bear and when he is leaving the house he scares the tenants, who summon the police, who finally find out it is only a man in bear costume. Length, 330 feet.

FLAT HUNTING.—A man is looking for a room, while the tenants are still occupying the same. He turns everything upside down in order to see the flat. Length, 285 feet.

DOG AND BABY.—Shows a dog attached to a baby carriage, the baby, as usual, going out for a drive. One day a tramp comes along and steals the dog, and a big chase follows, but the dog is finally caught and the tramp given a good beating. Length, 325 feet.

MIRACLE OF LOVE.—Picture shows a happy family eating dinner. The father goes out and has a good time, while his little girl gets sick, and on her death bed they send a servant to find the father, who finds him intoxicated. He tells him of his child's illness and he hurries home. He, being a doctor, restores the child's health. Length, 750 feet.

LIFE OF A WOOD ANT.—This is a very interesting picture, showing how ants live, also some trained ants. Length, 350 feet.

GRAND STAG HUNTING.—Shows his Majesty going out hunting and his wonderful dogs; how they capture stag; also shows how well they are trained. Beautiful scenery makes this one of the best pictures of this kind ever seen. Length, 400 feet.

POOR LIFE.—Shows a poor family. The father takes his two children with him out begging. He treats them brutally and they run away from him and are finally found in some snow banks by friends, who pick them up and take them back to their mother, who is very happy upon their return. Length, 450 feet.

GOOD PEOPLE.—Shows a woman dying, leaving her two children alone in the world. A neighbor woman, who already has four children of her own, takes care of them. Unfortunately her husband loses his job and, even though poor, they still are happy. Length, 400 feet.

HIS FIRST PANTS.—Shows a little boy and his experience with his first pair of pants. Length, 210 feet.

BERTHOLD IN PARIS.—Shows a country lad coming to town. He has all kinds of adventures until he is finally thrown into the river. Length, 250 feet.

DREAMER.—Shows a sleepy head, always sleeping and dreaming, who gets into all kinds of trouble. Length, 300 feet.

ARABIAN CAVALRY.—Scenic. Length, 380 feet.

HENRY FARMAN, THE KING OF THE AIR.—Shows some wonderful flights of this famous aviator. Length, 500 feet.

HOME OF THE ARABIANS.—Shows the home of the Arabians. Length, 350 feet.

GREAT FLOOD IN INDIA, SEPTEMBER, 1908.—Shows great flood in India and its terrible destruction.

THE ARTIST'S DUMMY.—Shows how a dummy is taken for a man and has all kinds of adventures, but is finally returned to the artist. Some very funny situations, which keep one laughing. Length, 300 feet.

REPAIRING RAILROAD TRACKS.—Shows a gang of men repairing and raising tracks. Length, 50 feet.

HURT.—Shows a crippled man riding in a small wagon, and some mischievous boys attach a small wagon behind a large one, and all kinds of trouble prevails. Length, 75 feet.

THE NEWLYWEDS.—Shows a newly married couple buying furniture and furnishing up a flat; how they break a lot of furniture and glassware before they are finally settled down. Length, 300 feet.

DESERVED PUNISHMENT.—The man takes his clothes and uses them as a scarecrow and puts them in the field. A tramp comes along and takes his clothes and puts them on, and, finding the money in the pocket, brings it to the relatives of the miser. The man, seeing the tramp in the miser's clothes, thinks it is him and he kills himself. The tramp goes away, but being too honorable to keep the notes and money, he throws them away.

SWEETHEART'S BOUQUET.—Shows a lover buying a bouquet of flowers for his sweetheart. Some boys put some sneezing powder in the bouquet, and when he presents the flowers he gets put out of the house. Length, 98 feet.

STRONGER THAN DEATH.—A girl all alone in the world is seen by two gentlemen. They take her home. Both are in love with her. She promises to marry one, but weds the other. Ten years later her little child meets her first lover and tells him that her mother is sick, and he takes her to his home and finally marries her. Length, 570 feet.

HAPPY ARTIST.—A poor artist sells a painting. He invites his friends and they have a good time. They disturb the people below. Length, 320 feet.

USEFUL YOUNG MAN.—Shows a young man always willing to help others, and through that gets into trouble himself. Length, 200 feet.

NEW STYLE AIRSHIP.—Shows constructing and flying of airships. Length, 225 feet.

MILITARY REVIEW.—Shows a grand parade of Italian soldiers on horse and foot. Length, 300 feet.

TOMMY'S TRICKS.—Shows a small boy playing all kinds of tricks on everybody. Length, 300 feet.

ONLY A DOG.—Shows a little girl lost and rescued from a fire by a dog. Length, 420 feet.

HYPNOTISM.—Shows a young married man unable to get along with his mother-in-law. He learns how to hypnotize and, on his return, he

hypnotizes his mother in-law, who finally packs her trunk and leaves, whereupon the young married couple are happy. Length, 320 feet.

SON'S SACRIFICE.—Shows a mouther sick and her two children. Her son, who is a doctor, has to go to the hospital as usual. Upon his return he finds that the landlord has been there and they being unable to pay their rent, have been put out on the street. They find cheaper quarters. Afterwards this cruel landlord's child goes through an operation and the doctor calls the sick lady's son to assist him to perform the operation, for which he gives him lots of money. The son, happy to receive the money, returns to his mother, but upon arriving home, he falls over and dies, having been poisoned while operating on the child. Length, 650 feet.

GREAT NORTHERN FILM CO.

THE MASTER DETECTIVE, PAT CORNER.—As the bank watch is inspecting the cellar vaults, where the gold supply of the bank is kept, he suddenly hears the sound of steady strokes on one of the walls. At first he will not believe this to be true, but he soon understands that somebody is trying to reach the gold supply. The bank director is immediately sent for, and at once appearing, he soon ascertains that danger is imminent. In order to keep the case quiet, he does not inform the police, but seeks the assistance of the famous detective, Pat Corner, who promises to take the case in charge. A design of the bank and the nearest surroundings shows quickly to the acute detective that a subterranean passage to the bank must originate from a public house in the neighborhood. He at once sets to work to examine this public house, and in an old barn adjoining the bank he finds the entrance to a subterranean passage. The landlord tells him that an old blind beggar by the name of Teddy sometimes is allowed to take refuge in the barn during the night, and Pat Corner's next thing to do is now to find Teddy, who lives in an old, decayed house in the city. Teddy plays his part as blind man and cripple so well that the detective leaves him, quite bewildered, not knowing what to think, but when he comes back, one moment later, Teddy has disappeared. As Pat Corner cannot find the secret entrance to the fox's den, he fetches his assistant and tells him to keep watch, while he himself examines the surrounding yards, trying to find another entrance. When he comes back his assistant has also disappeared. After a close examination Pat Corner finds at last a place in the wall where he thinks the secret entrance might be found. He quickly fetches three policemen and they have the wall blown up with dynamite. Pat Corner is just in time to save his assistant from a terrible death and to arrest Teddy and his accomplice, thus preventing them from doing further mischief.

WORLD FILM MFG. CO.

THE FROLICKING YOUTHS.—An extraordinary college escapade. Bobby White, a young college student, whose aspirations run more in the development of his mentality, rather than his animality, is discovered studying in his den, regardless of the chatter of his athletic inclined classmates, as one of the young athletes rushes in, who has just made the track team, to tell his classmates of his good fortune. They all show much enthusiasm, but Bobbie, wishing to complete his studies, makes a few sarcastic remarks about athletics in general which inflames the young athletes and they start a rough house. Bobbie's roommate, Billie Brown, comes on the scene and puts a stop to the noise. Billie, who is always conceiving some wondrous scheme to drive away dull care, suggests to Bobbie that he attire himself as a lady and come with him to his sweetheart's home, and be introduced as his sister.

They meet Billie's sweetheart, Grace Goodman, driving her auto. She stops and Bobbie is introduced as Billie's sister. Grace at once takes a fancy to Bobbie, not knowing the deception, and invites him to take the seat beside her. Then Billie's troubles begin. They drive to Grace's home, arriving, they enter; Bobbie sits on the sofa, Grace beside him; Billie is left to sit on a chair. Bobbie and Grace talk on girlish things, and show much affection, which enrages Billie, but he is afraid to interfere for fear that Grace will be angry with him for his perfidy. Grace asks him to enter her room and Bobbie goes, and this is all that Billie can stand, he has reached the limit of his endurance and must have revenge or burst with pent up rage. He hears them coming out, thinking that Bobbie will lead he strikes the first one with a sofa pillow, which proves to Billie's dismay to be Grace, who at once becomes very indignant and refuses to listen to Billie's explanation, rushes out, calls her father, who comes in just in time to see Billie throw Bobbie on the sofa and strike him. The old gentleman, thinking Bobbie a girl, falls upon Billie like an enraged lion whose mate is being overcome by some beastly foe and ousts him from the house while Grace and her mother try to pacify Bobbie, who has assumed the look of injured innocence and a badly used sister. In being ousted from the house Billie falls into the arms of a policeman.

Arriving at the station house the officer makes his complaint and has Grace, her father and mother tell their story of the assault upon Bobbie. Bobbie is seized. Billie makes for him and Grace goes to the aid of her newly made friend, steps on Bobbie's skirt and off it comes and the secret is out, the women are shocked, the men horror stricken. Bobbie looks foolish, Billie pleased, the men steal a sly glance and see the joke, they are amazed at first but soon see through the escapade. Billie refuses to listen to Grace who wishes to make it up. He is finally persuaded by Grace's father, and also to make friends with Bobbie. Length, 1,000 feet.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Company, 150 East Fourteenth street, corner Third avenue:

Count of Monte Cristo (Ambrosio)	1050 ft.
Spostle of Gaul (Lux)	568 ft.
King's Jester (Lux)	463 ft.
Reveler's Dream (Eclair)	427 ft.
The Bear on the Staircase (Itala)	410 ft.
Morganatic Marriage (Clarendon)	490 ft.
Promenade of the Poet (Aquila)	364 ft.
The Emperor (Aquila)	598 ft.
Frost Bound Nature (Hepworth)	275 ft.
Forester's Son (Mester)	495 ft.
The Suffragist Wants a Husband (Lux)	384 ft.
Mimosa and the Good Prince (Ambrosio)	447 ft.
A Piano Lesson (Aquila)	453 ft.
Nantilda (Lux)	797 ft.
A Stormy Sea (Itala)	236 ft.
Lesson in Electricity (Clarendon)	410 ft.
His Only Quid (Walturdaw)	470 ft.
The Ape (Great Northern)	541 ft.
The Flirt (Powhatan)	985 ft.
The Fishermaid's Romance (Bison)	806 ft.
The Master Detective (Great Northern)	800 ft.

CHICAGO FILM EXCHANGE

Innocence (Sens)	500 ft.
Boy's Adventure (Sens)	785 ft.
Tragedy of a Ghost (Sens)	500 ft.
Servant (Pathetic)	485 ft.
Blind Farmer (Pathetic)	650 ft.
Little Mother (Serio-Dramatic)	600 ft.
Deserved Punishment (Dramatic)	
Sweetheart's Bouquet (Comedy)	98 ft.
Stronger than Death (Pathetic)	570 ft.
Happy Artist (Comedy)	320 ft.
Useful Young Man (Comedy)	200 ft.
New Style Airship (Scenic)	225 ft.
Military Review (Scenic)	300 ft.
Tommy's Tricks (Comedy)	300 ft.
Only a Dog (Pathetic)	420 ft.
Miracle of Love (Pathetic)	750 ft.
Life of a Wood Ant (Novelty)	350 ft.
Grand Stag Hunting (Scenic)	400 ft.
Poor Life (Pathetic)	450 ft.
Good People (Pathetic)	400 ft.
His First Pants (Comedy)	210 ft.
Berthold in Paris (Comedy)	250 ft.
Arabian Cavalry (Scenic)	380 ft.
Sweetheart's Christmas (Comedy)	400 ft.
Dr. Clown (Pathetic)	550 ft.
Telltale Graphophone (Sens)	545 ft.
Dreamer (Comedy)	500 ft.
Grip in the Family (Comedy)	560 ft.
Troubles of a Fisherman (Comedy)	215 ft.
Masquerade Costume (Comedy)	330 ft.
Flat Hunting (Comedy)	285 ft.
Dog and Baby (Comedy)	325 ft.
The Newlyweds (Comedy)	300 ft.
Hurt (Comedy)	75 ft.
Repairing Railroad Tracks (Scenic)	55 ft.
The Artist's Dummy (Comedy)	300 ft.
Great Flood in India, Sept., 1908 (Historical)	
Home of the Arabians (Scenic)	350 ft.
Henry Farnam, King of the Air (Novelty)	500 ft.
Hypnotism (Comedy)	320 ft.
Son's Sacrifice (Pathetic)	650 ft.
Sleep Walker (Comedy)	500 ft.
King Edward's Visit to Berlin (Scenic)	200 ft.
Lead and Zinc Mines (Scenic)	200 ft.
Champagne Party (Comedy)	400 ft.
Mishaps of a Governess (Comedy)	400 ft.
Soldier Manoeuvres in Morocco (Scenic)	725 ft.
Blind Man's Daughter (Pathetic)	375 ft.
Heart of Genevieve (Pathetic)	400 ft.

Miscellaneous advertisements, sale and exchange, etc., two cents per word or fifteen cents per line, no display; minimum advertisement, $1.00. Cash must accompany all orders; postage stamps accepted.

MACHINES.

Edison Exhibition Model, two-pin movement, as good as new, $75 cash. Will send for inspection for $35 cash, balance C. O. D. I. S. Miller, Wilmington, Ohio.

Edison 1908 Exhibition Model, two-pin movement, good condition, will sell for $65 cash. J. H. Bisson, Pathe Theater, Shawnee, Okla.

Dressler Flickerless Projectograph, in A-1 condition, all new parts, selling for $70. J. A. Elerle, Lyric Theater, Hoosic Falls, N. Y.

A 1906 Model Kinetoscope, all new parts, fitted with 50-foot lens, in good condition, $65. H. J. Morris, Electric Theater, Dothan, Ala.

Wanted a Film Cabinet to hold about 100 Reels. State price.
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SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Harry H. Waterman, 10 Guilford street, Boston, Mass. Expert operator, licensed, will go anywhere.

Geo. A. Corliss, 32 North street, Fitchburg, Mass. Licensed operator and electrician, will go anywhere.

Ira E. Bolts, Acampo, Calif. Operator, experienced, sober and reliable, will go anywhere.

Bert Leroy, 827 Third avenue, New York City, wishes position as operator; has had five years' experience; willing to go on the road.

J. A. King, 1245 W. Hazzard street, Philadelphia, Pa. Experienced licensed operator, electrician and manager; 5 years' experience; references; gas or electricity; go anywhere.

Harry H. Waterman, 4 Laconia street, Boston, Mass. First-class electrician and operator; 6 years' experience. Massachusetts license. Wife piano player or cashier. Gilt-edge references. Do own repairing; full set of tools. Will go anywhere.

WANTED—A position as demonstrator of machines or films at the exhibition to be held at the Crystal Palace, London, Eng., in June-July next. Six years' experience, both English and Canadian. Address Electrician, Box 191, Ingersoll, Ont., Canada.

Geo. A. Corliss, 32 North street, Fitchburg, Mass. Operator; Massachusetts licensed; 3 years' experience; best references.

At liberty, moving picture operator, refined entertainer, musician, piano and tenor soloist, Punch and Judy performer. B. E. Beal, 1104 Dean street, Brooklyn, N. Y.

Experienced Licensed Operator wishes position, willing to go on the road; also take a steady city job. Address Neil Johnson, care this paper.

Singer wishes position; can furnish up-to-date illustrated songs. Address Theo. West, Box 226, Madison Square, New York City.

Bert J. Hicks, Frankfort, Ind., P. O. Box 271. Experienced operator and electrician; seven years' experience; single, sober and reliable; go anywhere. Reliable Moving Picture Manager who is an expert operator and electrician, and one who can deliver the goods. Years of experience, sober and reliable, gilt edge reference. O. B. T., 725 Brook St., Louisville, Ky.

A. L. Darier, 1645 71st St., Brooklyn, N. Y., experienced operator and electrician. New York licensed.

A. Bamon, 269 E. Blackwell St., Dover, N. J. A-1 operator; 5 years' experience. Desires position in or around New York.

S. L. Dignon, 220 East 128th St., New York City, expert operator; 7 years' experience. Desires position in or around New York.

William F. McBain, care of Star Theater, Grand Marais, Mich. Experienced and careful operator desires permanent situation.

Claude E. Linstruth, Carthage, N. Y., operator; 6 year's experience; first-class projection guaranteed. Reference, Mullin Film Service, Syracuse, N. Y.

Chas. C. Dawson, 703 Lyons St., Des Moines, Ia. Operator and electrician, experience with all kinds of gas appliance. Will go anywhere.

James Sauld, P. O. Box 134, Lake Charles, La. Operator and electrician, desires permanent position.

Grady Pilcher, Dothan, Ala. Experienced operator, good habits, desires steady position.

Earl Butts, 220 Wood street, Ithaca, N. Y. Experienced operator, sober and reliable, best of references, desires steady position.

G. Leslie Palmer, Box 307, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.

W. H. Greenwood, 337 East Seventeenth street, New York City. Experienced operator, electrician and lecturer, would like position. Three years' experience, New York City license. Non-smoker and non-drinker, highest references. Any offer with reliable people accepted.

I. G. Sherman, care of Moving Picture World, experienced operator and manager, 12 years' experience, all sources of light. Will go anywhere.

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April 12—A Sound Sleeper (Comedy).....214 ft.
April 15—Confidence (Dramatic).....973 ft.
April 19—Lady Helen's Escapade (Dramatic).....765 ft.
April 19—A Troublesome Satchel (Comedy).....212 ft.
April 22—The Drive for a Life (Dramatic).....940 ft.
April 26—Lucky Jim (Dramatic).....502 ft.
April 26—Twin Brothers (Comic).....437 ft.
April 29—'Tis an Ill Wind That Blows No Good (D.).876 ft.
May 3—The Eavesdropper (Dramatic).....644 ft.
May 3—The Suicide Club (Comedy).....318 ft.
May 6—The Note in the Shoe (Dramatic).....711 ft.
May 6—One Busy Hour (Comedy).....279 ft.
May 13—A Baby's Shoe (Dramatic).....999 ft.
May 10—The French Duel (Dramatic).....407 ft.
May 10—Jones and the Lady Book Agent (Comedy).589 ft.
May 17—The Jilt (Dramatic).....977 ft.
May 20—Resurrection (Dramatic).....999 ft.
May 24—Eloping With Aunty (Comedy).....614 ft.
May 24—Two Memories (Dramatic).....318 ft.
May 27—The Cricket on the Hearth (Dramatic)....985 ft.
May 31—Wear Drink Did (Dramatic).....946 ft.
June 3—Up Against Aggie (Comedy).....515 ft.
June 3—His Duty (Dramatic).....429 ft.

EDISON MANUFACTURING COMPANY.

April 13—The Other Fellow; Or A Fight for Love (Comedy).....475 ft.
April 16—In the Days of Witchcraft (Dramatic)....1000 ft.
April 20—The Wood-Chopper's Child (Dramatic)....900 ft.
April 23—Who's Who (Dramatic).....900 ft.
April 27—The Little Shepherd of Tumbling Run (D.)930 ft.
April 27—Uncle Tom Wins (Dramatic).....600 ft.
April 30 An Unsuccessful Substitution (Comedy)...300 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 4—Fuss and Feathers (Comedy).....605 ft.
May 7—The Doctored Dinner Pail (Comedy).....350 ft.
May 11—Laurettes In Power (Comedy).....945 ft.
May 14—The Pony Express (Drama).....765 ft.
May 14—See a Pin and Pick It Up, All Day You'll Have Good Luck (Comedy).....235 ft.
May 18—A Somnambulistic Hero (Comedy).....900 ft.
May 18—The Sandman (Comedy).....685 ft.
May 21—Little Miss Moffit and Simian Stone (Com.).315 ft.
May 25—Brothers in Arms (Dramatic).....975 ft.
May 28—The Child's Prayer (Dramatic).....660 ft.
May 28—Professor Fix Fixed (Comedy).....335 ft.
June 1—The Curfew Bell (Dramatic).....960 ft.
June 4—A Wife's Ordeal (Dramatic).....840 ft.
June 4—The Held Up Help Up (Comedy).....160 ft.

ESSANAY FILM MANUFACTURING COMPANY.

April 14—The Chaperone (Comedy).....550 ft.
April 21—A Pair of Garters (Comedy).....250 ft.
April 21—One Touch of Nature (Dramatic).....725 ft.
April 28—Old Heidelberg (Dramatic).....1000 ft.
May 5—A Mexican's Gratitude (Dramatic).....1000 ft.
May 12—The Bachelor's Wife (Comedy).....550 ft.
May 12—Mr. Flip (Comedy).....450 ft.
May 19—The Indian Trailer (Dramatic).....1000 ft.
June 2—The Sleeping Tonic (Comedy).....623 ft.
June 2—The Dog and the Sausage (Comedy).....350 ft.

GAUMONT.

George Kleine.

April 21—Sentenced to Death (Dramatic).....466 ft.
April 21—Magic Eggs (Magic).....384 ft.
April 27—The Automatic Monkey (Comedy).....324 ft.
April 27—How They Propose (Comedy).....292 ft.
April 27—Before and After (Comedy).....357 ft.
April 28—An Unwritten Letter (Dramatic).....1060 ft.
May 1—Two Ladies and a Beggar (Comedy).....690 ft.
May 1—Drink, Sweetest (Dramatic).....292 ft.
May 5—New Pain Killer (Comedy).....370 ft.
May 5—Love Proved Hard Stay (Dramatic).....590 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 11—An Uneven Keel (Dramatic).....703 ft.
May 11—The Cricket Sweeper (Comedy).....197 ft.
May 5—The Artist's Model (Dramatic).....743 ft.
May 5—The Campaign (Comedy).....143 ft.
May 8—The Wood Upset (Magic).....297 ft.
May 18—He Couldn't Lose Her (Comedy).....282 ft.
May 18—The Policeman Stops (Comedy).....341 ft.
May 25—Lucia di Mara (Dramatic).....400 ft.
May 25—A Summer Performance (Comedy).....471 ft.
May 25—The Devil May Care (Dramatic).....648 ft.
May 25—The Cousins at Sea.....285 ft.
May 26—A Wrong Double (Drama).....891 ft.
June 1—The Calpurnia Marriage (Comedy).....522 ft.
June 1—The Quiet Cure (Comedy).....417 ft.
June 1—Saved From Cannibals (Dramatic).....812 ft.

URBAN-ECLIPSE.

George Kleine.

April 17—A Lie Ended (Dramatic).....354 ft.
April 17—A Publisher's Persistence (Comedy).....555 ft.
April 24—The Squire and the Newly Lord (Dramatic).436 ft.
April 24—Stranded on the Rocks (Dramatic).....549 ft.
May 1—Dupedom (Dramatic).....420 ft.
May 1—The Publisher's Reward (Dramatic).....482 ft.
May 12—A Simple Assertion (Dramatic).....691 ft.
May 8—When Wyatt and His Mother Ring In.....
May 15—Fighting Pete Expelled from School.....
May 15—Dandelion Cottage (Drama).....
May 15—Dandelion on the Farm (Drama).....
May 22—Dandelion Cottage (Drama).....
May 22—Dandelion Cottage (Drama).....
May 22—Dandelion Cottage (Drama).....
May 29—Dandelion Cottage (Drama).....

KALEM COMPANY.

April 2—The Fish Pirates (Dram.).....940 ft.
April 9—Yellowstone National Park (Scenic).....800 ft.
April 16—The Orange Grower's Daughter.....860 ft.
April 23—Northern Schoolmaster.....865 ft.
April 30—Artist and the Girl.....860 ft.
May 7—Love's Triumphs (Dramatic).....975 ft.
May 14—Good for Evil (Dramatic).....870 ft.
May 21—The Girl Spy (Dramatic).....920 ft.
May 28—A Poor Wife's Devotion (Dramatic).....950 ft.
May 28—A Pig in a Poke (Comedy).....150 ft.

LUBIN MANUFACTURING COMPANY.

May 10—A Golden Lie (Dramatic).....950 ft.
May 13—The Right to Labor (Dramatic).....820 ft.
May 17—The Press Gang (Dramatic).....630 ft.
May 17—Faded Flowers (Dramatic).....305 ft.
May 20—The Smuggler's Daughter (Dramatic).....990 ft.
May 24—Officer McCue (Dramatic).....695 ft.
May 24—Mr. Inquisitive (Comedy).....248 ft.
May 27—A Bride Won by Bravery (Dramatic).....835 ft.
May 31—The Lost Heiress (Dramatic).....580 ft.
May 31—Father's Glue (Comedy).....320 ft.
June 3—Are You the Man? (Comedy).....500 ft.
June 3—My Friend, the Indian (Comedy).....345 ft.

PATHE FRERES.

April 21—A Pair of White Gloves (Dramatic).....1012 ft.
April 23—There's No Fool Like an Old Food (Comedy).....804 ft.
April 24—Martyrdom of Louis XVII. (Dramatic)....656 ft.
April 24—Hungary (Scenic).....325 ft.
April 26—The Gold Prospectors (Dramatic).....557 ft.
April 26—The Clever Reporter (Dramatic).....361 ft.
April 28—The Fairy's Presents (Scenic).....328 ft.
April 28—Love-Sick Barber (Comedy).....292 ft.
April 28—The Suspicious Fencing-Master (Dram.)..328 ft.
April 30—Wilbur Wright's Aeroplane (Scenic).....800 ft.
April 30—Playing Patience (Scenic).....230 ft.
May 1—The Bohemian Girl (Dramatic).....436 ft.
May 1—Hunting the Hippopotamus (Scenic).....492 ft.
May 3—Your Turn, Marquis.....377 ft.
May 3—Between Love and Honor.....544 ft.
May 5—Zou-Zou, the Lucky Dog.....761 ft.
May 5—Thanksgiving Turkey.....279 ft.
May 7—Haunted by the Cops.....407 ft.
May 7—Instantaneous Nerve Powder.....282 ft.
May 7—A Chinese Wedding.....289 ft.
May 8—The Way to Happiness.....476 ft.
May 8—Eddie Is a Real Live One.....502 ft.
May 10—Mireille's Sincere Love (Dramatic).....528 ft.
May 10—A Striking Resemblance (Comedy).....384 ft.
May 12—The Hunter's Grief (Dramatic).....974 ft.
May 14—Manufacturing Steel Rails (Educational)..574 ft.
May 14—A Faithful Old Horse (Dramatic).....394 ft.
May 15—A Woman's Heart (Dramatic).....394 ft.
May 15—The Two Donkeys (Comedy).....298 ft.
May 15—A Distracted Man (Comedy).....262 ft.
May 17—The Beggar's Coin (Dramatic).....548 ft.
May 17—Fountain of Youth (Comedy).....354 ft.
May 19—Pere Milon (Dramatic).....610 ft.
May 19—Blessings Sometimes Come in Disguise (C.).338 ft.
May 21—Daunted by His First Love (Dramatic)...548 ft.
May 21—Land of the Midnight Sun (Scenic).....446 ft.
May 22—Cartouche (Dramatic).....925 ft.
May 24—The Bondsman's Fate (Dramatic).....367 ft.
May 24—Cured by Gymnastics (Comedy).....564 ft.
May 26—Profitable Marriage (Dramatic).....502 ft.
May 26—An Obliging Friend (Comedy).....489 ft.
May 28—Miss Faust (Scenic).....623 ft.
May 28—Alphonse Gets in Wrong (Comedy).....341 ft.
May 29—A Visit to the London Zoological Gardens 584 ft.
May 29—Bottled Up (Comedy).....371 ft.
May 31—An Uninvited Guest (Dramatic).....417 ft.
May 31—Advantages of Aviation (Comedy).....522 ft.
June 2—Saved by a Waif (Dramatic).....712 ft.
June 2—Making Tambourines (Industrial).....266 ft.
June 4—A Bruised Heart (Dramatic).....492 ft.
June 4—Carnival at Nice, 1909 (Scenic).....499 ft.
June 5—Protector of Animals (Comedy).....236 ft.
June 5—Schiller's Heart (Dramatic).....489 ft.
June 5—Gambler's Honor (Serio-Dramatic).....259 ft.

SELIG POLYSCOPE COMPANY.

April 15—Love Under Spanish Skies (Dramatic)....1000 ft.
April 22—A Fighting Chance (Dramatic).....689 ft.
April 29—Mephisto and the Maiden (Dramatic)....900 ft.
May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Rug (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.
May 20—Hunting Big Game in Africa (Scenic).....950 ft.
May 27—A Wireless Swindler (Dramatic).....1000 ft.
June 3—Fighting Bob (Dramatic).....995 ft.

VITAGRAPH COMPANY.

May 1—The Sculptor's Love (Dramatic).....465 ft.
May 1—The Marathon Craze (Comedy).....440 ft.
May 4—Girls and Wine (Comedy).....485 ft.
May 4—Pro Nuptiae, or, All That Glitters Is Not Gold (Dramatic).....480 ft.
May 8—Where There's a Will There's a Way (D).942 ft.
May 11—For Her Country's Sake (Dramatic).....655 ft.
May 11—The Deceived Master (Comedy).....360 ft.
May 15—A False Accusation (Dramatic).....625 ft.
May 15—Grace Noved Her (Comedy).....280 ft.
May 18—Grace Is Jealous! (Comedy).....525 ft.
May 18—Bridget on Strike (Comedy).....455 ft.
May 22—The Sculptor's Daughter (Dramatic).....605 ft.
May 25—The Judgment of Solon (Dramatic).....
May 25—Cupid's Mailing (Unnamed).....625 ft.
May 25—The Salesman of Mice.....355 ft.
May 29—The Jewish Spy (Dramatic).....590 ft.
May 29—The Comedy Duke Has Learned.....400 ft.
June 1—Dramatic Picture.....995 ft.
June 1—The Three Days (Dramatic).....575 ft.
June 1—The Office Mouse (Comedy).....395 ft.

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Lonesome.
Beautiful Eyes.
I Want a Girl From a Yankee Doodle Town.
Blue Feather.
Let's Go Back to Baby Days.
Sweetheart's a Pretty Name When It's Y-O-U.
If You've Won the Only One in All the World You Want to Win.
Good-Night, Moonlight.
Come and Tease the Moon With Me.
When the Bloom is on the Cotton, Dixie Lee.
Just as the Brook Flows.
My World Is a Dream of You.
I Love, I Love, I Love My Wife, But Oh, You Kid.
Meet Me Down at the Kissing Gate, Kate.
Love Me All the Time.
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The Longest Way 'Round Is the Sweetest Way Home.
Come Down and Pick Your Husband Out.
Since Cohan Wrote that "Mary Was a Grand Old Name."
Hats Off When the Flag Goes By.
Carnation Time.
Dreaming of You.
I'm Going to Tell on You.
Would You Like to Take a Walk with Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will Be Too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.
As In Days of Old, Dear Heart.

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If Every Girl Was a Girl Like You.
Henry's Barn Dance.
Rosy Lips and Eyes of Sunshine.
Twilight.
Those Good Old Happy Days.
Good-Bye, Girlie Mine.
I Love You Forever More.
Just One Dearie.
Down in Sunshine Alley, Sally.
The Lilac and the Rose.
Heroes That We Know.
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Storm Cloud.
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Ain't Alabama Good Enough for You, Sue?

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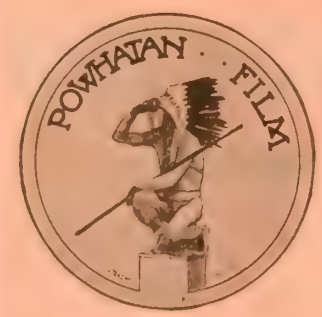

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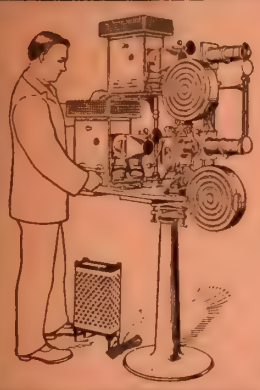

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Come Out of It, Mr. Exhibitor!

Bitterly sore because they have

seen me pass them in the race for supremacy and become the largest and best film renter in the world, several film exchanges are now making an attack on me. They haven't any more nerve than the Lord gave little kittens, so they confine their attacks to personal letters, marked "confidential." And what do you think the frightful charge is that they lay against me? Picking pockets? No, worse than that. Robbery? No, worse than that. Murder? No, far worse than that. Then what on earth is this horrible accusation? Listen, here it is: They say "Laemmle is a hot-air advertiser." Isn't it awful? Doesn't it curdle the very gizzard of your soul? Do they charge that my films are not good? No, because they know that you know better. They know that you know that I am now the greatest film renter in the world solely because of quality. And who are the people who charge me with "hot-air advertising?" Why, they are simply the folks who used to be a big power in the film field until I jumped into the game less than three years ago and put the kibosh on them. Since I turned independent, I have increased my business 90 per cent. It is the most terrific demonstration of faith ever given by the exhibitors of America to any renter. They have taken my word that the independent films are masterpieces of photography, ingenious in conception and perfect in execution. They have taken my word that the license game is but a trick of the Trust, and a most palpable trick at that. If any one writes you a letter, lying about me, please ask him why he hasn't the nerve to come out in the open. Ask him to lay his finger on any one single blot in my whole career as a renter. Ask him if he is doing as much for the exhibitors as I am. Ask him who it is that has given the Trust some jolts that it will never forget. Ask him if he really thinks it is possible to give a better service than the Laemmle offices are giving. And then ask him if hot-air advertising alone would build up the greatest film renting business in the world in less than three years' time. Meanwhile ask yourself this one question: "Am I going to pay $2 a week every week I am in the business for the right to run my own theater and use my own goods?"

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

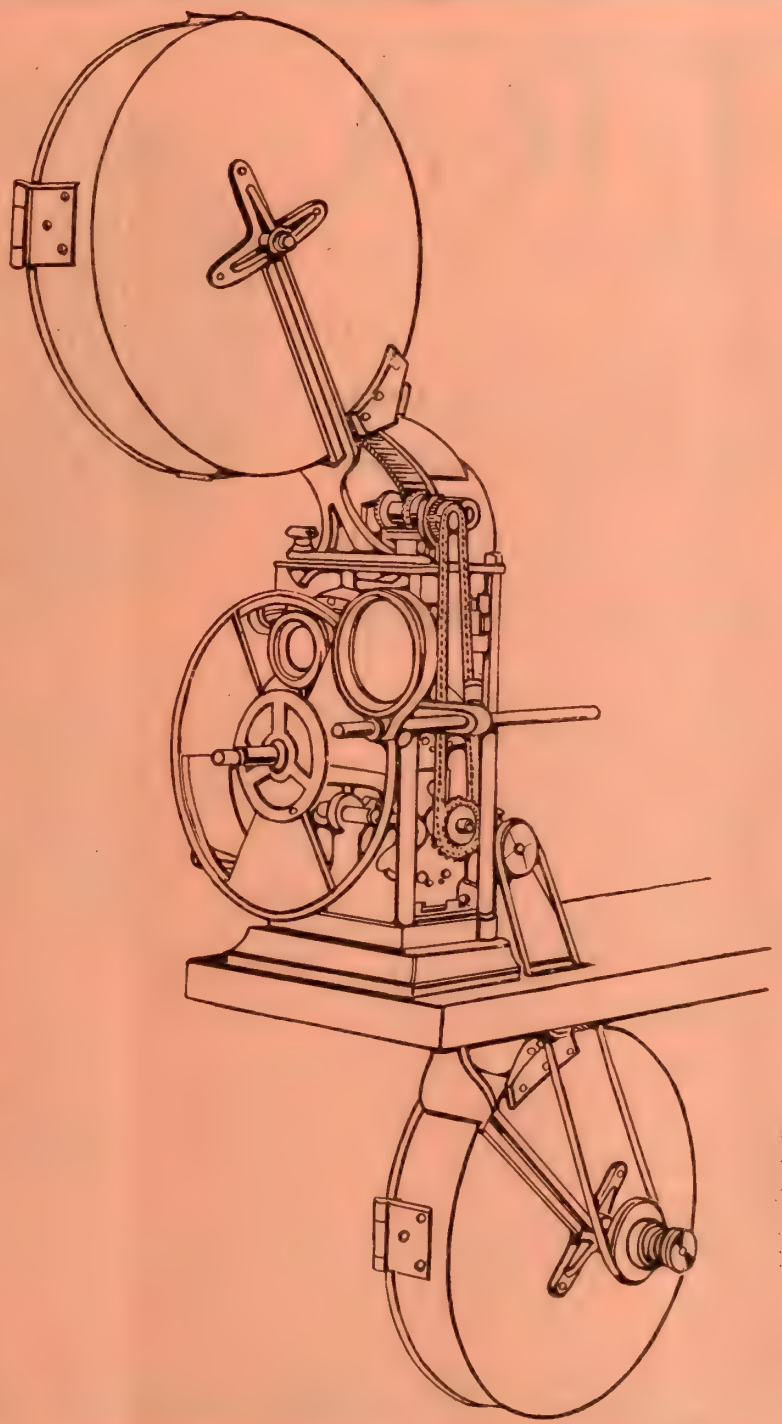
Headquarters: 196-198 Lake Street, CHICAGO

MINNEAPOLIS MINN.
PORTLAND ORE.
EVANSVILLE IND.
DENVER COLO.
SALT LAKE CITY UTAH
OMAHA NEB.
WINNIPEG CAN.
MONTREAL CAN.

PATHÉ PROFESSIONAL OUTFIT

Made in France

Many New Features



1909 Model

Built for Long Wear

COMPLETE OUTFIT, $225.00

Approved by the New York Board of Fire Underwriters
For Sale by all Leading Film Exchanges in the United States

PATHÉ FRÉRES

NEW YORK	CHICAGO	NEW ORLEANS
41 West 25th Street	35 Randolph Street	815 Union Street

EXTRA

Carl Laemmle Becomes a Film Manufacturer, Organizes a New Company to Be Totally Separate from The Laemmle Film Service. Will Make a Tremendous Specialty of American Subjects.

I am going to manufacture films.

I will make American subjects my specialty.

To do this I have incorporated a new company to be conducted entirely separate and distinct from the Laemmle Film Service.

Those of you who have read between the lines of my advertising in the past few years have probably long suspected that manufacturing has been my ambition.

About a year ago I was making arrangements to open a manufacturing plant in Canada, but was stopped by a threat from the film trust to the effect that if I became a manufacturer they would discontinue selling films to the Laemmle Film Service.

At that time the Independent movement had not been organized, so I did not dare jeopardize my film service and its customers. So I dropped my project temporarily.

I am now ready to go ahead, not on a half-hearted basis, but with all my heart and soul. Permit me to state here that I have no stock for sale in my new company.

Now, then, there are several important things I want everyone to read.

I WANT THE BEST TALENT.

I will pay the highest salaries in order to secure the services of the best experts in the world. I want the best moving picture photographers, stage managers and professionals in the world.

I offer the chance of a lifetime to those men who enter my employ. I will not only pay unparalleled salaries, but I will give the right men an interest in the business. I will give them stock in the new corporation and let the stock pay for itself out of the profits.

You know what a success I have made of the renting business. You know there is not a parallel to it in the whole history of moving pictures. I am going to do the same thing in the manufacturing end and I have all the resources I can possibly make use of.

Write to me and I will keep your communication absolutely secret, no matter whom you are working for now, and no matter whether we close a deal or not.

I don't wan you unless you are the best in your line. And you don't want me unless I give you a better proposition than you now have.

I WANT GOOD MANUSCRIPTS.

I want the best moving picture playwrights to submit their manuscripts and scenarios at once, with the distinct understanding that I will pay the highest market price for all I accept. Understand, also, that I want strong, virile American subjects or typical American comics. I am going to make American ideas my strong play.

MY EUROPEAN CONNECTIONS.

I am about to visit Paris, London, Berlin and other centers of Europe in order to make arrangements for marketing my product there as well as in America. I will employ regular representatives at all those points, if necessary, and make it a worldwide movement.

NOTICE TO FILM EXCHANGES.

I give my word of honor to all Independent film renters that I will deal with them, as a manufacturer, precisely the same as I shall deal with the Laemmle Film Service.

I will run the two companies on their own separate basis. I will charge the Laemmle Film Service exactly as much for film as I charge you and will fix a simultaneous release date on all subjects. This is the only way I can hope or expect you to handle the product of my manufacturing concern. As an evidence of good faith, I am not even going to use the name Laemmle on the films I manufacture. Naturally I would like to, but I can see why renters would not care to peddle out films bearing the name of a renting competitor.

Those of the renters who feel friendly toward me will not be asked to buy films on any basis other than pure merit. I am going to exert herculean efforts to produce films that you will be glad to handle. And I see no reason why I can't do this as well as anyone else.

I WANT A GOOD COMPANY NAME.

I am incorporating under the name of "Yankee Films Company," but I believe the name can be improved upon.

So I will pay $25 for the best suggestion for a company name. Your suggestion must reach me by June 18th at latest.

In sending your suggestion remember these points: That the name Laemmle must not be part of it; that I am going to feature American subjects; that the name should be as short as possible and easy to remember.

This contest is open to everyone who reads this advertisement, man, woman or child, whether connected with the moving picture business or not. All I want is a name, but even if I don't get a good one from the suggestions sent in, I will pay the $25.00 to whoever sends in the best one, paying for it whether I use it or not.

Very sincerely yours,

CARL LAEMMLE

IMPORTANT:—All communications in answer to the above should be addressed "Carl Laemmle, 196 Lake St., Chicago" and marked "PRIVATE."

INDEPENDENT

We Rent NEW Films.
Write for OUR SPECIAL PRICES
All the Feature Productions in Stock for Shipment.

CINCINNATI FILM EXCHANGE,

214 West Fifth Street. CINCINNATI, O.

WE HAVE MOVED OUR OFFICES

Philadelphia Film Exchange

14 North 9th Street
Philadelphia, Pa.

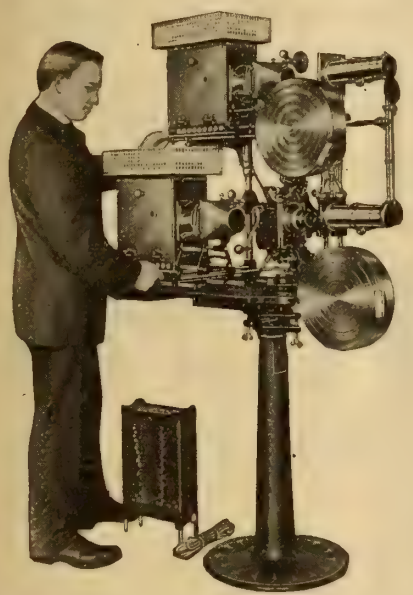
438 Sixth Avenue
New York

8 Light Street
Baltimore, Md.

Call and see us, and satisfy yourselves that we are buying everything issued by Independent manufacturers. We can give you for your money a better selection of film and better service than you can get elsewhere.

DROP IN AND TALK IT OVER

FIFTY CENTS A DAY



For One Year Will Buy A

MOTIOGRAPH MOTION PICTURE MACHINE

Its use may increase the receipts **Several Dollars per Day.**

After Two Years of Phenomenal Success and Still Gaining it has been further improved with **20 New Features** and

The Motiograph

New Models 1909 in two styles

The **King** and the **Prince** of Motion Picture Machines are now ready at prices from

$150.00 up

The Motiograph is truly a Wonderful Machine. Chicago, Boston, New York and 'Frisco approved, and is Licensed.

SUCCESSFUL EXHIBITORS are learning that PERFECT PICTURES mean a MOTIOGRAPH in the Operator's Booth

Write for Catalog

ENTERPRISE OPTICAL MANUFACTURING CO.

83-91 W. RANDOLPH STREET :: :: CHICAGO

RELEASED, JUNE 7th

SAUCY SUE

Sue is a mischievious country girl. Her parents are very much delighted when Uncle Doctor, from the City, invites her for a visit. Her stay in the City is of short duration and now she is back again in the Country.

Length 620 Feet

A CORK LEG LEGACY

In a cork leg was hidden a check for $100,000. The husband in his anger threw the cork leg out of the window. Now he has to chase after it.

Length 340 Feet

RELEASED, JUNE 10th

THROUGH JEALOUSY

The mother, the old sweetheart, is the innocent cause of all the trouble. It is her of which the young lady is jealous.

Length 690 Feet

PROF. WISE'S BRAIN SERUM INJECTOR

He takes the serum from animals and injects it into human beings. The results are marvelous.

Length 305 Feet

LUBIN'S MARVEL, UNDERWRITERS' APPROVED MODEL
Complete, $150. The Machine You Want

LUBIN MANUFACTURING COMPANY
926-928 Market Street, Philadelphia, Pa.

IT'S EASY TO MAKE MONEY

with the right kind of tools

Good film subjects are your tools. A reputation for delivering the

Highest Grade of Film Service

at no higher cost to you, is our principal tool.

**Think it over—
and be quick with that inquiry**

Pittsburg Calcium Light & Film Company

EASTERN OFFICES:
Pittsburg, Pa. Rochester, N. Y. Wilkes Barre, Pa.

WESTERN OFFICES:
Des Moines, Ia. Omaha, Neb. Cincinnati, O.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

TUESDAY, JUNE 8

A Friend in Need is a Friend Indeed

An officer clerk, whose wife dies, is reluctantly granted a few days leave by his manager. The hardhearted employer is moved to generosity by tender memories of the past, and sends the clerk a letter of condolence and a check for a substantial amount. Length, 555 ft.

Mr. Physical Culture's Surprise Party

Mr. Physical Culture is a man of decided athletic tastes. His friends plan a surprise party, and his wife endeavors without success to get him to change his track costume for his dress suit. The visitors arrive, catch him in scanty clothes, much to his chagrin and their amusement. Length, 415 ft.

A Screaming Comedy

SATURDAY, JUNE 12

A Romance of Old Mexico

A Spanish Bullfighter is jilted for disregarding the wishes of his sweetheart. The following day he is injured in the arena; the girl hastens to his side, forgives him and nurses him back to health. Length, 530 ft.

Elaborately staged and costumed—Artistically acted

Caught at Last

Little Willie, whose father has just explained the meaning of "circumstantial evidence," starts out to put it to the test. After several demonstrations satisfactory to himself but disastrous to others, Willie is caught and justly punished. Length, 440 ft.

Another clever comedy fully up to the High Standard of the Vitagraph

THE VITAGRAPH COMPANY OF AMERICA
NEW YORK, 116 Nassau St.
CHICAGO, 109 Rudolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Released June 10, 1909
Code Word, Moon—Length, 1000 Feet

If You Want Results
Get in Touch with Your Film Exchange Quick and Order Selig's Next

The Moonstone

"A MELO-DRAMA" of the higher order and so correctly staged, and so carefully thought out and acted by players of merit, that "THE SELIG POLYSCOPE" again challenges criticism.
A picture that exhibitors will be asked to show again and again by their patrons, in fact a picture destined to live.

THE SELIG POLYSCOPE CO., Inc.
45-47-49 Randolph Street - - - Chicago, Ill., U. S. A.

Kalem Films
UNSURPASSED IN PHOTOGRAPHY

Release of June 11, 1909

OF ROARING SPRINGS

For the KALEM release of Friday, June 11, there will be another excellent double subject reel.

The Little Angel of Roaring Springs, 565 ft.
A most brilliant and unusual story of child life in a western mining camp.

The Mystic Swing, 385 ft.
A trick comedy of bewildering action and most laughable theme.

We have been almost overwhelmed lately with complimentary letters from exhibitors regarding our recent subjects, and we take this opportunity to thank our friends for their kind words. Our lectures seeem to be making the biggest kind of a hit. We send them to all exhibitors who apply, free of charge

KALEM CO., Inc.
EASTMAN KODAK BLDG.
235-239 W. 23d St., New York City

BIOGRAPH FILMS
TRADE MARK TRADE MARK

Released June 7th, 1909

The Violin Maker of Cremona

The Powerful influence of the Greater Love

This subject is particularly high quality as to story, acting aud photographic quality, the story being intensely interesting and acted in such a convincing manner as to place the picture in a class by itself, while the photographic effects are marvelous. The scene is laid in Cremona, Italy, the home of the violin, and shows the self-sacrificing love of a cripple violin maker, an expert in the art, who rather than make the girl he loves unhappy, smashes to bits the result of his handiwork, thereby yielding the hand of the girl to the one she loves. Despairing at his loss, he is contented with the thought that he had made her happy,

Length, 963 Feet

Released June 10th, 1909

The Lonely Villa

A very thrilling picture in which a band of crooks by trick get the man of the house out of the way, leaving the wife and children alone, and then proceed to depredate the home. An accident to the man's auto fortunately intercepts and apprehends the thugs, who are locked up.

Length, 750 Feet

A New Trick

This is a very funny short comedy showing how two Rah! Rah! boys regained a stolen purse for a pretty young girl, by a very clever scheme.

Length, 223 Feet

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patent Co.
11 EAST 14th STREET :: NEW YOR

OELSCHLAEGER BROS.
110 East 23d Street, New York
Importers of OPTICAL GOODS
Condensing Lenses
Objectives for Projection Lanterns
Tubes & Jackets for Moving Picture Machines.
Supplied to the Trade Only. Write for prices

Please mention The Moving Picture World when corresponding with advertisers.

GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"A Mother's Choice"

Drama. Approx. Length, 806 Feet.

RELEASE, TUESDAY, JUNE 8, 1909.

In a beautiful villa, at the Riviera, a young and attractive widow and her son make their home.

The attentions of a gentleman caller are being accepted by the young woman, and when the latter proposes marriage he is looked upon with favor. The little lad, however, cannot bear to think of another taking his father's place and shows a marked lack of confidence in the gentleman. Accordingly a distant college is suggested and the little fellow taken thereto for his education. One night the boy leaves the institution to return to his home, where he arrives foot-sore and almost starved. The father is about to eject him when the mother appears and intervenes herself. Forced to make a definite choice the woman chooses her son and the man departs. Son and mother are again left to share their joy and sorrow. Excellent action and well dramatized.

"A Strong Diet"

Comedy. Approx. Length, 598 Feet.

RELEASED, SATURDAY, JUNE 12, 1909.

Having served a sumptuous meal the hostess announces to the guests that she has served them bull steak. One of the guests, seeing an opportunity for some innocent amusement, appropriates a pair of mounted horns, which he attaches to his head. Consternation overcomes the party and all hasten from the room, upsetting everything in their anxiety to get out of harm's way. On the street the man creates wild excitement by his actions and the police, unable to apprehend the fellow, telegraph to Spain and a "cuadrilla," a corps of bull-fighters, is sent on to Paris. A novel feature is that the message as transmitted over the wires is in full view of the audience. The humorist makes a stubborn fight but finally gives up.

Full of splendid action and perfect quality and detail throughout.

"Historical Fan"

COLORING EXTRA, $7.25

Panoramic. Approx. Length, 278 Feet.

RELEASED, SATURDAY, JUNE 12, 1909.

A delightfully pleasing and beautifully hand-colored series of panoramic views, giving the history of the fan. A large ostrich feather fan opens and closes alternately, showing each time a different scene and the various styles of fans in use throughout ages and by many peoples. Scenes illustrated are: Adam and Eve—The Egyptians—The Greeks—Romans—Sixteenth Century—Modern Use.

HIGHLY INTERESTING THROUGHOUT

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"Two Heroes"

Drama. Approx. Length, 564 Feet.

RELEASE, WEDNESDAY, JUNE 9, 1909.

This story is very beautifully rendered. The characters are well represented and the subject teems with intense interest.

The daughter of a noble earl is in love with a young man of the town, but because he does not occupy an exalted position in the army he is objectionable to the earl. This causes the brave young fellow to enlist and seek the requisite honors. In the meantime another suiter appears and has what meets the parental requirements, but is refused by the young lady. Her heart beats only for the one, and because she cannot have the man of her choice she enters a monastery.

Several years later the soldier returns and visits the monastery, but the lady renounces him and is faithful to her vows. Later the war breaks out and after a battle the young lady in the discharge of her duties as a nurse of mercy visits the battle field where she finds her lover wounded. As the two endeavor to pick their way from the scene of battle a shower of shot from the enemy's camp brings both down and they lie clasped in each other's arms, heroes in a noble cause.

"The Race Course"

Sporting. Approx. Length, 436 Feet.

RELEASE, WEDNESDAY, JUNE 9, 1909.

This series of views was secured at Saurakarta, a city of the Dutch East Indies, capital of a province having a population of about 110,000 inhabitants. It is the residence of one of the Rajahs, which Holland still maintains, nominally at least, at the head of the population of the Isle of Java.

These views are very interesting and curious, especially the oxen race, a spectacle never before witnessed by the American public.

The order of views: The Official Grandstand—The Arrival of the Rajah—The Race Course—The Obstacle Race—The Race of the Oxen—The Winners.

George Kleine

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. **19 East 21st Street, New York**

Moving Picture World

Copyright, 1908, by

The World Photographic Publishing Company,
125 East 23d Street (Beach Building), New York.

Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.
Transient rates $2 per inch 2½ inch col. $3. per inch 3½ in. col.

G. P. VON HARLEMAN, Western Representative.
913-915 Schiller Building, Chicago, Ill.
Telephone, Central 3763.

Entered at the General Post Office in New York City as Second Class Matter.

Vol. 4 JUNE 5 No. 23

Editorial.

Moving Pictures by Tele-Photography.

Supposing a moving picture photographer found himself on the top of the Metropolitan Life Tower in New York City, and wanted to get a photograph of the ships coming up the bay. Or supposing there was a street scene or a procession, let us say one-quarter or one-half a mile from his camera. With the ordinary lens and the camera that he uses, the picture of the ships or men would be so small that they would be practically useless for enlarging on the screen. To put it in another way, the ordinary lens and camera are useless for taking photographs at great distances.

Tele-photography, as applied to stationary work, means such a modification or adaptation of the lens that it will enable enlarged views of distant objects to be made in a camera of practically the ordinary size or very little larger. In other words, what the photographer does is to place at the back of his lens another lens which magnifies the original image. In stationary work it is comparatively easy to photograph objects at ten or twenty miles distance from the camera, provided there are no intervening obstacles and the atmosphere is quite clear—a necessary essential to success in tele-photographic work. We, ourselves, have photographed by tele-photography hills, etc., distant ten miles from the camera.

Now, is tele-photography practicable in moving picture work? We think it is, although, of course, it is accompanied by some drawbacks. These, however, are not fatal. The first of them is the fact that the combination lens system works at a comparatively small aperture, say F 10, which is, roughly speaking, four times slower than an ordinary lens. In other words, the picture would require four times the exposure. Then, again, there is the difficulty of getting a perfectly clear atmosphere. Again, the camera would have to be specially adapted for the purpose, and so would the lens. But none of these difficulties are insuperable. They can all be overcome. Therefore we raise this matter in the interest of manufacturers and others with the promise that if it arouses sufficient interest, we will deal with it in greater detail on another occasion.

The advantages of tele-photography, or the photography of moving objects situated at a great distance from the camera, are obvious. You can get distant views and scenes of an enlarged size. In the photography of animals, too, it is desirable to get as far away from them as possible. So to have objects comparatively near, you can get an enlarged picture of them, from the same standpoint as will give you a comparatively small picture. Let us illustrate what we mean by a concrete example. Last week we were examining at a New York theater an interesting picture of a ball game. This was a very good photograph of its kind, but even as it appeared on the screen the figures in the game were not nearly so large as they should have been, and it was, therefore, not easy to follow the course of the play. The effect upon our minds was that of witnessing the game a-far off.

Now, by tele-photography, that is by producing a larger image of the game from the same standpoint as the small picture, you would limit the angle of the field, that is, show less of it, but you would get larger pictures of the players, and so they would appear larger on the screen. Had that been done in this case we should have had the sensation of looking upon the real thing, instead of a very small rendering of it.

We trust that we have said sufficient in this short article to set the minds of moving picture makers at work. Tele-photographic moving picture making offers a very large field, which, so far, has been very lightly touched upon. But it will be seen that it offers unlimited possibilities for producing very interesting work. All that is required, of course, is sufficient intelligence on the part of the camera user to insure the co-operation of lens makers and camera makers.

Fire Insurance and Moving Picture Theatres.

We pointed out last week that the State of Pennsylvania has passed a law enforcing the use of asbestos made booths for projecting machines. Massachusetts has adopted a similar law. It is evident that throughout the country there is a disposition on the part of the authorities to exact rigorous conditions in respect to the safety of moving picture theaters, and, above all, the people who patronize those places. We may expect all the States to be increasingly particular in the matter. The whole question of the handling of moving picture films was dealt with some time ago by Edward O. Torbolm, inspector of the Home Insurance Company of New York, in a lengthy paper which he contributed to our contemporary, Insurance Engineering. He epitomized that paper into a series of recommendations applicable to manufacturers, exchanges, moving picture theaters and theater owners. We think it a good opportunity to reproduce those recommendations for the information and guidance of all concerned:

Division 1. The equipment of film picture manufacturers may be accepted for insurance (under similar conditions) with the same freedom as would be ordinary dry plate photographers; provided, (1) there be no theatrical hazard present; (2) the quantity of celluloid film and handling of same do not transcend the limits of ordinary prudence; (3) negative film be very carefully stored in metal boxes placed in non-combustible closets or in steel safes. The value of a negative film is undoubtedly the cost of the production of the play it portrays and may be a very considerable amount.

Division 2. Film exchanges should conform to the following requirements:

Tight wooden closets lined with lock-jointed tin over asbestos should be provided for all film in reels (not already enclosed in heavy metal boxes) in excess of, say 10,000 feet. The amount stored in each closet should be limited to 50,000 feet; and if more than one closet is required, a space of at least 15 feet should intervene between closets. Storage of film in special steel safes, or in properly insulated steel document safes, will, in the long run, prove more efficient and more economical. Where the total

amount of film does not exceed 30,000 feet, the same may be stored in ordinary wooden closets, if first enclosed in solderless metal boxes.

Projecting machines should be operated under the same safety requirements as are those in moving picture shows. The booth may very properly be excepted.

Sand and water in pails should be installed and one or more reliable chemical extinguishers provided as well.

Rubbish should be kept only in standard metal cans, for daily removal; and only approved heating and electric lighting (incandescent or enclosed arcs) permitted.

Smoking should be absolutely prohibited.

Division 3. Moving picture shows may be considered of relatively low hazard provided the equipment is in conformity with the requirements of the National Board of Fire Underwriters.

One or more chemical extinguishers should be insisted upon (close to the operating booth); and rubbish, heating and lighting have the same treatment as recommended for film renters.

Smoking in or about the machine or film store room, if not elsewhere, should be prohibited at all times and not merely while pictures are being shown.

Non-heating rheostats should be used in preference to the usual rheostats which not infrequently become red hot.

The matter of proper and sufficient exits in places of amusement is not usually considered seriously by the fire insurance inspector, but it has a direct bearing upon the business nevertheless. Since the first duty of the fire department is to save life, a building faulty in its exits may suffer undue exposure to fire while the firemen devote their attention to the human element.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F.R.P.S.

CHAPTER XII.

Photographing Outdoor Subjects (Concluded).

The sun is an outdoor subject. Some years ago when this orb was undergoing an eclipse moving pictures were taken showing the various phases. Of course the immense size of the sun's disc allowed this being done and a reasonable size image obtained. Most of the other heavenly bodies are, comparatively speaking, far too small. Perhaps this chapter is best devoted to a recapitulation of the principal uses, not previously touched upon, to which the moving picture camera can be put in the more serious affairs of life. There are, for example, naval and military operations, the launching of war ships and the like.

Moreover, the moving picture has been recommended as a sort of educational agency in the training of naval and military recruits. Its uses in educating the eye in the precise way in which tactical movements are carried out are obvious. But let us glance at the use of the camera in horticulture and agriculture. You can trace, as has been pointed out, the life of an insect by the moving picture camera: its evolution from the egg and the evil activities of its life in damaging crops. Such knowledge as this is of distinct value to the farmer. In purely botanical work, too, the moving picture camera steps in. It can show a germinating seed at intervals until the seed's leaves appear, the swelling of the earth, the shedding of the seed coat, the emergence of the seed leaves, and, finally, the full leaves themselves can be illustrated. In fact, plant growth from stage to stage can be photographed by means of the moving picture camera and illustrated on the screen.

So it will be seen that the moving picture camera can be pressed into the recording of practically every branch of outdoor life as it is lived to-day. In America the value of the instrument as a recording agent has not been so fully realized as I think it might be. Unless, of course, I am imperfectly informed. I will illustrate what I mean. In England there is a public-spirited man of wealth and position, Sir John Benjamin Stone, who has devoted much time and money toward seeking photographs of current events of importance during his life, and, above all, moving picture records of innumerable quaint old English customs, habits, observances, costumes, pageants, ceremonies and the like. Everything, in fact, which illustrates the special characteristics of English national life of to-day. Now, what do you think he has done with these photographs and films? He has deposited them in the British Museum, which is one of the greatest reference libraries and archives, for the information of those who, at a future date, may desire to consult them. They are practically imperishable records, and they tell history with an accuracy that only photography possesses.

My readers can, of course, appreciate the value of all this if I draw a few suppositions. Supposing patriotic Americans could see authenticated moving pictures of George Washington at the various stages of his career, or Andrew Jackson, or Abraham Lincoln, and various incidents of the Civil War, for example; indeed, any of the chief events in the creation of the United States as an independent nation and its developments during the one hundred and thirty-odd years of its existence; would they not be eagerly scanned by students? Assuredly. Then we should get illustrated history first hand, instead of having to rely chiefly upon the imagination of contemporary eye-witnesses.

Possibly some depository in this country exists for pictures of this nature—maybe at Washington, I don't know; at any rate, I think the suggestion is worth making in connection with the idea of using the moving picture camera outdoors. It is a matter that might well be taken in hand by the various States; more especially as there is an evident disposition to use the moving picture camera for educational purposes. Even as I am writing this article, I notice a reference in the press to a meeting which was held this week at which the moving picture, for educational purposes, was brought to the notice of a large gathering of teachers and scholars.

In concluding this section of the subject, I would like to say that I know of a large number of users of moving picture cameras who are employing them outdoors this season of the year for scientific, industrial and illustrative purposes, as well as for the preparation of lectures. I feel, however, that this branch of work is only in its infancy in this country, and therefore I thought it well to devote so much space to it.

Finally, there is another phase of the matter which occurs to me, and that is the use of the moving picture camera by the amateur pure and simple. Attempts were made some years ago to popularize small and portable forms of moving picture cameras carrying relatively short lengths of film—say 100 or 200 feet or so, the pictures being only one-half an inch along the base line. These were made for amateur use. Developing and printing outfits were supplied so that the amateur photographer, in the quietude of his own home, could have an exhibition of moving pictures prepared by himself for the edification of his home circle. This is a branch of the work which does not seem to have been cultivated in the United States, but the field is open, and, I think, money is to be made out of it. The Biokam and the Birtac were the types of portable moving picture cameras especially constructed for amateur use. Neither, however, was put upon the market with any great spirit, and they appeared moreover at a time when the moving picture itself was in its very early stages. Now, however, with its renaissance and consequent growth of the moving picture in public favor, there seems to be scope for the introduction in this country of portable cameras of the type I have in mind. They need not, in fact, be much larger than many hand cameras which are in use to-day.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER VI
METERS.

When on the road one must frequently hitch up on wires controlled by a meter. Let me caution you that you must in all cases ascertain positively that the meter is large enough to carry your projection current plus whatever else it must take care of or it will burn out. If too small, arrange with the light company to allow you to hitch on ahead of the meter and pay a flat rate for the current used.

RESISTANCE DEVICES.

Resistance is perhaps the one most important thing to the operator, and many have been the heated arguments as to the relative merits of various types of machine made for this purpose. Generally speaking, resistance devices may be divided into four classes, viz.: rheostats, transformers, choke coils and arc rectifiers.

The rheostat is the oldest form of projection resistance, and for direct current is the only one available. Resistance is necessary from the fact that the carbons of a projection arc lamp form a dead short circuit when brought together. Means must therefore be provided to allow of but a certain limited quantity of current passing through the short thus made or the wires would burn up instantly were it not for the fuses, since the lamp would take far more current than the fuses and wires would carry. In fact, could such a condition be maintained, the only limit to current flow would be the capacity of the dynamo feeding the system. To prevent this, resistance is inserted in the circuit, and we will first consider that form known as the rheostat. Different metals possess different degrees of conductivity (current-carrying power), copper wire being the best of any metal commercially available. That is to say, a copper wire of a given size will carry a larger amount of current without heating than a wire made from any other metal combining the toughness and ductility necessary and at the same time not too costly. On the other hand, an alloy of certain other metals possesses high resistance to current, and wire made from this alloy is used in rheostats. The resistance device is to the electric circuit exactly what the valve is to the water pipe. If you wish to get a certain quantity of water from a water pipe you don't take the cap off its end—you install a valve and open it just enough to let through the desired quantity. If you wish a certain quantity of current—say forty amperes—from a wire charged at 110 volts, you cut the wire and connect in a certain length of resistance wire calculated to allow 40 amperes to pass at a pressure of 110 volts. If the pressure were suddenly raised to 220 instead of 110 volts, you would have to insert more resistance wire or you would get more current and your resistance would heat unduly. The more resistance wire of a given size you insert in a circuit at a given pressure the less current you will get, and the less resistance the more current will go through. The higher the voltage the more resistance you must have to get a given number of amperes. The rheostat is nothing more nor less than a case carrying a certain number of feet of resistance wire wound into coils to save space and mounted on insulators. Some are so arranged that a part of the coils can be cut out or cut in by moving a lever or changing a connection. In the non-adjustable rheostats there are two binding posts, one being attached to the end of the first coil and the other to the end of the last coil, the current thus being obliged to pass through the entire length of all coils in the machine. Now, if a binding post be attached to the end of the fourth coil of a rheostat containing six coils and one of the wires be attached to that post instead of the one at the end of the sixth coil, two of the coils would be "cut out," thus decreasing the resistance by one-third and correspondingly increasing the resultant current. When you see a rheostat with more than two binding posts, it is that kind of an arrangement exactly. One post is always a "permanent" and one wire must always be attached to it, but you vary the amount of current according to which post you attach the other wire. The adjustable rheostats, which have a sliding lever, amount to the same thing, each contact being in effect the same as a separate binding post as above described. The coils of rheostats are connected with each other, as shown in A, Fig. 16. Taking A, Fig. 16, as an example: 1 is the permanent binding post to which one wire is always attached. 2 is the binding post at the other end, 3, 4 and 5 being intermediate posts and A and B the wires. Now, if you attach to binding posts 1 and 2, you, of course, will see that the current must pass through the entire resistance, and you will thus be cutting down your current all you can with that machine. If, however, you were to attach a wire to binding post 3, connecting it with wire B, with

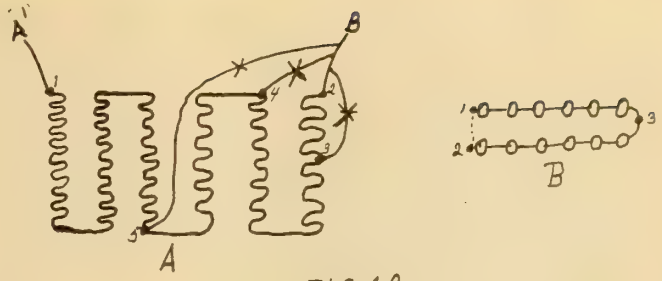


FIG 16

a switch at X, you would "cut out" half of one coil when the switch was closed, since the current seeks the line of least resistance. If you attach in the same manner to binding post 4, with a switch at X, you cut out two whole coils when the switch is closed, but cut them in again (compel the current to pass through them), when it is again opened. If you attach in the same way to binding post 5 with a switch at X, you would cut out three coils when the switch is closed. I have sketched this out to show you that you may connect your wire anywhere, even in the center of a coil and cut in or out as much resistance as you desire; also to show you the principle on which the adjustable rheostats operate. B, Fig. 16, shows a type of rheostat often encountered. In this sketch we are looking down at the top ends of the coils. You will observe that the two rows of coils are connected at one end but not at the other, binding posts being placed at 1, 2 and 3. Now, if you connect your wires at 1 and 2, it will readily be seen that the coils are all placed in series and the current must pass through them all. If connection is made at 1 and 3, you will be using just half the machine, the other half being idle. If you connect at 1 and 3 and then connect binding posts 1 and 2 together with a piece of copper wire (jumper it is called) as per the dotted line, you will have placed two halves of the rheostat in multiple and will get approximately twice the amount of current you would get by the first-named connection, in which all coils were in series.

Right here let me explain the terms "series" and "multiple." This is something which confuses many, but which is, in reality, very simple. Series, as applied to rheostats, means that all current which reaches the lamp must first pass through all the resistance in two or more rheostats *one after the other,* Fig. 17.

FIG 17

I think this is simple and plain enough to require no further explanation, except to say that adding rheostats in series *reduces* the current. Multiple puzzles many, however, and I will explain it fully.

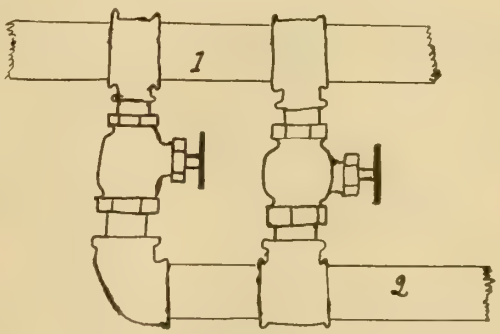


FIG 18

Fig. 18 is a diagram of two water pipes connected together with two valves, and the effect is precisely the same as connecting rheostats in multiple (Fig. 19). By opening both valves you get

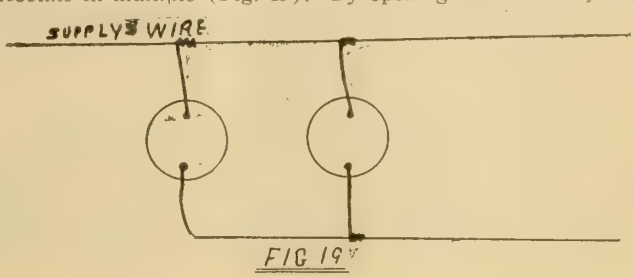


FIG 19

just double the quantity of water through into pipe No. 2 that you would with only one valve open, just as you get additional current to the capacity of each rheostat added to multiple. I think a little study of Figs. 17, 18 and 19 will make this matter clear to you. It certainly ought to.

Some rheostats are composed of a number of separate "cells," each cell being in itself a complete rheostat. They are really two or more complete rheostats enclosed in one case. One of the best known of this type is the "Chicago Stage Lighting Rheostat." This type of machine is quite flexible, as the cells may, by means of "jumpers," be connected in any desired manner, both series and multiple, or each cell may be used separately.

The Making of Signs and Posters for Moving Picture Theaters.

By Wm. I. Sackheim.

CHAPTER III.

The beginner should supply himself with a red or black sable pointed lettering brush; a No. 5 or No. 7 will do. This brush works to a point or can be used flat. It is principally used for outline work or for small lettering and is not used to any great extent in making moving picture signs, but I advise its use for practice work, as it will enable you to master the strokes of the alphabet.

Elementary Strokes.

Fig. 1 gives you an idea of the strokes, which should be practiced daily until you can make the brush do your bidding. The arrow shows the direction of the stroke. The lines, whether perpendicular, horizontal, oblique or curved, must be of uniform thickness. The learner will find a little difficulty at first in manipulating the long-haired brush, but with a little practice will gain the desired control over it. Hold the brush lightly in an almost upright position, as in Fig. 2, resting the third and small finger and the palm very lightly on the paper. Do not hold the hand stiffly, but make the strokes with the movement of the forearm and not the fingers. Practice the exercise without dipping the brush in paint, at first. After you have mastered the method of holding the brush and the movement of the arm necessary in the making of the strokes with a dry brush, you are ready for real practice.

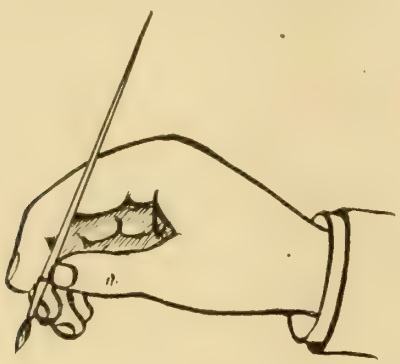


Fig. 1.

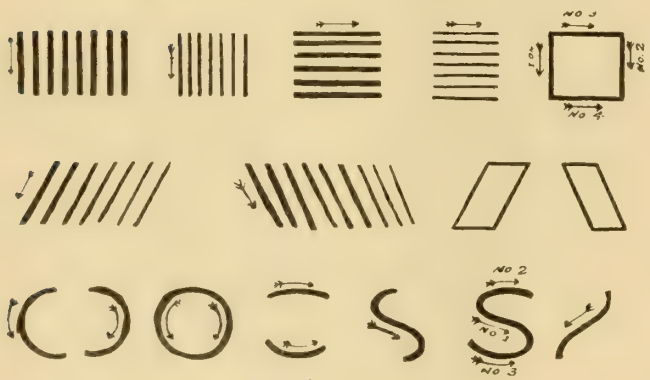


Fig. 2.

How to Mix the Paint.

Secure a pound can of coach black and some turpentine. Take a portion of the paint, which will be too thick for use in its natural state, place in a cup or glass, and add turpentine, a little at a time, continually stirring with a stick until it is of the proper consistency for work. If too thin add more paint. A little experience will enable you to judge correctly the amount of turpentine to be used.

Now take a sheet of manila or white wrapping paper of any desired size and fasten it to your table, with thumb or carpet tacks. Rule lines across the sheet with a piece of charcoal or a lead pencil about 1½ inches apart. Dip the brush in the paint and practice the strokes in Fig. 1. As the letters of the alphabet and the numerals are merely different combinations of these elementary lines, it will readily be understood how important they are.

No matter how far you may advance in lettering a half hour's practice of Fig. 1 will prove beneficial.

One thing I must caution you about. Don't try to make letters or attempt to paint a sign until you have mastered the elementary strokes.

After you have finished the exercise for the day always cleanse your brush thoroughly in turpentine, then rub a little vaseline into the hair of the brush, gently smoothing it with your fingers. This prevents the brush from becoming stiff, and is ready for use when required.

Speed.

Try to make your lines as rapidly as possible in continuous and uniform strokes. Pressing very lightly on the brush, so that the point only glides along the paper, you will be surprised what can be accomplished with confidence, and as rapidity is very essential in making moving-picture signs it is needless to be too careful.

Do not be dismayed if your first attempt seems crude and amateurish. You can only acquire perfection by tireless efforts.

If your lines are ragged and uneven do not be disheartened. Compare your work with the diagrams illustrating these articles and try to equal them, and, above all, practice diligently each day.

SAME OLD STORY.

The Bioscope (London) publishes the following two paragraphs. Goodfellow and Ingram, we are anxious to welcome your "processes" with all the honors they deserve—when you produce the results.

Motion Pictures in Natural Color.

W. H. Goodfellow, president of the newly-organized American Motion Picture Company, has invented a process by which motion pictures in colors will be produced. Mr. Goodfellow says that he can reproduce objects in all their natural colors and shades, and that his invention will completely revolutionize the exhibition of moving pictures. He expects to market the first pictures in about a month. The American Motion Picture Company is a local concern, backed by large capital and independent of the Trust. The independence has been obtained by securing the patent rights of an invention by which the films are moved without sprockets, but by a tight belt method. The motion picture trust controls the sprocket method. The company has also secured the American rights of Lumiere's non-inflammable films.

Natural Color Films.

Mr. Lewis Ingram, of the "Illustrated London News," is interested in the formation of a limited company to place on the market self-colored films obtained by a newly-discovered process which materially differs from those already introduced. The inventor has, it appears, for many years been engaged in the reproduction of "still life" from art photography, and has erected a spacious experimental studio "up the river." By means of the most recent process a single negative film put in contact with a special positive film in a special projector obtained a full and faithful reproduction of the colors of nature. The natural complexion of the human model, for instance, can be shown with absolute fidelity, but where the model resorts to pigmentary preparations to enhance her natural charms the camera reproduces these toilet accessories in a manner not altogether pleasing to the original.

A GOOD IDEA.

Another Film Renters' Protective Association has been formed—this time in Chicago. Let us hope that its sphere of usefulness will be broader and its existence more harmonious than any of its predecessors. As we go to press we have only the names of the large Chicago independent renters as associated with the movement. No doubt it is intended to make the association national in scope. Conducted on broad lines, inviting a full attendance of manufacturers, renters and leading exhibitors, a national conference would be a great benefit to the trade at present.

Observations by Our Man About Town.

I see quite a discussion is on in The Moving Picture World relative to the first use of illustrated song slides in this country. A claim is made that one Myer Cohen first used them some twenty years ago in San Francisco. This claim will hardly hold water as, unless my memory is grossly at fault, and I do not think it is, Mr. Cohen got his tip from Mr. Thomas, the present official operator for the Board of Censors of New York. If Mr. Thomas can be induced to write or speak on the subject I think he will be able to do away with much of the discussion. As my recollection serves me, Mr. Thomas and a singer who was in search of a novelty worked upon and perfected the first illustrated song as it is known to-day. It was originated in Brooklyn, and Minnie Schultz, a popular singer at the time in a well known casino in Harlem, made it her stock in trade for many weeks. Myer Cohen, I am sure, fell into line after Minnie Schultz. So many years have elapsed since that time that I will venture positive statements. The subject is an intensely interesting one, and I would like to hear what Mr. Thomas has to say concerning it. The venerable Harry Sanderson, for so many years manager for the late Tony Pastor, claims he originated the illustrated song in conjunction with the departed manager. I believe Mr. Sanderson is right to an extent. His claim does not hold good, however, as an originator of illustrated songs as such. I well remember during the period Mr. Sanderson speaks of slides of a patriotic verse run in during the singing of "My Country 'Tis of Thee," etc., but the words were not made for the slides, nor were the slides made for the words. The slides in those days were introduced as appropriate incidentals, and not as a prearranged part of the song. I can distinctly remember attending performances at the Pastor houses when they were located on Broadway and the Bowery, and can recall many of the acts and performers, but cannot recall illustrated songs as they are now known. I have seen patriotic slides run when certain parts of patriotic songs were being sung, but they were merely incidental and partook no more of the illustrated song slide character than a portrait of Roosevelt would to-day if flashed during the chorus of "Teddy on the Hunt." The illustrated song act of to-day bears the same relation to the old-time stereopticon business in the musical line as the moving pictures do to the forgotten panorama. The newer styles and methods partake of an originality the older ones did not have, and by this I mean a distinct originality, even if this originality is confined to special posings for slides to be used for particular songs. In this respect Myer Cohen's use of slides antedates the claims of Mr. Sanderson, and I believe Mr. Thomas distances both.

* * *

Well, although the daily press has devoted columns to the enlightenment of the public as to how Mayor McClellan and Police Commissioner Bingham proposed to clean up Coney Island and stop the picture shows, nothing has been hatched. Last Sunday was a big day at the Island and everything was wide open. Nothing remains of the heralded crusade but an intimation that existing show licenses will be renewed only for six days of the week and applicants must sign an agreement not to open the shows on Sundays. This looks serious for the Island exhibitors, but it is hardly as serious as it looks. As some of the licenses will expire during the latter part of this month we will not have long to wait and find out whether the latest report is based upon official information or only idle talk. In all the bluster that has been made thus far only one moving picture exhibitor on the Island has been molested, and he was discharged by the magistrate in time to partake of last Sunday's harvest.

* * *

It is reported that the New York Exhibitors' Association propose inaugurating a plan by which the signatures of all adults in favor of moving picture shows on Sunday and other days may be secured. The idea is a good one. The working people would be almost a unit on such a proposition. It should have been put in operation long ago to give the general public some idea of the vast popularity the pictures have gained. If petitions amount to anything the Sunday closing bugaboo would soon meet a deserved death. It is feared, though, that the Exhibitors' Association has not enough animation at the present time to give the movement the proper impetus. It is said the active membership has dwindled to less than half a hundred. What is the matter? Are false theories at play? If the idea is that nothing can be done during the Summer months, and an organization is ineffective when the regular season is not on, it is a mistaken one. Now is the time that plans should be made for the securing of rights and protection when they are most needed. Every dollar put into the treasury will form a purse for the time when it will be required and not make heavy assessments when it is time to act. "In time of peace prepare for war." If the agitations from which the exhibitors have suffered die out by the time the next Fall and Winter season opens then the funds laid by for mutual protection can be devoted to some other good cause. The time and money spent in holding together will not be wasted. The film manufacturers and the moving picture machine operators have not deserted their organizations "because Summer is coming on." In the face of this and many other convincing circumstances it seems strange that the spirit of organization among the exhibitors should slacken to the extent it has. Graft, persecution, injustice and discrimination have been constantly complained of, and in no way can they be guarded and fought against excepting by joint conference and united action, and even with such action they cannot be successfully coped with within any limited time. Temporary movements bring only temporary relief. Permanent organizations with well defined policies and an intelligent, determined force behind them make the mark. It is hoped, for their own welfare, the exhibitors will start in anew.

* * *

The following was received this week:

"If I pay an operator $21 a week and I am obliged to close on Sunday should I pay him more than $18 for the six days? I have a good man, but when I paid him $21 for working seven days I don't think he should ask more than $18 for working six days—$3 a day."

Unfortunately this department is not conducted as a board of arbitration. The question lies solely between the exhibitor and the operator. If the latter is a union man and the exhibitor an association member there would be little difficulty in bringing about an amicable adjustment of the matter by having it arbitrated by representatives of both organizations. This is another argument in favor of the exhibitors maintaining a good organization. The question raised is only one of dozens of like character that arise every day. Where the affairs are decided solely by the employer and employee the former frequently loses a man who is cheap at almost any price and the latter loses a job that is not picked up very often.

* * *

A conversation was overheard the other day on a similar subject. It was to the effect that the anti-Sunday exhibitions movement has the heartiest support of employees in that line of work. Originally the regular performers and house employees agitated the movement and gradually the motion picture machine operators have fallen into line. It is claimed that six days comprise a week's work and double pay should be allowed those willing to work on Sundays, or substitutes should be provided for that day. A manager who also overheard the remarks said they constituted an old story; that the agitation had been going on for a long time and he felt it was responsible for much of the anti-Sunday crusade. He also stated he believed one of the objects was to provide, in the form of substitutes, employment for the great surplus of labor in the field, and predicted that eventually two men will be engaged to do the work now done by one. In such an event, he said, the surplus labor would be taken care of, but a reduction of wages would probably be made so as to increase the pay roll little above what it was when one man did the work.

* * *

A well-known operator said that the anti-Sunday agitation did not come from the operators. All of them would rather work six days than seven. The seventh day is not the main source of complaint. The operators claim it is too much to require one man to work all afternoon and until late at night, with only the supper hour as a breathing spell. Before the municipal authorities became so strict in regard to prohibiting all men except those holding a license from touching a machine a man with a long run stood a chance of getting relieved occasionally, and sometimes getting a leave of absence. Under existing conditions the majority of operators have a hard time and this has caused many of them to express the hope that Sunday shows would be cut out, but they had not encouraged such a movement as a factor. "The main trouble is," said the operator, "there are so many picture shows that very few of them make enough money to justify them in hiring two licensed operators. Where two men are working you do not hear any complaint on the part of either the management or the operators. The operators are not in favor of Sunday closings with the unanimity some people say they are, because they know that without Sunday shows many places will either close or be run on a cheaper scale than ever."

OLIVER.

THE ESSANAY COMPANY'S NEW PLANT.

Enterprising Chicago Motion Picture Firm Moves Into Its New Quarters.

The manufacturers are erecting plants of colossal proportions in order to supply the demand for more and better quality films.

The Essanay Company, of Chicago, is moving into its new quarters this week. Covering several acres of ground, the buildings, within and without, models of beautiful architecture, the new plant is a fitting home for this enterprising motion picture firm. The writer recently enjoyed a visit to the new plant. The genial president of the company, George K. Spoor, first showed him through the company's handsomely furnished offices. They are models of neatness and system.

We next went into the studio. Here we found G. M. Anderson, youngest and one of the most prominent men engaged in America to-day in the manufacturing of motion pictures. "Andy," as he is familiarly known by the trade, was overseeing the work of a dozen or more carpenters who were engaged in swinging into place large framework for the overhead lights.

"We are going to have the most up-to-date stage equipment in the country," Mr. Spoor said. "We have facilities here for staging the most stupendous productions. We have more than doubled our lighting systems, and I feel safe in making the assertion that future Essanay productions will be fully equal to the output of other manufacturers either at home or abroad."

Immediately to the south of this excellent indoor stage and studio is a daylight studio. This will be utilized at all times when the weather is suitable for outdoor work.

Taken all together, both the indoor and outdoor studios are the marvel of perfection. Every up-to-date appliance to minimize time and trouble, and to assure the best results, has been installed.

Adjoining the indoor studio is the carpenter shop and paint frame. Skilled artists were busy on the bridges above. Two or three stage carpenters were building a padded cell for a scene from a story soon to be released, "The Curse of Cocaine." It was not the usual painted upholstery, but the real thing. Indeed, the solidness of the construction of scenic effects, the care and watchfulness of detail, would surprise one who has not been "behind the scenes."

The property room is handily adjacent. We find here, if one is permitted to use the old phrase, everything "from a needle to a haystack." Here is material for any sort of a scene from a drawing room in a Fifth avenue mansion to a corner in a boiler factory.

We went next to inspect the photographic department. The spotless cleanliness of these workrooms, so indispensable to the art, was prevalent. In the dimly-lighted developing rooms a dozen or more white gowned young ladies were busy putting the thousands of feet of celluloid strips through the various baths, or chemical processes, necessary in the developing of the films. The washing and drying departments, capable of handling 20,000 feet of film an hour, we found more inviting. The process here is a simple but delicate one.

The Essanay Company, indeed, is to be congratulated. Its facilities for turning out more and better films will insure the retention of the name an approving public has given it, as the one "House of Comedy Hits."

THEATRES NOW INSTALL BOX BALL.

Novel Bowling Game That Proves Winner with Many Moving Pictures Shows.

Moving picture men have often found difficulty in securing certain locations because of the constant piano playing. But now the problem has been solved by some of the more clever exhibitors leasing not only the particular room they want but also the store next door or the flat upstairs and putting in Box Ball alleys.

These alleys are very much like the regular bowling alley, but they use much lighter balls, so both women and children can play. They also have a lever arrangement for setting the pins and avoiding the annoying delay for the pin boy to do his work. The alleys are elevated from the floor, so there is less strain on the muscles than in the old-fashioned bowling.

One of the most attractive features of the game from the exhibitor's point of view is the elimination of expense. The players set their own pins with the lever and the balls are automatically returned, so no pin boy need be employed. One attendant can easily collect the money and manage as many as ten alleys.

Some theatres have adopted the plan of giving free tickets to the crowds before they go out of the theatre. These tickets are good for the first game and almost every one who gets a ticket plays at least one game. Many become so fascinated that they return almost every night and play for several hours, as the game provides both exercise and delightful entertainment.

The success of those who have tried this plan is fast leading others to adopt the same idea and before long we may expect to find that most of our nickelodeons are equipped to provide amusement in this same line. It will also prove a solution in many cases where locations cannot be had without taking the second floor or the space next door in addition to their theatre.

Summer parks will no doubt be the largest field for this game during the next few months, but by the time the parks have been closed many five-cent theatres will have installed these new alleys and be ready for the business next season with a double-barreled gun instead of the old single-shot arrangement of the past. With this new double equipment it is only reasonable to suppose that the profits of these exhibitors will be more than double.

Many have already begun their installation for next season, and those who will exhibit at the summer parks are now at work preparing for the harvest of the present season.

For further suggestions for making these additional profits address American Box Ball Co., 1800 Van Buren street, Indianapolis, Ind., who will gladly co-operate with any one interested.

LAEMMLE BECOMES A MANUFACTURER.

"He foreshadowed to us several plans which we are not at liberty to mention, which, when they are made public, will cause as much surprise as his recent public announcements. Moreover, they make, in our opinion, for his own success and the betterment of the moving picture."

This is a quotation from an interview we had with Carl Laemmle, which we published in the "Moving Picture World" of May 22d. The gist of that interview was ridiculed by the ignorant, but they are to be pitied rather than censured, for they do not know what we know. And what we know appears in the Laemmle advertisement in the outer pages of this week's issue of the "Moving Picture World."

Lammle, in fact, is to enter the manufacturing field, and he is to set about the business in the best possible manner—that is, a business-like one. He will have the best equipped plant and the best available talent for working it. He will also produce American pieces by American writers. Moreover, he will personally supervise the production of the pictures. We said on May 22d that Carl Laemmle had an alert mind. The evidence of that alertness is before us. Moreover, he will be alert enough not to use any camera against which the claim of infringement can be made.

Laemmle will leave for Europe in a few days, and he will return, we believe, laden with a vast amount of information as to the best European methods of moving picture making to be availed of in his Chicago plant. There is always room at the top, and Laemmle has only to produce high-class American subjects to be assured of success.

By the way, the music house of Laemmle now has a New York branch at No. 1416 Broadway.

Laemmle's advertisements are always stimulating reading. The one we are printing this week well sustains the reputation of the series.

THE PATENT COMPANY'S THREATS.

By J. J. Murdock.

The action of the Motion Picture Patents Company in sending circular letters to exhibitors, threatening them with suit, is not looked upon seriously by J. J. Murdock, president of the International Projecting and Producing Company, who is in New York at the present time. Mr. Murdock says:

"It would appear to me that by this time moving picture people would be accustomed to these tactics. The only people it can scare are the newcomers into the field who are not familiar with the past history of the moving picture business.

"The fact of the matter is that there was a stormy meeting of the Trust several weeks ago, I am told. Several of the manufacturers threatened to withdraw unless something was done. The 'terrible silence' which was described by one of their organs recently did not seem to appeal to them. Exhibitors who were paying the $2.00 a week were kicking. They wanted to know what they were paying it for. Exchanges who were compelled to pay the $2.00 a week for their exhibitors were also howling mournfully, and in sheer desperation they were compelled to do something. If they can still the growls of discontent amongst their own ranks by starting a few suits, I would not be surprised to see them filed. It

only costs a few dollars to start a suit and they even spend eight or ten of the $2.00 licenses they have collected.

"The press department of the Trust must earn its salary and it does so by sending out these monthly bulletins. It will be noted that the circular is dated May 12, but was only sent out a few days ago. The press agent had better watch out, as he nearly made the error of not sending them out at all. First the exhibitor was ominously told that he must sign by February 10th; then this was extended to the 20th; then to the 30th; then again and again. The sucker's money not coming in fast enough, a few framed-up suits were commenced with much blowing of trumpets. The result, however, was disastrous for the press, as the only thing they could do was to secure possession of some of their own duped goods. What has become of all the noise and hurrah started some time since in this direction?

"There is one thing certain and that is that the Trust will not dare interfere with International Projecting and Producing Company films. As to their action in regard to other films we can not say and have no interest, but we will undertake to defend an attempt to interfere with our own goods.

"The entire matter is too much of a burlesque to consider seriously. A number of manufacturers have recently entered the field who have no affiliation or connection with us and they will have to speak for themselves and protect themselves.

"Summer is coming on with the natural drop in business and, naturally, the Trust will attempt to force as many $2.00 fees into its coffers as it can. It needs the money.

"The notice is simply the regular press bulletin. We must give the Trust credit for the unique manner in which its bulletins are circulated. First came its own dictums, which fell flat; then the advice of the subsidized press, which was not accepted, and, now, they resort to a new method of circular letters, vaguely insinuating and threatening upon the letter head of a firm of attorneys. It's the same old bugaboo in a different form."

CHICAGO NOTES.

By F. H. Richardson.

The Viascope Company has a camera and projecting machine of their own invention and make for the taking and projection of film without perforation. The President of the company, Mr. Pink, showed to the writer samples of film made with the camera. I have also examined the projection machine, which is the Viascope with a feed mechanism adapted to non-perforated film. The film samples appear to be perfect and the projection mechanism looks practical, but so far it is all "looks" and "talk," which really don't count for so very much after all. Mr. Pink admits that the operator would have to give the machine very close attention while it was running or the picture would get out of frame.

Exhibitors showing independent film are comparatively few and far between. The report is, however, that the independent exchanges get a great deal (all they want, some say) of licensed film. If this is true (and the writer has the statement from persons who certainly are in position to know whereof they speak) it places the independent exchanges in position to take their pick from both markets—a very decided advantage.

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There are some exhibitors who have discovered a fine, large, juicy lemon tree in Chicago and have partaken liberally of its fruit. Sixty-third street looked good to them and five houses sprang into existence on that thoroughfare, between Wentworth and Halsted streets, in as many months. Two have given up the ghost and the others would like to let go if only they knew how. Just another case of loading up a one house location with five times its capacity. The fool and his money are soon in the divorce court.

* * *

The writer has read with much interest, in the Motion Picture World, of the situation in LITTLE OLD NEW YORK. Here is Chicago we at least have a definite law governing motion picture theaters, our main trouble being the facility with which "fool" laws are put through the Council. For a time the motion picture theater owner was literally between the Devil and the deep sea, not knowing what to expect next. Things seem to have settled down somewhat, however, and he now believes he knows fairly well where he is at. Of course there is always the liability of some idiotic law being passed, adding fresh and unnecessary burdens, but this is scarcely an eminent danger now.

On the whole, however, there has not been so very much to complain of. Our authorities have been much more reasonable than have those of New York. The ordinances governing the operating room contain some rather foolish provisions, yet, on the whole, they are not so bad. As a matter-of-fact it would be to the ultimate good of both operators and owners if the inspections were made more rigid. At present inspections are made on a schedule which might be termed "semi-occasional," and when they are made the observation of the writer is that they don't amount to much from the practical point of view.

This is not altogether the fault of the department or its inspectors. The Electrical Department makes the inspection and it is handicapped by lack of sufficient men to properly perform its work. The inspectors themselves are perfectly competent electricians, but to intelligently inspect an operating room one must be an electrician and a PRACTICAL OPERATOR as well.

The electrician inspector will kick on something the operator knows does not amount to a row of bent pins, and not even look at another thing which the practical operator well knows is dangerous. This gives the operator a contempt for the whole proceeding. Yet the inspector has been honest enough. He has meant well, but has failed through lack of knowledge of practical operating room conditions.

Unquestionably, both Mr. Carroll, City Electrician, and Mr. Bayle, Chief Inspector, wish to do, and are doing, the best they can under the circumstances. If the operators would themselves co-operate with them, instead of too often trying to circumvent and hinder, the net result would be very much better.

The Spring has been remarkably backward. The parks have been open for some time, but owing to chilly weather are not doing much business. Of course all this spells dollars to the motion picture theater men.

* * *

It is seldom one finds a man against whom no one has a grouch. Chicago has one, however, in the person of Samuel Levine, manager of the Orpheum, Chicago's largest and finest motion picture theater. Mr. Levine is that rare combination of a hard worker, competent manager and good fellow. This is not merely the verdict of the writer, but of every one who knows him, his employees included, and the man who can exact good service (as Mr. Levine most certainly does) and at the same time retain the liking and good will of his employees is indeed a rarity. The forgoing is not designed as flattery, a "puff" or soft soap, but merely as a word of commendation to one who thoroughly deserves it.

* * *

The Chicago branch of the Edison Manufacturing Company, sellers of Edison films and machines, has removed to better and more commodious quarters at No. 90 Wabash avenue. Manager Hardin, the genial pilot of the destinies of this particular link in the Edison chain, apologizes for the move by quoting the old, threadbare "increased business compelled," etc. He ought to be ashamed of himself for getting so much business that his company is obliged to increase its already large expenses by renting larger quarters. The new home is mighty nice, though, and friend Harding wears the smile-that-wont-come-off.

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The Olympic, one of Chicago's leading theaters, for years presenting high-class vaudeville, later tried out as a music hall, has gone over to motion pictures bag and baggage. It is a 10-cent house and is reported as doing well.

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The Haymarket, another of our big vaudeville houses, has adopted motion pictures, for the Summer at least. This leaves but one vaudeville house in all Chicago—the Majestic.

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The George K. Spoor Flm Exchange is adding business rapidly. This is not a "puff" but a statement of facts. In giving the Devil his dues (all film exchange men are supposed to be Devils. Huh?) it must be said that this exchange keeps its films in remarkably good repair. Its inspection department is the best the writer has ever seen.

* * *

The Bijou Dream, on State street, is to be remodeled in July or August. Plans are now in course of making. The house will be completely rebuilt as to its interior and front. The floor between the up and down stairs houses will be removed, thus making one theater of what is now two. The decorations and appointments will be very fine, rivaling the magnificent Orpheum next door. Vaudeville, motion pictures, admission 10 cents.

* * *

Messrs. Jones, Linick & Schaefer will open a splendid new 1,100-seat vaudeville-motion picture house on Wilson avenue, near Clark street. This company owns most of the loop houses, several fine outlying theaters and many park attractions and theaters. They are decidedly the "big guns" of the Chicago motion picture world.

There are quite a number of the new "Standard" machines being installed in Chicago. It is a little too early yet to pass comment, but the writer has heard no adverse comments on them to date. It is the "no rewinding" feature which makes the hit with this machine.

* * *

There has been quite a general shifting of Chicago amusement park managers this season. Mr. Paul D. Howse, who has been general manager of White City since it first opened, is now manager of Sans Souci. There are many new and novel park attractions this season.

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Manager Faller, of the Bijou Dream, State street, takes a month's vacation soon. Manager Faller is another of our Chicago Nickel Theatre managers who is in the "good fellow" class and is the right man in the right place. In fact the Jones-Linick-Schaefer Company seem to have the faculty of getting really good men on their payrolls—possibly for the reason that they know a good man when they get him and how to treat him after they have gotten him. Adopting a contrary course is why many employers fall down. They fail to realize that really good men—men who are *men*—won't accept any old kind of treatment handed them. They give good service and expect and demand decent treatment in return, and this is what the Jones-Linick-Schaefer employees get.

* * *

Mr. W. R. Cozart, for so long owner and manager of the Electric Theatre, the second oldest still-in-existence North Side theatre, has sold out and departed for New Mexico. Mr. Cozart expects eventually to land in Roswell, N. M., and there enter the nickel show business, but first will lead the life of a traveling exhibitor for a while. He was secretary of the Chicago Exhibitors' Association while the poor thing lived. He took a splendid outfit for road work with him. Success attend you, old man.

* * *

With the approach of summer the usual bunch of nickel theatres is for sale, some of them for almost any old price at all. Many reasons for selling are given, but usually it really is bad location or mismanagement—perhaps both.

* * *

The new quarters of the American Film Exchange are commodious and mighty nice. How under heaven the American managed to transact the volume of business it did in the three small rooms occupied by it for so long will ever remain one of the interesting mysteries of the film business. There are those who swear Van Ronkle used to hang the cuspidor out of the window to make more room.

* * *

The writer takes this opportunity to thank the machine companies who have sent, or offered to send, machines, rheostats, transformers and other appliances to the writer for inspection and to aid in the preparation of matter for the series of articles titled "Plain Talks to Operators and Managers." The almost universal courtesy extended is highly appreciated. I might add that the articles in question will be put in book form later.

NOTES OF THE TRADE.

Bangor, Me.—Augustus G. Perro is making arrangements to open a new moving picture theater here.

Morrison, Ill.—C. C. Shiery, of Chicago, has opened a new moving picture show here.

Sheffield, Ill.—Mr. Vose has sold the moving picture theater here to Peter Schlaf, of Wyanet.

Sterling, Ill.—Clifford Van De Mark has purchased from Loux Brothers the Gem Theater, and has taken possession.

Nelson, Neb.—J. A. Muth is making arrangements to start a new moving picture theater here.

Pekin, Ill.—M. Dittmer will open a new moving picture theater here.

Tucson, Ariz.—P. F. Linton is erecting an airdome on North Stone avenue.

Portsmouth, Ohio.—Gus Sun and O. G. Murray, of the Sun Circuit, will erect a large theater here.

Chisholm, Minn.—O. G. Tucker, of Hibbing, is preparing to erect a new theater here.

Storm Lake, Ia.—N. Sletten, of Merrill, Wis., has purchased the Scenic Moving Picture Theater here, and has taken possession.

Neilsville, Wis.—J. W. Hommel has sold the Electric Theater to J. H. Smith and C. A. Ayelsworth, of Sparta, who will make extensive improvements.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The next time I visit MacLane's Moving Picture Theatre on Third avenue, Brooklyn, I hope I will be more fortunate in the entertainment. Let me explain. I am, as readers of these criticisms should know, by this time, a man of mirth. I like smiles and laughter. They are to me the wine of life. If I had to be perfectly serious for three consecutive hours in any one day I should die. I was born with a smile and I hope to die with one. When I came out of MacLane's Theatre the other night, if I looked as I felt, the passers-by must have taken me for an undertaker's man off duty.

My luck was out and all on account of the unfortunate sequence of pictures which it was my destiny to have to sit under. To begin with, I dislike gloomy subjects on the screen. Everybody knows that by this. And then I distinctly object to the illustration of Bible stories by moving picture. The themes of Holy Writ, in my humble opinion, are distinctly out of place in an amusement house. They are for the church or the home. Imagine my feelings, then, on Wednesday night, when I had to sit through the "Judgment of Solomon," and "Jephthah's Daughter," and finally to again swallow "The Resurrection." Beautiful as these pictures are, nobody in his wildest dreams will claim that they are particularly humorous. In point of fact, there is not a single, solitary smile in all three of them. They saddened me and they saddened the other members of the audience. The moral of all this is that managers of moving picture theatres should avoid monotony in their programs.

I got one smile, however, and that was when the musical accompaniment for the picture of Solomon turned out to be "I Dreamed That I Dwelt in Marble Halls"—a decided anachronism. But the MacLane Amusement Company evidently know how to run a moving picture house. The one I visited is a beautifully fitted place, and it was packed with a large and appreciative audience, whose comfort is well looked after by courteous attendants. Indeed, it seemed as if Brooklyn sent its very best representatives to patronize the show, for around me were a set of high-class looking men, women and children, such as would not have been out of place in New York's most fashionable talking theatre. The house is well provided with exits, seats are comfortable, the operating booth is substantially built, and the total effect one of brightness, brilliancy and warmth. The pictures, too, are well shown, you hardly hear the machine and there is very little movement perceptible on the screen. On the whole, it is a handsome, well-conducted, prosperous looking moving picture theatre.

The MacLane Amusement Company also serve up vaudeville. I object to vaudeville in any shape or form in a moving picture theatre; it interferes with my appreciation of the pictures. I want pictures, and only pictures. A gentleman also played the violin. The only music I care for in a moving picture house is in the orchestra. I think that if moving picture managers would provide a small orchestra of stringed instruments to accompany the pictures the innovation would be appreciated by their patrons generally. The announcement slides at this house might be more elaborate and artistic. They struck me as being somewhat crude and lacking in finish. To conclude: MacLane's Amusement Company is evidently on the right track, in conducting its moving picture houses, and I think it deserves every encouragement in its efforts, which are apparently successful, to attract the support of a good class in the community.

"LA TOSCA."

On June 9th Pathe's released a film on the subject of "La Tosca," as we foretold would be the case in the "Moving Picture World" several weeks ago. This lurid tragedy of Roman life in the early part of the last century formed the theme of one of Victorien Sardou's most celebrated plays. It was also, we believe, converted into an opera. The subject in itself is one that must appeal to moving picture audiences on account of its simplicity and tragedy of theme.

The Climax View Co., 133 W. 23d Street, are not unknown to moving picture men through their business of supplying stereoscopic views to amusement parlors. This connection should stand them well now that they have embarked in the business of making song slides. We have seen the sets for the first two songs and must say that they are well posed, tastefully colored and possess an originality that is a welcome change from the usual thing.

Comments on the Week's Films.

A Child of the Sea. (Kalem.)

Kalem stories are never involved or intricate. Their plots are usually easily followed, and the sentiment of them is generally simple and touching. These are the predominant qualities of the pretty little story which formed the theme of the subject under notice. The first scene is an exceedingly striking one. We have seen it in real plays—notably Charles Reade's "Scuttled Ship;" again, "Alone on the Raft" is a common scene in sea stories. So "A Child of the Sea" starts very powerfully. On the wide waste of waters a raft is seen. Upon it are a man and a woman. We can enter into their sufferings, for we see the man rise and shake a white fabric in the air as if hailing approaching deliverance. But when the deliveries arrive they find the man dead and his wife also no more. When they reach the raft they also see beside the dead bodies the live one of a child. This is, as it were, the prologue of the story. Fifteen years pass and we see the child grown into a girl, who attracts the attentions of a banker's son living in her neighborhood. She yields to his embraces. It is soon evident that he is not sincere in his protestations, for he seeks the hand of another girl more his social equal. Then the fisher-lad lover of the girl witnesses the banker boy's fickle act and subsequently both young men quarrel over the sea waif. She, however, interferes and parts the contestants. The story leads us to the grave of the girl's parents, over which the banker's son tells the girl of his approaching marriage to another woman. On learning this news the girl swoons across the grave of her parents, and there she is found later in the night by her fisher lover, Dan. The little story ends with the mutual embraces of the lovers, who, it is to be assumed, are never more to be parted.

Simple enough in all conscience, but nevertheless a positive relief to many more pretentious stories that are just now being shown on the screen. It is a boy and girl subject and it will please the lovers, a large number of whom always make up an audience. The story is easy to understand, and if there is nothing particularly novel in it, it is at least clearly and convincingly told.

The photographic part of the work has been extremely well done. Indeed the Kalem Company is rapidly attaining a very enviable position in technique. Moreover, the scenes against which the story is photographed are beautiful, natural and pleasant to look at. Here are no painted cloths or made-up buildings, but just the scenes of pretty actuality. The film is cleverly tinted in parts, and altogether "The Child of the Sea" is just one of those pleasing subjects, naturally acted and skillfully photographed, which, we are sure, will successfully appeal to moving picture audiences wherever it is shown.

"The Curfew Bell."—From the Edison studio comes a beautiful film, beautiful in conception and beautiful in technical execution. It is likely that everyone knows the old story of the curfew bell and Cromwell, and in this picture the Edison actors have reproduced it with sufficient power to make it live before one. All the intense dramatic power and interest of the story has been retained, and as Cromwell tells the heroic young woman that her lover shall live one can see the tremor which runs over the audience. The actors all do their work exceptionally well, and the principal character, the girl who prevents the bell from ringing, is particularly strong. Technically the film is up to the Edison standard, even though the subject was particularly difficult to photograph satisfactorily.

"The Cripple's Marriage."—A comedy from the Gaumont studio which contains sufficient absurdities and unexpected situations to keep everybody who sees it laughing.

"The Good Omen."—A Gaumont which introduces a travesty on mistletoe which never fails to make the audience laugh. The film is good technically and the difficulties which beset those who buy mistletoe are funny. Nothing more need be said.

"Oliver Twist."—The Vitagraph people have sent out a film under the above title which is deservedly popular. Nancy Sykes is played by Elita Proctor Otis, and that, together with other parts, form a whole which leaves nothing to be desired so far as the acting and the interpretation of dramatic possibilities is concerned. A long description is scarcely necessary. Everyone knows the story of Oliver Twist, and has sympathized with him in his difficulties. They will do so more than ever after seeing this picture. The acting is unusually good, and, with the exception of a few points, the photographic quality is quite satisfactory. The picture is sure to please critical audiences everywhere and is a sufficiently noticeable achievement to mark the company among the leaders in the business.

"What Drink Did."—A moral lesson is taught in this excellent Biograph film which might have its influence. The dramatic qualities of a temperance story are generally very powerful, and the Biograph actors seem specially fitted to emphasize the dramatic possibilities without weakening whatever of moral strength there may be in a piece. In this instance they have made the most of their opportunity and the picture is very strong. The climax, when the father realizes that his little daughter is dead, is a strong piece of acting, and a sigh of relief involuntarily escapes the audience when the scene changes. The photography is clear and good, like all the Biograph work. The film could be used to advantage by religious and temperance organizations.

"The Lost Heiress."—A Lubin which has some elements of comedy, even if it is supposed to be dramatic. And when all the unfortunates who happened to be near the place where the child was lost receive their drubbing she is discovered asleep, just where she had been all the time since she disappeared. Technically the film is good and the subject is not without its interest.

"Father's Glue."—A Lubin comedy which represents two boys who do things with glue. Like all the Lubin comedies this one is funny and the audience laughs heartily, even while the boys are paying the penalty for their adhesive pranks by getting a good licking.

"An Uninvited Guest."—A Pathe which serves to fill in between heavier pictures and is interesting because of its novelty. Mistaking a thief for an invited guest at a fancy dress ball is a unique conception, and in this picture the most possible is made of it. But the thug gets his deserts and goes to prison.

"Advantages of Aviation."—A satirical piece which represents in an exaggerated way some of the possibilities of aeroplane navigation. It keeps the audience laughing during the entire time it is on the screen.

"Visit to the London Zoological Gardens."—A Pathe record film which has all the pictorial qualities of the Pathe productions. Pictures of this character add immensely to the programmes of traveling shows, or to the programmes of those theaters whose patrons have no opportunity to visit such places. The London Zoological Gardens are among the largest in the world, are fully equipped and contain very many rare animals and birds. In this film they are shown at close range and the characteristic movements are faithfully reproduced.

"Bottled Up."—A Pathe comedy which contains some novel elements. A chemist succeeds in compounding a fluid which transforms everything it touches to a liquid state. The novelty consists in getting the liquid of a thief, the man from whom he stole money and a policeman all in a bottle together. He successfully restores them to their former state and the thief is promptly arrested. Even though this is a comedy it has considerable dramatic interest when the thief, restored to his normal condition, is confronted by his accuser. The technical quality is up to the Pathe standard.

"The Empty Sleeve."—A war picture suitable for the Memorial Day season acted with all the vigor and dash of the Vitagraph Company. Like all the pictures of the war time this has numerous thrilling scenes, in some of which there is great dramatic power. There is something in these pictures in which the war scenes are enacted before one that has a strong appeal and it is difficult to criticise. Sometimes there doesn't appear to be anything to criticise. The actors seem to enter into the spirit of the scenes so sympathetically that criticism seems to be harsh and unnecessary. The change from an old couple walking down the street to the young couple of forty years ago is excellently managed, and the change back, after the war scenes are over, is quite as good. The appearance of the veterans, the speech, and finally the fraternal handclasp of the Union and Confederate soldiers are all strong features and add interest to the picture.

"He Couldn't Dance, but He Learned."—A Vitagraph comedy which introduces a novelty in teaching an awkward young man how to dance. The hypnotic influence is invoked and the erstwhile wall flower finds that he can dance with the best of them. A wooden Indian, a stuffed bear and other impossible things get the same hypnotic fever. The climax is reached when the wall flower wakes up and discovers he has had a pipe dream. The photographic quality of the film is good, and the action is lively and interesting.

"Panther Hunting in the Island of Java."—An Eclipse record picture which gives a reasonably clear idea of the

methods employed in hunting panthers, as the title of the film has it. The scenery in the jungle and elsewhere is interesting, but a tendency to soot and whitewash, indicating under exposure in the negative, is noted, and it is so serious in some instances that it mars the picture to some extent.

"How Jones Paid His Debts."—An Eclipse comedy which is funny but has no claim to dramatic power and arouses no more than a mere passing interest. Between two heavier films it is not displeasing.

"A Profitable Marriage."—A Pathe comedy which is not dramatic but develops a number of interesting situations and raises a laugh. Technically it is fair, though not as good in all respects as most of the Pathe output.

"An Obliging Friend."—A Pathe comedy which has some elements of dramatic interest and creates a good deal of sport for the audience. It introduces a novel development of hypnotism, and in that respect is interesting. It is as good as the average comic.

"Annie Laurie."—An Essanay film was shown during the week under this title which contained a suggestion that could be profitably followed by others. The film is really an illustrated version of the famous old song. The soldiers marched away to war, there are battle scenes and the suggested love story in the song is interwoven. Dramatically the film is of high standard, but technically it is not so. The lighting is harsh and there is too much loss of detail under the glaring lights of an under exposed negative. But even with these faults the film is pleasing and the audience broke into vigorous applause at its close. Many of the favorite old songs are susceptible of similar forceful illustration and interpretation.

"A Poor Wife's Devotion."—A Kalem picture with strong dramatic elements which are worked out successfully. It is not too much to say that it is one of the strongest in this respect the company has sent out and marks a distinct advance over their earlier films, indicating that the actors are improving, or are becoming more familiar with the requirements of the silent drama. There are two climaxes which are thrilling, the first where the brother of the intended bride challenges the unfaithful husband to a duel, and the second at the duel when the wife rushes between the combatants and receives the bullet intended for the husband who deserted her and falls dead at his feet. While the subject is somewhat depressing, it has the merit of being of dramatic interest, and in that respect is to be commended. The photographic quality is better than most of the Kalem films which have gone before. There are but few weak points, and in the main the lighting is soft and even. The work of the actors is smooth and seems to be more natural than is sometimes the case with motion picture films.

"A Pig in a Poke."—A bit of comedy from the Kalem studio which introduces some novelties in leaping fences and other high obstructions and in getting out of the water after once jumping in. The photography is smooth and even.

"The Child's Prayer."—In this film from the Edison studio the company has achieved a marked success in the beauty of the photographic quality and in the scenic effects. Some of the pictures are unquestionably as good as were ever shown on a motion picture film and the delicate tones of the sky and the waves are reproduced with fidelity. The power of this picture lies in the simple prayer of the child for her father, who was even then drifting in an open boat, bound hand and foot, and at the mercy of the wind and tide. The little prayer softened the heart of the criminal, saved the mother from murder and the father from a horrible death, yet it seemed so natural that there was no forcing apparent. It is one of the best films the Edison people have ever put out, and while a portion of it is depressing, the ending is happy and the disturbing influences are removed. The Edison people are making great forward strides in the quality of their negatives and the finishing of the positives. No European manufacturers, with all their practice and their thorough understanding and appreciation of the requirements of films, have done better. And each succeeding serious picture that comes from the Edison studio shows this same care in the technical quality. The acting is also improving, indicating that progress is the watchword of the management of that department of the Edison enterprises.

"Prof. Fix Fixed."—A comedy from the Edison studio which represents some good acting on the part of two boys. They create a good deal of disturbance for a fake professor and succeed in breaking up his show, and they do it in such a perfectly natural way that one would think the boys were actually at work before one. The technical quality is good, but the swift movement of the characters in some places detracts from the clearness of the picture.

"Brothers in Arms."—Many manufacturers have attempted to picture the actual scenes on a battlefield, but none have accomplished it so well as this picture from the Edison studios. A detailed description is unnecessary, but an actual battle scene is reproduced, including a battery going into action, the hospital corps, and officers riding like mad here and there delivering orders. The photography is unusually good, and even though the movement is rapid in all instances the picture is perfectly clear. It closes with a tender story of the meeting of two comrades after twenty years' separation, and the acting in this is quite up to the standard of the whole film. Technically and dramatically this film meets all requirements and it was applauded so vigorously that a repetition seemed almost necessary. It is recommended to managers as an educational picture, reproducing actual battlefield scenes.

"Miss Faust."—This travesty upon the well-known Faust of Goethe is a beautiful film technically and it has some comic features about it, but there are other things which deserve censure. For instance, Miss Faust goes to Paradise. Presumably the inference here is the same as is our generally accepted ideas of Paradise. Then why introduce ballets? It seems quite out of place. In other words, the association of ideas is incongruous and will shock a great many people in this country. Perhaps in France, where the Pathes make their films, this would not be true, but it certainly would be here. The conception, aside from that, is well worth seeing. The difficulties of the Devil in satisfying Miss Faust are humorous and must be seen if one hopes to appreciate them. The coloring is faultless and the introduction of clever magical effects and some catchy ballets add to the attractiveness, with the exception mentioned. Ballets are scarcely the thing for Paradise.

"Alphonse Gets in Wrong."—A comedy from the Pathes which illustrates the adventures of a convict and gives, in some detail, his experiences in escaping. There are some funny situations, yet the picture, as a whole, seems to lack point.

"Cricket on the Hearth."—It has come to be well understood among patrons of motion picture theaters that when the Biograph Company undertakes the reproduction of some well-known story it will be excellently done. "The Cricket on the Hearth," adapted from the favorite story of Dickens, is no exception. In this reproduction the characters seem to live again the story before one's eyes and all the hopes and wishes, the disappointments and the heartaches are made so plain that one lives them with the characters and appreciates more than ever before the wondrous beauties of Dickens' tale. It is unnecessary to enter into a detailed description of the play. It is too well known to require that. Nor can any one actor be singled out as doing his part better than any other. The company is too well balanced for that. The love of Edward and May engages the bulk of the attention of the audience, and when Tackleton gives them his blessing the audience applauds. John's acting when he is deciding whether he will enter the room and shoot the old man or not is exceptionally good, and a sigh of relief goes up when he tosses the pistol away. Technically the film is almost beyond criticism. The Biograph pictures are all plain and clear black and white. There is no attempt in this to introduce delicate tones, but the picture is clear and the movement of the characters is so smooth and even that there is no blurring. The picture is good and deserves a long run. The most critical audiences will be pleased with it.

"A Bride Won by Bravery."—Here is one of those active Western dramas from the Lubin studio which are such prime favorites with so many people. The love making is natural. The wrath of the uncle when he sends his niece home because she is flirting, as he terms it, with a cowboy, and the holp-up are all extremely realistic. Then comes along the discharged cowboy, releases the uncle and nephew, rallies the others and storms the stronghold of the robbers, rescuing the girl from the clutches of the greasers. It is all such a mad whirl, and is carried out with so much dash and spirit that the audience is borne along without really appreciating what is occurring before its face. The end, where the uncle gives the couple his blessing, is good and affords a fitting climax to the story which led up to this consummation. Even though there is a good deal of swift movement the blurring is reduced to a minimum and the technical quality of the film is good. In most places the photography is clear. Only here and there little patches show dim and poorly lighted.

"A War Time Sweetheart."—A war drama from Selig which tells a tale of love in an interesting and very lively way. The climax is reached where the girl climbs the tower and swings back and forth with the bell, preventing it from ringing so that the alarm cannot be given that a prisoner has escaped. The despicable rivalry of the colonel is so well played that one wants to walk up to the screen and kick him out of

the picture. There is a battle scene which deserves commendation, though the detail of nurses caring for the wounded afterward is left out. In fact, not many were killed or wounded in sight of the audience, a restraint which is to be commended rather than otherwise. The photographic quality of the film is excellent. The scenic features are maintained at a very high standard and the lighting throughout is well managed. The swinging bell is really the only weak point in the lighting, and that is the strongest feature dramatically, so perhaps the weak lighting will be overlooked. While no direct assertion is made that the court martialed prisoner escaped detection, a pioneer family is shown several years afterward which the audience is left to surmise is the same one. The picture is good and was liberally applauded in one well-filled house.

Fighting Bob.—The principal dramatic interest in this Selig picture is the love story which it illustrates. There is the usual accompaniment of an unwilling father, a rejected lover, whom the father wants the girl to marry because he is rich, but the Yankee lieutenant outwits the whole set of Spaniards and marries the girl, succeeds in getting the police and the rest of the rescue party thrown into the water, while he escapes to his ship in a launch. The story is interesting and holds the attention of the audience as long as the film is running, but there is really no great dramatic power attached to it. Fighting Bob is a type of American seaman and does his part well. His men are likewise interesting types and their parts are well acted, and there is liberal applause as the film ends.

His Duty.—The Biograph people have produced a film which has intense dramatic interest and holds the attention closely from the beginning of the plot until the last. The story is dramatic in the development, which forces a policeman to arrest his brother for theft while the brother is celebrating his birthday. The facial expression when the officer finds his brother's cap by the opened safe and, again, when he confronts the brother with the evidence of his crime and declares that he must make the arrest, is well worth studying. It is intensely dramatic. One can scarcely realize that the face can be made to say so much. The picture has all the characteristics for which the Biograph films are popular and the close brings a round of applause for the officer who did his duty regardless of who was affected by his doing it.

EXHIBITORS BE NOT ALARMED

Read the following telegram

Chicago, Ill., June 2, 1909

Empire Film Exchange,
150 East Fourteenth Street,
New York.

We hold same patents that Trust has, and our goods cannot be interfered with; it is the other goods you are handling they are trying to reach by intimidating; Trust will not attempt to touch ours.

International Projecting & Producing Company

WE ARE FULLY EQUIPPED TO TAKE CARE OF YOUR INTERESTS

If you want an Exclusive Independent Film Service call on us

We are Buying 20 New Reels Every Week

Empire Film Company
150 East 14th Street
Cor. Third Avenue New York City

"CAB NUMBER 519."

A Strong Dramatic Story by Great Northern.

A well-told detective story is always sure of success either in book form or as a play. We all love mystery; we all love plot; we all love to see how it is woven, and above all things, we all love to see mystery unraveled. Our appreciation of this kind of dramatic writing rises in proportion to the naturalness of the various incidents that make up the story. The famous Sherlock Holmes series of stories, that owe their origin to the brain of Sir A. Conan Doyle, are popular because Holmes, after all, is only a clever man of the world with highly developed reasoning powers. He is not a mere stage detective looking preternaturally wise and relying only upon time-worn expedients. No; he goes about his work in an ordinary matter-of-fact style, plus, of course, a little permissible exaggeration of acumen, and this is why the Sherlock Holmes stories are popular.

In the film under review we are treated to a very melodramatic story, very skilfully worked out, which we think will be popular with all classes of audience. The picture is full of excitement from start to finish. A young man suddently inherits a fortune. The man's friend decides to make himself master of that fortune, and so by the aid of an unscrupulous assistant he manages to kidnap his friend, to impersonate him, and to actually obtain the money. Now, to reach this point a number of startling adventures have to be gone through. The real owner of the fortune is lured into a cab, and is drugged in that vehicle. He is taken on board a ship and placed in a cabin in charge of one of the villains of the piece. But Holmes has been busy. Early on in the game he got the number of the cab and traced it in its wanderings to the house in which the unconscious victim was temporarily placed. Holmes runs the cabman to earth, binds his arms and renders him helpless. Then he starts in pursuit of the ship. He gets on board. He takes the cabin next to that in which the drugged victim lies, and just at the moment when the latter is to be thrown overboard by the man in whose power he is Holmes appears, effects a rescue and knocks the villain down. The final scene of the play

shows the impersonator taking possession of the money, when, just as he is handling it, the real owner appears. The impersonator, after denials and struggles, is arrested, and all ends happily, thanks to the skill of Sherlock Holmes. The story is handled clearly and explicitly throughout. It is told against a number of well-chosen scenes and the excitement rises to its greatest height on the deck of the steamer, where the body of the unconscious victim is to be thrown overboard. The drugging in the cab is also an exciting moment. Indeed the play is highly dramatic throughout. The photographs are well executed and the acting all that is required in a piece of this kind.

Melodrama such as "Cab Number 519" does not call for much subtlety of dramatic interpretation; it all has to be plain, decisive and incisive. That is what we get in this story. The film is of the best of its kind. Holmes works on very slender materials; he also works rationally and naturally. There is no straining after effect, and so the impression on the minds of the audience is that of a logical series of incidents leading up to the conventional defeat of villainy and triumph of virtue. And when a story worked out on these lines holds the interest of its audience from end to end, then be sure it will receive the stamp of popular approval.

CORRESPONDENCE.

TO ALL EXHIBITORS AND USERS OF GREAT NORTHERN FILMS.

We are advised that patent litigation is threatened to the users of certain films and wish to notify each and every one of our customers that Great Northern films are fully protected from such threatened litigation. We have engaged the following attorneys, Macdonald & Macdonald, No. 50 Church street, New York City; R. B. Cavanagh, Ouray Building, Washington, D. C., and McDonogh, McDonough & McDonogh, of 80 Wall street, New York, and Louisville, Ky., to attend to all litigation brought in connection with the use of our films. We do not believe our customers will be harassed by such litigation, but in case they are, they are instructed to immediately notify our main office in New York City, and steps will be taken to protect their interests.

The above applies to Great Northern Films only.

GREAT NORTHERN FILM COMPANY,
Ingvald C. Oes.

INDEPENDENT EXCHANGE WITH NEW FILMS.

Seattle, Wash., May 26, 1909.

Editor The Moving Picture World:

Dear Sir—In your issue of May 8 you had a letter from Mr. Spurrier, of the Savoy Hotel in this city. In reply to this letter I just wish to state that we have an Independent exchange in Seattle, buying the output of the International Projecting and Producing Company as well as several others of the Independent manufacturers.

We have absolutely no old junk, either licensed or independent, that we have renovated to hand to the trade. Every reel of our stock is brand new. We believe that one of the things that will kill the moving picture business more quickly than anything else is this habit which some men have of buying a few reels of old junk, advertising them as independent and then disappointing the trade.

One of the first questions asked us when we have approached exhibitors has been, "How old is your junk?" and we have in some instances had difficulty in convincing them that we are handling only new goods.

Yours very truly,
PACIFIC FILM EXCHANGE.

THE BOARD OF CENSORSHIP.

Editor Moving Picture World.

Dear Sir:—The Board of Censorship seems to be another institution which has been organized for the sole object of giving employment to certain persons and for handicapping the industry with a lot of red tape business.

Is the Board honest in its efforts or are its members incompetent to judge of the subjects? Recently they passed a certain picture in which a fisher maid is locked in a room at the mercy of a villain and after a fierce fight, to save her honor, she manages to break a window and to escape. The scene is entirely too repulsive and I fail to see why they allowed the film to pass.

The Board of Censorship passed on a revolting scene of a barroom picture where the father, under the influence of liquor, fights a barkeeper and sees his little daughter fall at his feet dead from the discharge of a revolver. The excuse of the Board is "strong moral lesson." In this case the Board should not object to the burning of a negro at the stake as a "strong moral lesson" for the brutes who violate women. Under the excuse of "strong moral lessons" most of the worst crimes could be allowed to be shown on the screen. As long as the Board allows a bartender to murder an innocent child as a "strong moral lesson" and to reform a drunkard the Board opens a wide door to show crime.

The Board of Censorship, in passing on another film, describes it as "a well told story": A man who disinherits one of his sons, turns his whole fortune and property, including a new mill, over to his other son. The benefited son is not yet satisfied; he beats and abuses his aged father in the worst manner, kicking him, throwing him on the floor to rob him of his last pennies. When the benefited son has everything and the father, in his old days, is penniless, this brute, to be shamed not be called a son, calls in the poor wagon to convey his aged father to the almshouse. Shame! Shame! This brute, after receiving the wealth of his parent, has not a crust of bread for his father, and the Board of Censorship tells us "a well told story."

Such a picture is criminal and I doubt if with all the criminality credited to New York we could find such a brute of son. As we do not believe that such a son can exist we do not believe that the Board of Censorship is right in allowing such a bad example to be shown to our children, to teach them after having been raised and provided by fond parents, to turn their backs on fathers and mothers, to ill treat them, to abuse them, to rob them and at last to send them to the poor house and to the potter's field. Has the Board of Censorship been instituted to inculcate such bad examples to our new generation?

No Board of Censorship would be preferable than a careless Board, as then fathers and mothers would not rely on the work of the Board of Censorship, but would themselves investigate the pictures, before allowing their children to visit the shows.

AN EXHIBITOR.

A SUGGESTION.

Editor The Moving Picture World:

Dear Sir—Hardly a week passes that I don't read your publication, "The Moving Picture World," and, believe me, it is with great pleasure that I do so. Your edition of May 15 contains some of the best articles I have had the pleasure of reading for some time in regard to singing of illustrated songs and operation, and I enjoy them most because I am both a singer and m. p. operator.

One article in the edition mentioned above is extremely interesting to me. It is in regard to "The Value of Lantern Slides on Advertisements for Sheet Music."

I heartily agree with the author of that article. There are few good ballad singers in the United States to-day, and I don't want you to think that I am boasting, for I have more than made good in my work. I am a ballad singer, and right here in Peoria I can truthfully say that I have sold for the different publishers hundreds of copies of sheet music, songs of class, or rather the high-class ballads. For instance, Chas. F. Adams here is the publisher of "If My Heart Could Only Speak," and he can vouch for me that I have, by singing the song here, sold over a hundred copies for him, and I only sang it two days, for we are required to change our songs every two days.

There is one suggestion that I would like to make to you, for you are a writer and I am not. The suggestion is this:

I would like to see an article from your pen in regard to publishers employing good singers to sing their publications in the first-class picture shows of the country; not in work shops, but in the good houses. This can be done, and at a great profit to the publishers and the owners of the houses where the songs are sung.

I am really surprised that publishers of songs don't take such action with their songs; for instance, **I can sing ballads,** and when **I say sing, I mean sing,** but when it comes down to coon songs and Indian songs I am not there. I get by with them, but I know that I can't be beat **rendering**—which means **to butcher and cut up** the eccentric songs that are sent here to the house by the exchange. And publishers make a great mistake by not taking up this part of the song business.

So if you will kindly consider the above for the interest of the publishers and the good singers I know it would be appreciated by all.

Wishing you and your magazine the greatest success and prosperity, I am

Very truly yours,
JOHN B. DILLON.

Peoria, Ill., May 25, 1909.

[We will adopt your suggestion, friend Dillon, at an early opportunity.—Ed. M. P. W.]

WARNING TO WOULD-BE OPERATORS.

Editor The Moving Picture World:

Dear Sir—Enclosed find slips cut out of the evening editions of the Boston American advertising for men to learn to operate moving picture machines. There are dozens of operators out of work in and around Boston. The chief cause of it is these school-learned operators, of which there are a great number, find that when they get a license there are more operators than the demand calls for, even at the busiest season when business is at its best. When a chance of a job comes along they go and offer themselves for $10 or $12 a week. This makes it so that when a decent operator applies for a job and he asks anything around $20 a week he is laughed at and told that there are dozens of operators who will work for $12 a week. I know this to be the truth, for I applied myself a few weeks ago and I asked for $22 a week of seven days, to run continuous Saturday and Sunday, and I was told the same thing. I know of several

other operators who have been told the same. In one instance one operator offered to work for $12 a week, and that to the owner of three houses, two seating over a thousand and one seating five hundred, and doing a great business, too. Just think it over, some of you operators; a man offering to work for $12 a week for a man who could well afford to pay the union wages. Who is to blame for this? Nobody but the operators themselves. Then, again, the union ought to do something to combat the advertisements inserted daily in the Boston evening papers for men to become operators at the beaches and Summer resorts. What I would suggest is this: The Operators' Union to insert an ad. something after the style of the following, viz: "Warning to all intending to become M. P. operators. The M. P. O.'s Union wish it to be known that there are hundreds of efficient operators now out of work through the closing down for the Summer of more than half the picture houses in the State of Massachusetts alone."

I think that would have a tendency to decrease the number of students in the schools (3), because when they do succeed in getting a license they find it hard to get a job owing to lack of experience. In nine cases out of ten they will agree to go to work for $10 or $12 a week to enable them to get the experience. I think the best way to remedy the evil would be for the operators of Massachusetts to have a grand rally in Boston, both union and non-union men, as far as possible, for all to attend throughout the State. I say "throughout" because of the fact that there are not 10 per cent. of the men outside of Boston in the union.

I am a non-unionist myself, but I would willingly join if all the operators would get together, so that something could be done and officers and delegates elected to do the work that would be necessary for the organization. As there are about one thousand operators in Massachusetts alone a strong union could be formed to combat these schools and cheap operators. The way things are going operators will soon be working for $6 or $8 a week. I have been looking for a job for the last six weeks, and wherever I go I am met with the same old gag, "We can get operators for $12 a week." I am just about getting disgusted, for I might as well hunt for a needle in a haystack as look for a job at anything over $12 or $15 a week.

Hoping that you will find room in your valuable paper for this letter, I remain Yours truly,

AN OPERATOR.

Lawrence, Mass, May 25, 1909.

[The advertisements to which our correspondent refers are as follows: "Men to become moving picture operators; $20 weekly; Summer theaters open in two weeks. Moore Amusement Co., 220 Tremont street." "We need a few more men for operators of moving picture machines at the beaches; $20 per week. Moore Amusement Co., 220 Tremont street; open evenings." On the face of them there is nothing nefarious in those advertisements. What is wanted is, of course, a union of all operators in the country to agree upon a settled minimum wage.—Editor M. P. W.]

NOTICE

AUTOMATIC TICKET PRINTING MACHINE

Patent No. 468,200 will be issued to us dated June 22nd, for a machine that will print admission tickets, any wording, at a cost of ONE and ONE HALF CENTS PER THOUSAND, prints as you use them, at the Theater.

Will sell outright or make satisfactory arrangements for promotion. We havn't the time to devote to it.

CRESCENT AMUSEMENT COMPANY
30 EAST 23rd STREET :: NEW YORK, N. Y.

Box Ball Doubles the Profits of Your Theatre

$800 a Month With No Expense But Rent!

Moving picture shows pay out big money every week for employes, song slides and film rental. But Box Ball is a business that often brings in $200 in six days, yet has absolutely no expense but rent. One customer with four alleys took in $1,845.20 in 59 days.

Customers who spend only five cents in the theatre spend more than a dollar at Box Ball. Crowds are quickly fascinated with this new game. They never tire—the more they play the more they want to keep on playing. No one wants to quit loser, so he plays game after game—often spending hours when he first intended to spend a few minutes.

When the crowds are in your theatre give them free tickets for the first game. Every one will play at least once and many will become regular customers. Women and children play as well as men—they form teams and clubs and often spend a whole afternoon or evening.

Install one of these money-making games in connection with your theatre. Rent the room above or get the store next door. Put in two or more alleys and you will be simply amazed at the wonderful profits.

Your only expense will be rent. Players set the pins with a lever and the balls are automatically returned. One man to collect the money is all you need, and he can care for as many as ten alleys.

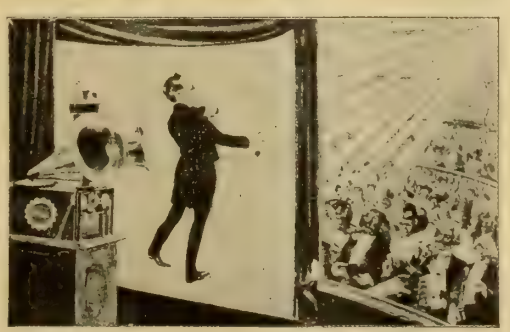
One game usually lasts six minutes with two players. At 5 cents each that's $1.00 an hour from every alley. You can figure the profit yourself. With ten hours' play two alleys will bring you $20 a day, or $120 every six days.

Send for our free booklet and learn how you can own one of these great money-making games for only a few dollars down and the balance payable from your profits. Remember—you pay just a few dollars down, and your profits the very first month should more than pay the entire cost of the outfit. Write for booklet at once. Address

AMERICAN BOX BALL CO., 1800 Van Buren Street, Indianapolis, Ind.

The Chronophone

TALKING PICTURES



Gaumont Co.

124 East 25th St., New York City.

Anti-Trust Film Co.

Very Latest and Best Motion Picture Films for Hire

All Makes Motion Picture Machines

ANTI-TRUST FILM CO.
77-79 South Clark Street :: Chicago

The Reason Why

—OUR—

FILM SERVICE

cannot be compared with others is, that we purchase from one to three copies of every subject manufactured by the Licensed Manufacturers, and you can get what you want when you want it. :: ::

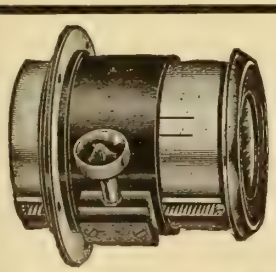
Write to-day for our

Special Service Proposition

O. T. CRAWFORD FILM EXCHANGE CO.

(Licensees of Motion Picture Patents Co.)

1401-5	Locust Street	St. Louis, Mo.
421	Fourth Avenue	Louisville, Ky.
314	Carondelet Street	New Orleans, La.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

ELECTRIC SIGNS Are "Business Bringers"

Our catalog tells Why. Send for it today.

ATLANTIC ELECTRIC SIGN COMPANY, - Atlantic City, N. J.

Song Slide Company of America

613 OGDEN BUILDING, CHICAGO

Manufacturing to Grades of Song Slides

We claim the Chicago Slides at $3.50 per set are the best made for the money, and Imperial Slides at $5.00 a set are the equal of any slides made. Give us a trial order.

Please mention The Moving Picture World when corresponding with advertisers.

ON THE SCREEN.

By Lux Graphicus.

On May 22nd, apropos of moving picture stories, I wrote: "Good moving picture stories are scarce. Not that they are not written or offered for sale, but that those who set themselves up as picture story editors are not qualified to make the selection." This innocent remark has got me into trouble. People are saying unkind things of me. They say I have a grouch against the manufacturers because I wrote some moving picture stories and they were rejected. This is absurd.

* * *

As a matter of fact I did write two moving picture plays. Three manufacturers saw one and sent it back to me. The second piece I wrote was sent to a manufacture about two months ago. It is either lost, stolen, or strayed, and the result of all my efforts to get it back is an expression of regret and a promise to search for the missing document! I shall probably never recover it, but I am waiting anxiously to see if the story, which is at least original, makes its way on the moving picture screen. Such things have happened before. Here ends my experience in writing stories for moving pictures. I shall not trouble about the matter any more. It does not pay, except in respect of getting experience; and that doesn't swell my bank balance.

* * *

Now, the strictures I made a fortnight ago were made in respect of some newer entrants into the moving picture field, of whom I wrote from personal observation. These people are very green at the game. They are either vamping up old stories or buying them at $10.00 rates, and the results are hardly uplifting. In other words, they are not getting the best stuff available. It is to be had, but, as I have pointed out over and over again, not at $5.00 or $10.00 a time.

A BAD BARGAIN.

So many complaints have reached us as to the trashy nature of the text books advertised in several papers by the Driben Pub. Co., London, Ont., Can., that we again warn our readers not to purchase these books unless sent on approval.

Now—honest—when you are in doubt as to the best

Independent Film Service

Try the only Service that is different from your neighbor's

Write to-day for our

Summer Proposition

HARSTN & COMPANY

Established 1807

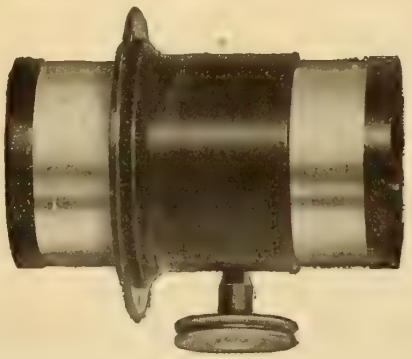
HARSTN BUILDING

138 East 14th Stseet, New York, N. Y.

Telephone 3812-3813 Stuyvesant

"Will sell half interest or less in fully equipped=motion picture manufacturing plant; will also consider an offer for entire plant. What are we offered?"

MOVING PICTURE WORLD (125-W).



THE BAUSCH & LOMB
Projection Lens

FOR fifty years the Bausch & Lomb Optical Co. have been manufacturing lenses of all kinds and all sizes. They produce more high class optical goods than any other factory in the world. Their Projection Lenses are the accepted standard for moving picture machines and stereopticons and are found on every high class outfit.

Every dealer would sell *only* Bausch & Lomb Lenses if it were only a question of *quality* and not profit.

The exhibitor has a right to demand the best obtainable; if he does this and gets it his machine will be equipped with a Bausch & Lomb Projection Lens.

Send for Projecting Lens Booklet.

PRISM is our little lens expositor. Send for copy D, free on request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

SONG SLIDES

The clearest and best colored slides on the market

$4.00

per set, cash with order or will send C. O. D.

Special Notice

(From JUNE 1st to JULY 1st)

In order to introduce our Song Slides to Film and Song Slide Exchanges, not yet acquainted with our Slides, will send any three set selected from our list for $10.00 cash or C.O.D.

See List on another Page

THE PREMO CO.

934 Arch St., Phila., Pa.

Slides now Ready
—FOR—
"REDHEAD"

Sung by MISS IRENE FRANKLIN
Published by LEO FEIST, New York

"POSSUM"

THAT BILL TAFT POSSUM SONG

The Slides are the greatest you have ever seen

MUSIC FREE

Slides $5.00 per set—10% discount for cash

Get on our mailing list

CLIMAX VIEW COMPANY
133-137 West 23rd Street :: New York

STOP

and consider what you really are running in your theatre. Your long suit is First Run Film.. You never stop to consider that with a junk set of slides along with a first run film that it's going to take the good effect off the film.

THE ONLY EXCLUSIVE SONG SLIDE EXCHANGE IN THE COUNTRY

RATE: 50c A SET PER WEEK

Weekly Supply in 1 Consignment

THE CHICAGO SONG SLIDE EXCHANGE
NINTH FLOOR
Masonic Temple Chicago

ST. LOUIS SONG SLIDE SERVICE
FIFTH FLOOR
Holland Building ST. LOUIS, MO.

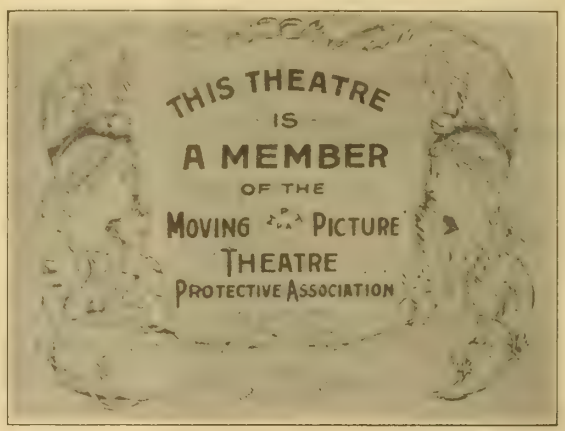
Simpson's Celebrated Song Slides
The Finest Made. $5 per Set
All of the New Song Hits.
A. L. SIMPSON, 113 W. 132 St., New York City

OPERA CHAIRS New and Second Hand
Immediate delivery. Sold 86,000 chairs; also six of the leading theatres built in New York and vicinity during the past year.
WHY? BECAUSE
I have the best chairs at the lowest prices. Write, wire or telephone me before buying. I will save you money. Seating of every description.
H. S. ANSLEY, Room 207, 27 West 27th St., N. Y. Tel. 1560 Mad. Sq.

Ahead of Col. Roosevelt to
AFRICA
Set of 12 Beautiful Stereopticon Slides with descriptive matter **$5.00**
WM. EVANS & CO.
112 Court Street Los Angeles, Cal.
Home of the famous "KOLORED-KUTOUT" Slides

Lecturettes Travelogues
GUNBY BROS.
199 3rd Ave., New York
Announcements Film Titles

Get Your Announcement, Special And Advertising Slides



From J. E. NAYLOR & COMPANY
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INDEPENDENT FILM

ONE REEL A WEEK **REGULAR RELEASE DAY FRIDAY**

Next Issue Friday, June 11th

The Squaw's Revenge

A Story of the West as It Was Twenty Years Ago.

This is a story of love and revenge, dealing with the adventures of a cowboy and his sweetheart from the East. The first scene shows the cowboy's sweetheart in a clump of trees. He has just received a letter from [illegible] mother, who are coming from the East. He and [illegible] have parted, through a lovers' quarrel, for several months. Meanwhile in the West he has taken up with an Indian girl and is leading a happy life. Upon receiving the letter he tells her that they must go back to her people. She pleads to stay, but to no avail. The party from the East arrive, escorted by his cowboy friends. The squaw sees him embrace the white girl and vows revenge. She returns to her people, tells the Indian chief and plans to capture the girl. She meets the cowboy, who is leading [illegible] to the Indian camp. The cowboy, upon seeing the squaw, starts in pursuit, overtakes a canoe over the [illegible] river, where the squaw forces her to get into it, and, after struggling in the water, tries to borrow a canoe from an Indian, who refuses him. He fights for it and wins, takes the Indian's canoe and starts in pursuit. The squaw has arrived at the Indian village, where a war dance is in full sway. The prisoner is tied to a stake. The Indians resume the dance. The squaw returns to the landing place and meets the cowboy as he arrives. She taunts him and tells him that the girl will be burned at the stake. He binds her, takes her skirt and blanket, creeps into the Indian camp and rescues the girl. Then there is a chase through the woods to the river bank into a canoe. The Indians follow, showing a canoe chase down the river. Then is shown the cowboy landing and the flight on horseback back to the shack. The mother is found anxiously awaiting their return. The stage arrives and we next see them on their way back to the East, his cowboy friends giving a hearty god-speed in true Western style.

This is one of the strongest and best Indian pictures ever turned out by any motion picture company.

Previous Releases:
Friday, May 21st—DISINHERITED SON'S LOYALTY
Friday, May 28th—ROMANCE OF A FISHERMAID
Friday, June 4th—DAVY CROCKETT—HEARTS UNITED

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EDISON FILMS

NEW SUBJECTS

RELEASED JUNE 1, 1909

No. 6465 **The Curfew Bell** Code, VERLENGSEL. Approximate Length, 960 feet

A well portrayed reproduction of the story from Cromwell's time of the girl who saved her lover sentenced to be shot when Curfew should ring one night, by swinging from the clapper of the bell in the belfry, and thereby preventing the bell from ringing, as was its nightly custom.

RELEASED JUNE 4, 1909

No. 6466 **A Wife's Ordeal** Code, VERLEPPING. Approximate Length, 840 feet

A story of a husband's unfounded jealousy, his murderous assault upon the supposed lover, the efforts of the wife to save the husband by giving false testimony, the husband's sentence to prison, his release and final discovery of his wife's innocence.

No. 6467 **The Hold Up Held Up** Code, VERLERNEN. Approximate Length 160 feet

"Buck" Malley, a thief, holds up Mr. Shaugnessy, a wealthy pedestrian. "Spider" Burke, another crook, forces Malley at the point of a gun to give up his spoil. Mr. Shaugnessy however, turns the tables on both by getting possession of Burke's revolver. He gets back his money and causes the theives to be locked up.

NEXT WEEK'S SUBJECTS

RELEASED JUNE 8, 1909

No. 6468 **The Legend of Sterling Keep** Romatic Drama. Code, VERLES. Approximate Length, 1000 feet.

RELEASED JUNE 11, 1909

No. 6469 **The Boots He Couldn't Lose** Comedy. Code, VERLETSEL. Approximate Length 600 feet.

No. 6470 **Buying Manhattan** Historical Incident Code, VERLETRBAR. Approximate Length, 400 feet.

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Stories of the Films.

BIOGRAPH COMPANY.

THE VIOLIN MAKER OF CREMONA.—The powerful influence of the greater love. True, unselfish love is as rare as radium and much more precious, as it is the one quality that likens the mortal to the celestial and sanctified. Men have become martyrs, sacrificing even life for that love. In this Biograph picture is shown a demonstration of it that is most touching, not to say thrilling. In the little Italian city of Cremona there dwelt Taddeo Ferrari, a violin maker and student of Andrea Amati, the most famous of the craft. Ferrari's pretty daughter, Giannina, was beloved by one of his apprentices, Sandro. Filippo, a crippled youth and the best violin maker in Cremona, also loved the girl with a pure, holy affection that is more spiritual than material, but realizing his unattractiveness through his deformity, suffers his hopelessness with resignation. Yearly there is a prize of a precious chain of gold awarded to the maker of the best violin, and all the apprentices strive to win it. On this occasion, however, the hand of Giannina is to be bestowed upon the most proficient craftsman, and this induces the young men to make extra efforts to win. Sandro fully appreciates the rare talent of Filippo and feels sure his wonderful skill will win his sweetheart from him. Crushed and despairing he seeks out Giannina and tells her his fears, she tearfully acknowledging the strength of his reasoning. While thus occupied they are overheard by Filippo, who sees what woe his success would mean for her, and thinking only of her happiness, through his great love for her he makes a great sacrifice. Going to his room he takes his instrument and goes and places it in Sandro's box, taking Sandro's violin and putting it in his own. Sandro, however, thwarts the good intention of Filippo by exchanging the instruments, not knowing what Filippo had done, thereby upsetting the planned munificence of the cripple. When the instruments are placed in competition, and the prizes are about to be awarded, Sandro's conscience pricks him, and calling the cripple aside, confesses his deed. Filippo, bursts into taunting laughter, telling him what he, himself, had done, and now he spoiled it all. Judgment is passed and Filippo is, of course, the victor. The chain is placed about his neck, and the hand of Giannina placed in his. But also, he feels she recoils, and thinking only of her happiness he crashes his violin over his knee, thereby putting himself out of the contest and making Sandro the winner. He then places the chain about Sandro's neck, and handing the girl over to him he rushes from the hall. We finally leave him alone in his room, crushed and dejected, yet contented in the thought that he had made her happy. Length, 963 feet.

THE LONELY VILLA.—There is something spooklike in the title of this Biograph subject, but we hasten to say that the incidents are of a decidedly material nature, and also claim the story to be most intensely thrilling, gripping the spectator from start to finish. Mr. Robert Cullison resides in a very beautiful country villa, far removed from contiguous neighbors, and about twenty miles from the city. He is expecting a visit from his mother, who is to arrive in the city from the West the next morning. The intelligence is learned by a couple of crooks, who plan to get Cullison away over night by sending him a fake letter by an apparently idiotic country bumpkin which reads: "Robert—Have taken an earlier train. Will arrive in New York 10:30 P. M. Meet me with car. Mother." He gets ready, as it is now nearly 8 o'clock, and while he is bidding adieu to his wife and three young children, the bumpkin is taking in the place under the pretense of dozing in the doorway. Realizing he is leaving them alone, he warns his wife to be sure to fasten the doors and windows securely, also leaving her a revolver from which the disguised bumpkin slyly extracts the cartridges. Off he goes and is not out of sight when the crooks begin their work. Bursting in the front door with a bar they alarm the folks and throw them into a dreadful panic, as they feel their abject helplessness. Out on the road we see the husband speeding further away from them, when suddenly his machine becomes disabled and he is obliged to halt at a roadside inn. Here an idea strikes him to telephone his wife of his possible delay, when in answer he receives the alarming cries of his terrified wife intermingled with the thumping of the burglars, who are slowly but surely breaking their way into the sitting-room. He reminds her of the pistol, but alas it is empty and harmless. Back and forth go the wailings of the wife and the encouraging words of the husband; suddenly all is still. The burglar has cut the wire. Rushing out of the inn he finds his auto far from available, so he calls a policeman and they enlist the services of a gypsy wagon. Up the road they go at a breakneck speed, and during all this time the burglars are working from room to room, getting closer and closer to the frightened little family, who has as the last stand huddled in the library. Crash goes the door, in leap the sinister dogs, but at the same time in rushes the husband with the police and friends, so the burglars will have ample time to taunt each other with "I told you so." Length, 750 feet.

A NEW TRICK.—This is one of the cleverest bits of comedy the Biograph has yet turned out,

being short and snappy. A young lady while strolling through the park drops her purse, which is picked up by a fellow walking in her wake. She accuses him, but he "beats it." At this moment a couple of Rah! Rah! boys come up and learning of her loss promise to get it back. By a short cut they get ahead of the miscreant, and meeting a painter, procure his pot of red paint and pallet knife. Smearing the knife with the gorey paint, one lies down with it stuck under his arm. The other cries for help and then hides. The thief runs up and is horrified at what appears to be a murder. Out jumps the other boy and denounces him as the murderer. Circumstantial evidence is so strong that the thief is forced to disgorge, and the purse is returned to the fair maiden. Length, 223 feet.

EDISON MANUFACTURING CO.

THE LEGEND OF STERLING KEEP.—Briefly, the legend avers that whomsoever should sleep in the keep room would sleep for fifty years, or awaken in the morning to find his road clear to a kingship. Lord Plantoro, coming to wed Guinevere, daughter of Lord Sterling, hears this ancient legend chanted by minstrels at the betrothal banquet and vows to sleep in the keep. He does so, but Guinevere in the night, with the aid of friends, changes things in the room to give an appearance of great age. Disguises in the morning help carry out the joke. Planoro's mind is unhinged, however, and the Mitred Abbot, Benedict, compels Guinevere to consecrate her life to him at the altar. Years later, however, in a beautiful scene, his mind is restored in a novel manner. This is only a bare suggestion of the story, however. Its beauty and strength can be appreciated only in the viewing of it. App. length, 1,000 feet.

THE BOOTS HE COULDN'T LOSE.—"And the cat came back" is a phrase that could not mean more to the sufferer from chronic feline persistency than the "boots came back" to the Hon. Mr. Scruggles, who sought to relieve his domicile of the presence of some annoying footgear. No human hands brought them back, that's what gave Mr. Scruggles his greatest perplexity, they brought themselves back. Their energetic soles were the very essence of animation. They chased their owner along dusty highways; they went faster than he had ever been known to make them go when they were establishing fine corn patches on his pedal extremities. He harkened to the call of the country and carried them far afield, but despite his best efforts they beat him back to the house and were calmly reposing in his sitting room when he returned, out of breath and with a feeling of triumph in his bosom. He loved his home and he certainly found it hard work to get rid of them until, in a violent rage, he ordered his butler, with a threat of losing his position if he failed, to make sure they would never return again. The butler did his best, but he would have encountered inglorious failure in his effort had it not been for the presence of a pair of opera slippers, high-heeled and coquettish, near the spot where the animated boots were thrown by the butlers hands. The opera slippers were feminine, of course, and they made such eyes, or should we say toes, at the heavy boots that they forgot their home, forgot all else but the charm of the slippers and remained to woo—Mr. Scruggles and his pleasant home sunk to oblivion in bootly thoughts.

It is an interesting picture, one of the "trick" variety, full of humor and something of a type that has never been seen before. App. length, 600 feet.

BUYING MANHATTAN.—It is three hundred years, exactly, since Henry Hudson sailed his little craft, the Half Moon, past Manhattan Island and up the river that now bears his name. His were the first European's eyes to gaze on what was afterwards to become the site of the second greatest city in the world, this narrow, rocky island held in the embrace of river and bay. Hudson had nothing whatever to do with the settlement of New York, yet it is fitting that in this, the year marking the three hundredth anniversary of his exploit, the event should be celebrated by a film production dealing with an event to which his discovery directly led—the purchase of the Island of Manhattan from the Indians by the Dutch. It is fitting because the growth of New York is the richest fruit of Hudson's adventure.

No force of arms was employed against the peaceful Manhattan tribe which inhabited this island. The Dutch saw what they wanted and went about securing their desire in a manner typical of them; they negotiated with the Indians and in a business deal purchased the island for goods to the value of twenty-four dollars in our money. The value of New York City to-day runs up into the billions class, yet the Manhattans thought they had gotten the best of the Dutch in their bargain.

It is this event portrayed in the film. Leaving the Dutch settlement, Peter Minuit sailed up the island shore to a point near the Indian encampment, negotiated with the Indians around their council fire, and the trick was done. At the landing on the shore the film opens and the scenes following are beautiful, picturesque and ably developed, showing the cupidity of the Indians, their amusement over getting so much gooods from the white men for so little in return and closing with a panoramic view of New York of today, demonstrating what the white man really got. App. length, 400 feet.

ESSANY FILM MFG. CO.

TEN NIGHTS IN A BARROOM.—This story is based upon the celebrated drama of that title, a story stronger and more impressive than any temperance lecture ever delivered from rostrum or preached from pulpit.

The story is replete with the most thrilling and dramatic incidents, and for a full half century has enthralled and educated the vast multitude of the entire English speaking world. It shows the terrible influence of alcohol and its curse upon those who have not the power or fortitude to combat its temptation.

Joe Morgan, an honest young workman, beloved and honored by all, a respected husband, father and friend, held in the highest esteem by his employers. His character and habits were temperate and upright. He shunned the saloon as one would shun sure death.

The story tells of his terrible downfall, when upon one day he is lured by two "friends" to take his first drink. The demon rum takes possession of him, he becomes intoxicated and reckless, and his employer, finding him in that condition, takes him home. The wife is horrified and grief stricken. His conscience is stirred and he resolves never again to yield to temptation. But the poison is in his nerves and the next day finds him again at the barroom. The patient wife, waiting for his return, suspects the cause of his absence and sends her little seven-year-old daughter to the saloon. Here follows a most pathetic scene. The child enters the bar as the father, in a drunken frenzy, raises a chair to strike another drunken brawler. The little one confronts him. He is sobered at once and allows the innocent little one to lead him away and take him home. More promises are made, but, of course, the demon's work is not completed. He sinks lower and lower, until, discharged by his employer, he becomes the degraded drunkard whose constant haunt is the barroom, and the wife and child are reduced to poverty and hunger. The pitiful episode of these nights in a barroom is brought to a tragic ending. The little child enters the place to coax her father home, when, in the midst of a usual barroom fight, the child is struck with a large beer glass and falls senseless. Morgan is sobered again, and taking the child in his arms staggers home with her.

He is now a nervous wreck and beneath the dreadful strain is overcome by an attack of delirium tremens. Thanks to the patience and devotion of a loving wife, he and the child are nursed back to health.

Morgan has had his lesson; it has been a bitter one and has caused much suffering, but from this sorrow and evil comes much good. The drunkard is reformed, he becomes an ardent teetotaler and temperance worker. He is re-established and advanced in his position, and we see him, several years later, united with his once more happy family, an honored man and an ornament to society. Length, 992 feet.

GAUMONT.

(George Kleine)

A MOTHER'S CHOICE.—In a beautiful villa, at the Riviera, a young and attractive widow and her son make their home. Both are happy in each other's company and the deepest sympathy possible exists between the two.

Several years have passed since the husband's death and the bereavement experienced has lost its pangs. The attentions of a gentleman caller are being accepted by the young woman and when the latter proposes marriage he is looked upon with favor. The little lad, however, cannot bear to think of another taking his father's place and shows a marked lack of confidence in the gentleman. This causes the mother to weep, because she loves her new acquaintance. The lad cannot bear to see her cry and so he resigns himself to the inevitable. The mother marries the man and for a time all appears to be happy. The step-father is jealous of his wife's son and makes every effort to have the boy removed. Accordingly a distant college is suggested and the little fellow taken thereto for his education. One night the boy leaves the institution to return to his home, where he arrives foot-sore and almost starved. The father is about to eject him when the mother appears and interposes herself. Forced to make a definite choice the woman chooses her son and the man departs. Son and mother are again left to share their joy and sorrow. Length 806 feet.

A STRONG DIET.—Having served a sumptuous meal the hostess announces to the guests that she has served them bull-steak. One of the guests, seeing an opportunity for some innocent amusement, appropriates a pair of mounted horns, which he attaches to his head. Consternation overcomes the party and all hasten from the room upsetting everything in their anxiety to get out of harm's way. On the street the man creates wild excitement by his actions and the police, unable to apprehend the fellow, telegraph to Spain and a "cuadrilla," a corps of bull-fighters, is sent on to Paris. A novel feature is that the message as transmitted over the wires is in full view of the audience. The humorist makes a stubborn fight, but finally gives up. Length, 598 feet.

HISTORICAL FAN.—A delightfully pleasing and beautifully hand-colored series of panoramic views, giving the history of the fan. A large ostrich feather fan opens and closes alternately, showing each time a different scene and the various styles of fans in use throughout ages and by many peoples. Scenes illustrated are: Adam and Eve—The Egyptians—The Greeks—Romans—Sixteenth Century—Modern Use. Length, 278 feet.

URBAN-ECLIPSE.

(George Kleine.)

TWO HEROES.—The daughter of a noble earl is in love with a young man of the town, but because he does not occupy an exalted position in the army he is objectionable to the earl. This causes the brave young fellow to enlist and seek the requisite honors. In the meantime another suitor appears and this time meets the parental requirements, but is refused by the young lady. Her heart beats only for the one and because she cannot have the man of her choice she enters a monastery.

Several years later the soldier returns and visits the monastery, but the lady now refuses him and is faithful to her vows. Later the war breaks out and after a battle the young lady in the discharge of her duties as a sister of mercy visits the battle field where she finds her lover wounded. As the two endeavor to pick their way from the scene of battle a shower of shot from the enemy's camp brings both down and they lie clasped in each other's arms, heroes in a noble cause. Length, 564 feet.

THE RACE COURSE.—This series of views was secured at Saurakarta, a city of the Dutch East Indies, capital of a province having a population of about 110,000 inhabitants. It is the residence of one of the Rajahs, which Holland still maintains, nominally at least, at the head of the population of the Isle of Java.

These views are very interesting and curious, especially the oxen race, a spectacle never before witnessed by the American public.

The order of views: The Official Grandstand—The Arrival of the Rajah—The Race Course—The Obstacle Race—The Race of the Oxen—The Winners. Length, 436 feet.

KALEM MFG. CO.

THE LITTLE ANGEL OF ROARING SPRINGS.—The scene is laid in a rough Western mining camp. No church has ever been built in Roaring Springs, and no services have ever been held. The miners are a rough-and-ready class of men, good hearted and all that, but not much given to piety. One day a roving evangelist, of the type well known in the West, wanders into the camp, and finding no church there, decides that it is a good place to begin operations. He accordingly advertises an open-air meeting at which a collection will be taken for a new church. The meeting is held, but the miners hoot and jeer the proposition and there is not a single response except from Rattlesnake Pete's little boy, who drops a lonesome dollar into the hat. The next scene shows the evangelist saving the life of the little boy, who has fallen over a precipice. The miners in return for his bravery overload the minister with more than enough money to build his church, but he prizes the first dollar received from the little boy most of all.

THE MAGIC SWING shows how Mr. and Mrs. Hen Peck went to Luna Park. How Henry succeeded in stopping the old lady and how he went up against a very mysterious swing which robbed him of his fair charmer each time he tried it, but utterly failed him when he tried it on his wife.

LUBIN MFG. CO.

THE LITTLE PEACEMAKER.—The opening scene shows a young man calling upon his sweetheart. He requests her to play upon the piano, and while she is rendering a favorite selection he picks up a book and starts to read. He becomes so engrossed he does not notice she has ceased playing, and when she turns and finds him reading instead of listening to her playing, she becomes enraged and sends him away, vowing never to speak to him again. However, the young man loves the girl, and the next morning we find him at his office, very much cast down. The office boy is a bright youngster and quickly discovers the reason for his employer's downheartedness. He tries to persuade him to call upon the girl and ask forgiveness, but with no result. The boy now hits upon an idea. He goes to the young lady's home and asks her to forgive his employer, but this she will not do. He now evolves another idea. He writes two notes, one to the girl and one to his employer, telling each that he has been hit by an automobile and wants them to come and see him. He gives the notes to a messenger boy for delivery and going home gets into bed to make good his bluff. Both the girl and the employer are very fond of the office boy and immediately upon receipt of the notes they hurry away to his home. When the sweethearts see each other their expressions and actions show they cannot pass without the want of an embrace. The boy slides out of bed, takes the hand of the girl and puts it into the hand of her sweetheart. Reconciliation follows.

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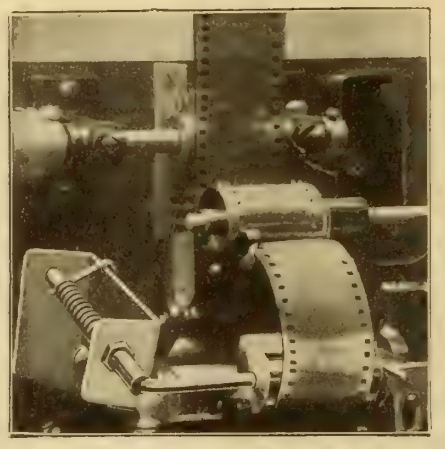

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and he starts out with the intention of making Bum Soap famous throughout the city. The result: Bum Soap is advertised on men's backs, the sidewalks, horses, and, in fact, everything in his path is labeled "Bum Soap."

SAUCY SUE.—Sue is a mischievous kind of a country girl. She plays tricks on all with whom she comes in contact, not even forgetting "Paw" and "Maw." Receiving an invitation from the uncle doctor in town to come for a visit, she leaves for town. Her city cousin is very much pleased to see her—nit. Auntie tries to dress her in city clothes, with disastrous results. When Sue butts in with the patients, the doctor thinks it is time for her to go. He sends her home again, but his troubles do not end until the train has pulled out.

A CORK LEG LEGACY.—The wife died and left a will in which she states that all the real estate belongs to her daughter, while to the husband she leaves her cork leg to reward him for his loving affection. The husband is furious. He takes the cork leg and throws it out of the window, where it is picked up by a passing tramp. Hardly has he done this when an envelope is brought to him which has just been found in his wife's writing desk. In this envelope is a note, stating that the cork leg contains a check for $100,000. Immediately the husband exits to look for the leg, but it has disappeared. Vainly the tramp tried to offer the leg to poor sufferers. When he sees there is no value attached to it, he throws it upon the ashpile, from where it is removed by the ashman and carried to the dump. The excited husband follows the trail of the tramp. When he finds him at last and tells him the leg contained $100,000, the poor tramp faints dead away. They return to the dump and arrive just in time to be covered with a load of ashes, but the leg has been found and so has the check.

THROUGH JEALOUSY.—Ella Walker receives a visit from a suitor, who is coldly received, however, as her heart belongs to Tom, her father's secretary, who is secretly in love with Ella, but thinking her so far above him does not dare to show his love.

Ella visits the office and at an opportune moment offers flowers to Tom, which he politely accepts and lays upon his desk. Ella thinks herself slighted and leaves in anger.

Tom writes a letter to his mother:

My Dear Old Sweetheart:

I can hardly write. I shall be so glad to see you again. Enclosed hundred dollars, part for the trip, part for your dear self. Let me know at once when I shall hold you in my arms and kiss the sweetest of all faces. With love, Your devoted TOM.

The mother immediately sends the following answer in reply:

My Darling Tom:

Just received your letter. You are the dearest boy on earth. I will be there in ten days. How I long to kiss your true eyes.

In haste, with a thousand kisses,
YOUR OLD SWEETHEART.

Tom receives the letter in his office. While he leaves his desk, Ella enters. She happens to perceive the letter and reads it. Here, she thinks, she has found the explanation of Tom's coolness. Raging with jealousy, she leaves the office.

Just then her father comes in. He has bought a new pistol, which he shows Tom. Going back to his desk, he handles the revolver, the trigger snaps and a bullet strikes him in the head. The shot brings Ella to the scene. She just enters the door as the pistol falls from her father's hand and as Tom jumps up from his chair to aid his employer.

The ring of the shot brings some others to the scene—two policemen and some employees.

Driven by jealousy, Ella accuses Tom of having shot her father. Tom is arrested and placed in jail.

The mother arrives and is informed that her son is in jail for attempted murder. She spurns the idea, especially after the letter she received, which she shows to Ella. Now Ella sees her mistake: this is the sweetheart of whom she had been jealous. She confesses to the mother and both hurry to the District Attorney's office, where they explain matters.

Tom is given his freedom. Ella confesses her jealousy, the lovers are united, and Ella promises never to be jealous again.

PROFESSOR WEISE'S BRAIN-SERUM INJECTOR.—Professor Weise discovered a new brain serum and immediately starts out to try it. He succeeds beyond expectations. At the end he is given a dose of his own medicine.

PATHE FRERES.

THE BLUE LEGEND.—A devoted couple are living happily in their simple country home. The man, being a violinist, passes his leisure time playing for his loving wife, who always manifests a deep appreciation for his efforts to amuse her while she is attending to her household duties. The bright rays of happiness are soon darkened by the black clouds of sorrow, for one day, as the good wife is going through a lonesome road in the mountain, she is attacked by two robbers. The frightened woman fights hard to protect herself from her assailants, but after taking her few little trinkets of value they leave her prostrate on the ground. A neighboring woman hears the screams of the victim, and, after recognizing her, hastens away to inform the unlucky woman's husband. The latter, upon hearing of the attack, hurries to the scene of the crime and finds his wife in a truly serious state. He carries her to their home, where she is put to bed, but the unfortunate woman is unable to survive, and while the loving husband plays her favorite tunes on the violin, she peacefully passes away. Length, 410 feet.

THE PULVERIZER.—This is one of the most interesting and clever trick pictures which we have ever been fortunate enough to present to the public. The picture opens showing the interior of a laboratory where a man has invented a powder which, when poured upon an object, causes the same to immediately pulverize. A couple of mischievous youngsters steal the can of powder, and going up to the roof, they throw the wonderful stuff down the chimney. Next we see the interior of the house, where the powder has a marvellous effect upon everything on the mantelshelf over the fireplace. We see the clock, candlesticks, statues and bric-a-brac all crumble into a dust which blows up the chimney and settles down in a heap on the sidewalk below. The youngsters then gather it up and carry it in a basket back to the garret, where, after shaking some more of the magic powder upon the heap of ruins, we see them again attain their normal condition. Length, 531 feet.

LA TOSCA.—The opening scene of this powerful drama reveals the interior of the dressing room of Floria Tosca, a public singer, who is in love with a young artist named Mario Cavaradossi. The happy lovers are together when Baron Scarpia, who is chief of police and a man greatly feared by all, enters and imperiously demands a private audience with Tosca. Mario reluctantly retires, and when Scarpia finds himself alone with the woman whom he intends winning, he immediately makes ardent love to her. But she will have none of him and when he tries to embrace her she calls for help, whereupon Mario rushes in and strongly denounces the cowardly villain, who leaves the place, vowing vengeance.

While passing through the public square in front of the theater, Scarpia is attracted by a great multitude of people, and, upon investigation finds that a political demonstration is in progress and that some strong speeches are being made against the government. He, therefore, loses no time in placing Angelotti, the leader, under arrest. At this juncture Tosca and Mario come upon the scene, and, being friends of the accused man, plead with the heartless wretch to have mercy and release him. Scarpia, hungry for revenge, pays no heed to their

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lea, whereupon Mario denounces him as a monster nd swears that he will aid the prisoner, even at he risk of his own life.

In the next picture we see the dungeon at Fort t. Ange, where Angelotti is imprisoned, awaiting he sentence of death. Mario, true to his vow, omes to the place and throws a note through the indow, informing the doomed man that in the loaf f bread and supposed jug of water he will find he necessary articles to help him make his escape. he prisoner, overjoyed at the news, finds a file n the bread and a rope in the jug, and, when all s still, he files away the bars of the window and ets himself down with the rope. Mario stands vaiting for him at the edge of the wall, but, just s they are about to steal away, a sentinel catches ight of the fleeing pair, and, after firing on them, ushes with the news of the escape to Baron Scarpia. The latter, realizing that the prisoner is being ided by Mario, goes direct to the home of Tosca, here the fugitive has found shelter. Upon hear- ng Scarpia at the gate, Mario bids the fugitive ide in a well. Scarpia then enters in a terrible age. He accuses Mario of harboring the criminal, ut the artist denies all knowledge of the fugitive's whereabouts. Scarpia threateningly demands where Angelotti may be, and warns Mario that torture will conquer his reticence. All during this stormy nterview Tosca clings to her lover, and Scarpia, in jealous rage, gives orders to have the artist's ead bound in a fillet of steel. With fiendish cruelty Scarpia asks the questions, and as Mario refuses to livulge the hiding place, the torture is made more severe, until Mario falls fainting in the arms of Tosca. Unable to bear the anguish longer, the ter- rified woman divulges the secret, and as the officers ake the prisoner from the well he falls dead at heir feet from the effects of poison which he has taken.

The next picture reveals the interior of Scarpia's apartment, where he sits at his desk and writes the death sentence of Mario, thinking that, once he is out of the way, he, himself, will have some chance with Tosca. Through an open door we see the doomed man being led to be tortured, followed by his devoted and heartbroken sweetheart. As they pass Scarpia's room, Tosca enters and pleads for her lover's release. She frantically implores the hard- hearted man to save Mario, telling him in her desperation to name his price. Scarpia informs her, therefore, that he will free the condemned man if she promises to give him up and transfer her affec- tions to himself. Unable to stand the strain any longer, she signifies her consent, but bargains that her lover be freed immediately. Scarpia tells her that he cannot release a prisoner at once, but that he will change the death sentence from hanging to a military execution, giving orders that blank car- tridges shall be used. Scarpia writes out the order, but deceives Tosca, for, with a sinister glance to the waiting officer, he lets him understand that it is to be sure death. Tosca then demands a pass- port for herself and Mario, which is given her, and, as Scarpia comes toward her with open arms to receive his reward, he is met with a dagger which the woman sinks deep into his heart, and he falls to the floor, dead. Then lighting two candles, Tosca places them at his head, and, detaching a crucifix from the wall, places it on the breast of the corpse, and, undiscovered, she leaves the place.

The hour for the execution arrives, and Tosca assures Mario that all will be well and that he must feign death. Bravely the painter takes his place before the muskets and falls with the volley from the rifles. Tosca then rushes to her lover and bids him arise, but when he does not move she tears off the cloak, and there, to her horror, dis- covers that he is truly dead and that the execution has indeed been a real one. A moment later the officers appear and accuse her of the murder of Scarpia, whereupon she rushes to the edge of the parapet and flings herself down into the court. Length, 1,075 feet.

A WOMAN'S INTRIGUE.—An ambitious young man, who is not as fortunate in possessing the world's riches as his foster-brother, receives a let- ter from the latter asking him to call at his man- sion and meet his new sister-in-law. The lad, in his simple manner, goes to the home of his relatives and is graciously received. The hostess, in order to facilitate a pleasant visit for her guest, goes for a stroll with him through the magnificent estate. She, being very susceptible to the gentle manner of the youth, induces him to take a seat in a shady nook, where she attempts to manifest her true feel- ings for him, which is much stronger than a pla- tonic friendship. The young man is at a loss to realize the true state of affairs, and having a little country girl for a loving sweetheart, he does not forget his devotion to her in the hour of tempta- tion. When the woman's scheme does not work, she becomes enraged and denounces the youth for scorning her, whereupon the latter leaves the place immediately and returns to his own simple little home.

For revenge, the deceitful woman rushes toward the house and informs her husband that his brother insulted her, and the indignant man, believing his wife's story, goes to the innocent youth and de nounces him. The latter denies his guilt, but his word counts for nothing against a lady's. The old caretaker becomes suspicious and follows the woman one day to the home of the youth, where she goes again to try and win his affection; but the boy will have none of her and strongly denounces her for the terrible injustice which she had done him. The old man in hiding overhears everything and hastens to the woman's husband, whom he tells of the grave deception, and when his wife returns she is confronted with the lie, and in the presence of her accuser and the one whom she injured by her intrigue she is forced to admit her deception. Length, 476 feet.

SNAKESKIN INDUSTRY.—In this interesting pic- ture we get an idea of the magnitude of the snake industry in Java, where the serpents are captured by the natives and the skins utilized for commercial purposes, which is a very lucrative enterprise. After washing and tanning the skins are made into all sorts of beautiful and useful little objects, which are a rarity on account of their high prices. Length, 492 feet.

SKYLIGHT THEATER SEAT.—A funny old woman occupies a little flat next door to a theater and her windows directly overlook the skylight above the stage, affording her an excellent oppor- tunity to enjoy all the performances from her reserved seat in the widow. While going down the street one evening, she happens to meet a friend, another old woman as quaint and picturesque as herself, and realizing that the latter would enjoy a treat, informs her of the great privilege she has in possessing a skylight seat at a neighboring thea- ter. The generous old woman invites her friend to come over, which she gladly consents to do. That evening she puts in her appearance, and while waiting for the performance to begin the two old creatures have a little sociable drink, after which they climb out on the roof and place their chairs over the skylight, thus having an unobstructed view of the stage. The performance begins, and soon the audience is in an uproar of enthusiasm, while the two old women crane their necks in order to see all that is to be seen. At a very interest- ing part, when all are wrought up to a high pitch, the two old women become so interested that they lean too far over, and, losing their balance, they fall through the glass, landing on the stage directly in the midst of the performers, who are so sur- prised that they take flight, while the audience all make a bolt for the exits. Length, 289 feet.

RAPIDS AND FALLS OF TANNFOSSEN AND RISTA.—This is another one of our educational pic- tures which is sure to meet with the approval of all who are fond of travel, for herewith we are transported into Sweden and enjoy the natural beau- ties of that wondrous country and see at close range the beautiful rapids and falls and many other interesting parts shown in this interesting picture. Length, 390 feet.

HIS LUCKY DAY.—This extremely droll picture shows a fellow who is always broke, but who tries nevertheless to keep in the swim and ward off his many creditors, who never give him a moment's peace. One day he receives a note from his tailor saying he is coming around to collect. Hearing a noise at the door, the impecunious young man thinks the tailor has arrived, so conceals himself in a trunk. He is mistaken, however, for the visitor turns out to be a burglar, and just as the latter enters the room and is about to begin operations, the tailor comes in. In order, therefore, to avert suspicion the thief takes the bill and pays it. The lucky fellow in hiding is enjoying the situation and opens the door to allow more of his creditors to enter; each time the burglar repeats his noble act in order to keep out of trouble, and finally when all are satisfied the youth comes out from his hiding place, takes his goods from the unfortunate thief, gives him a good beating and throws him out of the place. Length, 295 feet.

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On the Right Track.—Next we see the party of Hindoos at their suite of apartments in the Hotel Cecil.

Tracing the Stone by Hypnotism.—A daughter of one of the faithful is put into a hypnotic sleep and while in this condition describes the present location of the Moonstone. Herncastle is seen in the act of transferring the diamond to his fiance in a vision. Interest now centers on Herncastle's sweetheart, who places the diamond under her pil- low when she retires for the night. She is a som- nambulist, and the weighty responsibility of the "Moonstone's" care makes her restless; she rises in her sleep, takes the "Moonstone" from beneath

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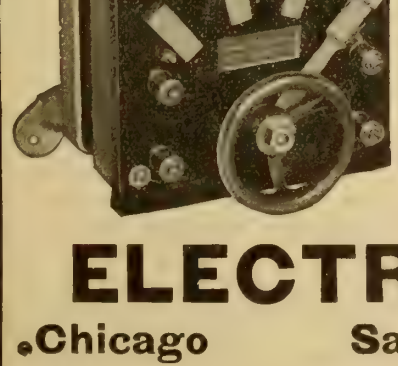

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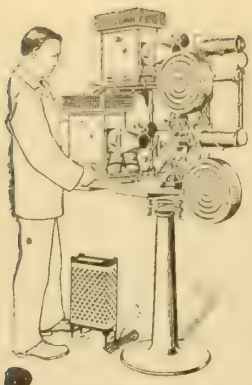

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her pillow and seeks a more secure hiding place. She mounts the stairs leading to the roof and there secretes the treasure beneath a loose brick in the chimney. Her maid, hearing a noise, follows her. On reaching the head of the stairs and seeing her mistress in a perilous position near the edge of the roof, she screams, waking her suddenly and causing her to stagger and fall -this tragedy depicting clearly the curse of the "Moonstone." In a room at Herncastle the master hears the awful fate of his fiance from a club friend. His next feeling is one of anxiety, fear for the loss of the stone. He goes to her apartment and remembering her fall from the roof he feels certain it is there that she secreted the stone. The Hindoo, with the same idea, is there before him and discovers the jewel just as Herncastle reaches the roof. A struggle follows and Herncastle recovers possession of the stone. He has recognized his antagonist and rushes from the scene in a mad endeavor to escape. The scene shifts to Hampton Roads, where a balloon ascension is in preparation. The owner of one of the balloons is a friend of Herncastle's, who comes into the scene closely followed by the Hindoo. Herncastle, maddened by pursuit, jumps into the balloon, cuts the rope and rises into space; believing himself free at last, he feverishly throws out ballast to make the balloon rise more rapidly. In his excitement he has not seen the Hindoo grasp the rope and commence a daring hand over hand climb in midair. He turns, still laughing exultantly over his effectual escape, to face his fate in the form of the Hindoo just stepping into the basket. For a second of time they look into each other's eyes, realizing it means life and fredom for only one of them; then, maddened by the desperation of their perilous position, they clinch. The occult power of justice prevails. Herncastle is overcome, the Hindoo secures the Moonstone and Herncastle falls from the balloon, a victim of his own cupidity.

Six Months Later.—In front of the Moon-God's sacred temple the prince assists a beautiful girl from the houdah of a magnificently caparisoned elephant. On the steps of the temple, awaiting the prince and his party, we recognize the faithful followers who accompanied him in his search for the recovery of the jewel.

Inside the Temple.—From the Moon-God's forehead blazes the great white diamond men call the Moonstone, and our story picture closes with a pagan ceremony of marriage, for it is thus the prince rewards the maiden through whose occult powers the stone was first traced.

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A FRIEND IN NEED IS A FRIEND INDEED.—A number of clerks are busily engaged in their duties as the manager, a grouchy individual, enters and observes that one young man is missing. Turning for a moment to the absent clerk's home, we find his wife dying. The young man is doing his best to gratify her wishes, glances at the clock at intervals, remains at home until the last possible moment, then rushes to the office. Arriving there behind his accustomed time, his fellow clerks ask the reason and are told of the trouble at home. He goes about his work listlessly, when suddenly the door opens and the maid servant enters, hands him a message to the effect that his wife is dead. The clerk shows the note to the manager, asks for a few days off, but the request is gruffly granted. His associates cast sympathetic glances as he goes, and, when one of the number proposes sending a floral piece, all contribute save the manager, who sulkily refuses. The clerks depart, and, when alone, the manager glances at his watch, starts to leave also, then changes his mind and begins to rummage through his desk. He presently finds what he is looking for—a faded photograph. He gazes at it a few moments, then his manner softens. He takes his check book, makes out a check for $50 and sends it with a letter of apology for his gruffness and also of sympathy for the clerk in his bereavement, to the home of the latter. Length, 552 feet.

MR. PHYSICAL CULTURE'S SURPRISE PARTY.—The picture opens in the home of Mr. Physical Culture, where, hanging about the room, on the floor and tables, are boxing gloves, pictures of pugilists, dumb-bells, Indian clubs, etc., showing the gentleman's athletic inclinations. His wife is reading a magazine, when he enters, tears off his sweater and starts exercising. The lady is plainly annoyed by her husband's actions, but cannot turn him away from his athletic tastes. The maid enters with a letter for her lady. It is from her sister, reminding her that it is Mr. Physical Culture's birthday anniversary and that she has arranged a surprise party for him. Wifey coaxes him into the bed-chamber, takes out his full-dress suit and begs him to put it on. Not knowing of the surprise party, and failing to see why he should don the "swallow tail," the gentleman politely refuses. The lady keeps up her coaxing, and, in order to get rid of her he finally consents. As she leaves the room he throws the dress suit contemptuously aside and puts on a track suit. While the Mrs. is down stairs straightening out her room in anticipation of the callers, hubby is in his room doing a Marathon. The guests presently arrive, and at once inquire for the husband. The hostess makes a gesture of despair and points to the floor above, asking if they wish to see her athletic mate. They signify their desire to do so, tiptoe upstairs, peek through the keyhole and over the transom, where Mr. Physical Culture is seen going through all sorts of stunts, stopping every few moments to pose before the mirror. The noise outside attracts his attention, and, believing that burglars are in his house, he grabs his revolver in one hand, an Indian club in the other and starts downstairs. The guests hear him coming, hide themselves and, when the gentleman enters, he is roughly seized and bounced into a chair. He is mortified at being caught in such a costume, begs his wife to bring his dress suit. She returns quickly with the same, which he grabs, then retires to his room to dress suitably for the occasion. Length, 417 feet.

A ROMANCE OF OLD MEXICO.—A beautiful Spanish girl is observed on the front porch watering the flowers. A typical gypsy woman passing by offers to tell the girl's fortune. She consents and the gypsy warns her that she will soon have a lover's quarrel. Shortly afterward her sweetheart arrives in the person of a Spanish bull fighter. She implores him for her sake not to attend a dance at one of the concert halls of questionable reputation. He swears that he will not go, kisses her good-bye and, vowing his eternal love, departs. The following scene shows the interior of a Spanish cafe, where young couples are dancing together, singing and having a general good time as the bull fighter arrives. A capricious young girl greets him, climbs upon the table and dances a Fandango. The bull fighter is at once infatuated, pays her all manner of attention until she in turn falls in love with him. They are discovered by the gypsy woman, who hastens to make the facts known to the young Spanish girl of our first scene. She goes to the dance hall, enters unnoticed and surprises her lover in another girl's arms. She immediately plans vengeance. Upon her way home she meets a young fellow who accosts her, suddenly recollects her sweetheart's infidelity, and encourages his advances. In proof of his devotion the young gallant promises to serenade her that evening, and after midnight we find him before the house fulfilling his promise. The young girl appears on the balcony, then descends to thank the young fellow for the serenade. The bull fighter has been attracted by the music, draws near to the house just as his rival is declaring his love for the girl. Seeing this the bull fighter is about to engage in conflict when the young girl explains that he is a new admirer whom she prefers to him. The bull fighter, downcast, returns to his apartment and attires himself in his best toreador costume for the fight in the arena. He is extremely sorrowful for his infidelity and kisses his lost sweetheart's picture as he departs. Several hours later the gypsy woman, who was one of the spectators at the bull fight, has observed the injury to the bull fighter, sends a message to the Spanish girl, who hastens to the arena hospital and finds her former lover badly injured. She becomes reconciled, and he promises eternal fidelity in case of recovery. Length, 530 feet.

CAUGHT AT LAST.—A gentleman is lounging in his easy chair smoking and reading the paper. His little boy Willie, brimful of mischief, is tormenting little sister until father reprimands him and makes him sit quietly to one side of the room. The little fellow picks up a paper and sees a headline, "Circumstantial Evidence." This is Greek to Willie, and he asks his father to explain. The parent immediately does so, while the child nods his head that he understands, then leaves the room bent on putting "circumstantial evidence" to a test. He goes to the kitchen, where his mother is baking cake. He asks her for some milk, is given a little in a glass, asks for more and is refused. When mother leaves the room Willie almost drains the bottle, pours a little on the table, places the cat nearby and goes out. Outside Bridget is beating carpet. Willies pulls out a few hairs, and, while papa is looking aside, puts them on his shoulder. He then hunts up mother and tells her of the hairs on his father's shoulder. A family argument takes place and Willie is satisfied. He then goes out on the back porch, where his mother has just put some freshly baked pies out to cool off. Willie makes away with them, calls the dog, smears a little pie over its mouth and feet and runs away. The mother meanwhile is weeping bitterly from what she thinks unfaithfulness on the part of the husband while he is doing his best to console her. Bridget enters at this moment and angrily tells how Willie pulled out her hair. Light dawns on father and mother, and as Willie enters, he is justly blamed for all the trouble and punished accordingly. Length, 440 feet.

INDEPENDENT FILMS.

GREAT NORTHERN FILM CO.

CAB NO. 519.—From Sherlock Holmes' memoirs.—Mr. B. is alone with his friend H. when he receives a letter which informs him that his uncle is dead and has left him £200,000. He is very happy over this good news and his friend seems to take part in his joy, but he quietly makes up his mind to take his friend's place and get hold of the money in due course.

H. makes haste to secure an assistant, and old John Smith promises to get B. out of the way for a considerable share of the spoil.

B. wants to get off the same evening, but H. persuades him to buy a new portmanteau before leaving, and as soon as B. has gone to a leather-seller's shop, H. hurries to his assistants and begs them to act quickly.

As B. comes out of the shop, a cab passes slowly by as if by accident. He calls to the driver, gets in and leans back very joyfully, but immediately he feels a sweet smell and falls back unconscious. The cab stops in front of John Smith's house. B. is carried in, and a moment later H. is in possession of the papers.

When B. left the leather-seller's shop he left his pocketbook on the counter by accident. This small circumstance is the cause of his life being saved. The leather-seller finds the forgotten pocketbook, takes it and runs out just in time to see B. drive away and to notice the number of the cab: 519.

The next morning he takes the pocketbook to B.'s house, and when he learns that B. has not yet come home he understands that a crime has been committed and goes at once to Sherlock Holmes. The only clue in the case is the number of the cab, but this is quite sufficient to the intelligent detective. In less than an hour the cab is found and Sherlock Holmes is on the box of the cab dressed as a driver. Thus the detective instead of the criminal cabman fetches B. and drives him to the steamer, where the young man is taken senseless on board.

The ship is now in open sea, as Smith, who has played the part of warden to a poor young gentleman, who is insane, comes out from his cabin, carrying B., who is still senseless; but as the criminal is about to throw the helpless young man overboard, he is seized by two strong men and thrown down on the deck. The sailors appear and carry Smith away to put him under lock and key, while Sherlock Holmes himself carries B. into his cabin.

Now Sherlock Holmes has yet to unveil the false friend. He is caught and confronted with his assistants and victim just as he is at the solicitor's office, about to receive all the money. He tries to escape punishment by killing himself, but is at the last moment prevented by Sherlock Holmes, and committed to prison.

CHICAGO FILM EXCHANGE.

SLEEP WALKER.—The sexton, who for years has been used to ringing the church bells, one midnight, in his sleep, walks over to the church and rings the bell, awakening all the people in the village. They gather together and go to the church, but find no one there. They then go to the sexton's house, and he, having returned without their seeing him, has already gone to bed again and is asleep, but they awake him and give him an awful beating. Length, 500 feet.

KING EDWARD'S VISIT IN BERLIN.—Shows grand parade and different views of King Edward. Length, 200 feet.

ZINC AND LEAD MINES.—Shows industry of zinc and lead. Length, 200 feet.

CHAMPAGNE PARTY.—Shows a party starting out in a little cart drawn by a mule. They have all kinds of trouble. The mule runs away and they push the cart themselves. Length, 400 feet.

MISHAPS OF A GOVERNESS.—Shows a young lady going out walking with her governess. The girl is taken away in an automobile by her lover. The governess follows, and, unable to catch up to them, starts for home. They all start in pursuit, but before they capture them they are already married. Parents forgive them and all are happy. Length, 400 feet.

SOLDIER MANOEUVRES IN MOROCCO.—Shows the drilling of soldiers on foot and horseback; lovely scenery and beautifully tinted. Length, 725 feet.

BLIND MAN'S DAUGHTER.—Shows how a blind man and his daughter earn a living; he playing a violin and she singing. They sing and play to a graphophone. One day while singing in the street the daughter is hit with a bottle by a bystander and falls down dead. Later, when her father hears her voice singing in the graphophone, he, enraptured at hearing her singing, falls down and dies. Length, 375 feet.

HEART OF GENEVIEVE.—Shows a poor girl looking for shelter, which a woman refuses to give her. After the girl is gone, the woman's little boy, feeling sorry for the poor girl, runs after her and gives her something to eat. A little later the woman is out and caught in a storm and falls down a cliff. The same girl to whom she refused shelter sees her, and, returning good for evil, she helps her. Length, 400 feet.

INDEPENDENT FILMS.

Empire Film Company.

"Davy" Crockett in Hearts United (Bison)	836 ft.
Face to Face (Itala)	778 ft.
Cat Came Back (Hepworth)	500 ft.
Airship Zeppelin (Welt)	315 ft.
Five Minutes' Interview (Lux)	513 ft.
On the Zuider Zee (Raleigh & Roberts)	351 ft.
False Piano Professor (Deutsche Bioscope)	377 ft.
A True Friend (Ambrosio)	492 ft.
Legend of the Erring Jew (Eclair)	715 ft.
Trollhatten in Winter (Walturdaw)	245 ft.
Resuscitated (Itala)	810 ft.
Debut of an Alpinist (Lux)	462 ft.
Gypsy's Child (Hepworth)	400 ft.
Father's Will (Aquila)	617 ft.
Dentist's Daughter (Hepworth)	300 ft.
Italian Artillery (Ambrosio)	791 ft.
Game of Hearts (Film Import)	176 ft.
Black Coated Brigand (Film Import)	624 ft.
Cab No. 519 (Great Northern)	1105 ft.

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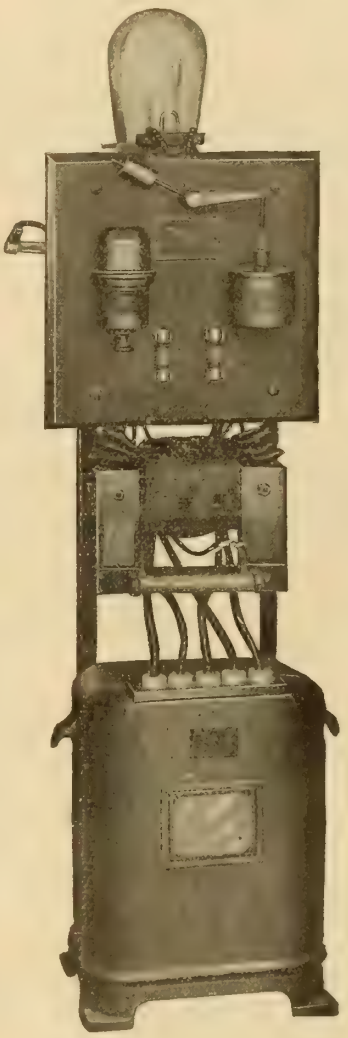

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LATEST FILMS.

BIOGRAPH COMPANY.

April 19—A Troublesome Satchel (Comedy).....212 ft.
April 22—The Drive For a Life (Dramatic).....940 ft.
April 26—Lucky Jim (Dramatic).....502 ft.
April 26—Twin Brothers (Comic).....437 ft.
April 29—'Tis an Ill Wind That Blows No Good (D.).876 ft.
May 3—The Eavesdropper (Dramatic).....644 ft.
May 3—The Suicide Club (Comedy).....318 ft.
May 6—The Note in the Shoe (Dramatic).....711 ft.
May 6—One Busy Hour (Comedy).....279 ft.
May 13—A Baby's Shoe (Dramatic).....999 ft.
May 10—The French Duel (Dramatic).....407 ft.
May 10—Jones and the Lady Book Agent (Comedy).589 ft.
May 17—The Jilt (Dramatic).....977 ft.
May 20—Resurrection (Dramatic).....999 ft.
May 24—Eloping With Aunty (Comedy).....614 ft.
May 24—Two Memories (Dramatic).....318 ft.
May 27—The Cricket on the Hearth (Dramatic)....985 ft.
May 31—What Drink Did (Dramatic).....913 ft.
June 3—Eradicating Aunty (Comedy).....545 ft.
June 3—His Duty (Dramatic).....429 ft.
June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.

EDISON MANUFACTURING COMPANY.

April 20—The Wood-Chopper's Child (Dramatic)....900 ft.
April 23—Who's Who (Dramatic).....900 ft.
April 27—The Little Shepherd of Tumbling Run (D.)930 ft.
April 27—Uncle Tom Wins (Dramatic).....600 ft.
April 30 An Unsuccessful Substitution (Comedy)...300 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 4—Fuss and Feathers (Comedy).....605 ft.
May 7—The Doctored Dinner Pail (Comedy).....350 ft.
May 11—Lunatics in Power (Comedy).....945 ft.
May 14—The Pony Express (Drama).....765 ft.
May 14—See a Pin and Pick It Up, All Day You'll Have Good Luck (Comedy).....235 ft.
May 18—A Somnambulistic Hero (Comedy).....900 ft.
May 18—The Sandman (Comedy).....685 ft.
May 21—Little Miss Moffit and Simian Stone (Com.).315 ft.
May 25—Brothers in Arms (Dramatic).....975 ft.
May 28—The Child's Prayer (Dramatic).....660 ft.
May 28—Professor Fix Fixed (Comedy).....335 ft.
June 1—The Curfew Bell (Dramatic).....960 ft.
June 4—A Wife's Ordeal (Dramatic).....840 ft.
June 4—The Hold-Up Help Up (Comedy).....160 ft.
June 8—The Legend of Sterling Keep (Dramatic)..1000 ft.
June 8—The Boots He Couldn't Lose (Comedy)....600 ft.
June 11—Buying Manhattan (Historical).....400 ft.

ESSANAY FILM MANUFACTURING COMPANY.

April 28—Old Heidelberg (Dramatic).....1000 ft.
May 5—A Mexican's Gratitude (Dramatic).....1000 ft.
May 12—The Bachelor's Wife (Comedy).....550 ft.
May 12—Mr. Flip (Comedy).....450 ft
May 19—The Indian Trailer (Dramatic).....1000 ft.
June 2—The Sleeping Tonic (Comedy).....623 ft.
June 2—The Dog and the Sausage (Comedy).....350 ft.
June 9—Ten Nights in a Bar-room (Dramatic)....992 ft.
June 16—A Hustling Advertiser.....550 ft.
June 16—The Little Peacemaker.....450 ft.

GAUMONT.
George Kleine.

April 27—How They Propose (Comedy).....292 ft.
April 27—Before and After (Comedy).....357 ft.
April 28—An Unwritten Letter (Dramatic).....1060 ft.
May 1—Two Ladies and a Beggar (Comedy).....690 ft.
May 1—Dream Spectres (Dramatic).....292 ft.
May 8—New Pain Killer (Comedy).....370 ft.
May 8—Four-Footed Hawkshaw (Dramatic).....590 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 11—An Uneven Keel (Dramatic).....703 ft.
May 11—The Cyclone Sneezer (Comedy).....197 ft.
May 15—The Actor's Mother (Dramatic).....743 ft.
May 15—Free Champagne (Comedy).....143 ft.
May 18—The World Upset (Magic).....297 ft.
May 18—He Couldn't Lose Her (Comedy).....282 ft.
May 18—The Policeman Sleeps (Comedy).....344 ft.
May 22—Justice or Mercy (Dramatic).....400 ft.
May 22—A Guest's Predicament (Comedy).....471 ft.
May 25—The Blind Man of Jerusalem.....648 ft.
May 25—The Glories of Sunset.....285 ft.
May 29—The Accusing Double (Drama).....891 ft.
June 1—The Cripple's Marriage (Comedy).....522 ft.
June 1—The Good Omen (Comedy).....413 ft.
June 5—Saved From Conviction (Dramatic).....812 ft.
June 8—A Mother's Choice (Dramatic).....806 ft.
June 12—A Strong Diet (Comedy).....598 ft.
June 12—Historical Fan (Scenic).....278 ft.

URBAN-ECLIPSE.
George Kleine.

April 24—The Squire and the Noble Lord (Dramatic).436 ft.
April 24—Found on the Rocks (Dramatic).....549 ft.
May 5—Forgotten (Dramatic).....490 ft.
May 5—The Peddler's Reward (Dramatic).....463 ft.
May 12—A Ghastly Apparition (Dramatic).....601 ft.
May 12—Wilbur Wright and His Majesty, King Edward VII (Scenic).....166 ft.
May 12—Russian Pole Equilibrist (Sporting).....106 ft.
May 12—[illegible] the Cliffs (Drama).....545 ft.
May 19—[illegible] Overcome (Drama).....430 ft.
May 19—[illegible] Pays Off His Debts.....604 ft.
May 19—[illegible] Island of Java....357 ft.
May 19—[illegible].....628 ft.
May 26—[illegible].....357 ft.
May 26—[illegible].....504 ft.
May 26—[illegible].....436 ft.

KALEM COMPANY.

April 30—Artist and the Girl.....860 ft.
May 7—Love's Triumphs (Dramatic).....975 ft.
May 14—Good for Evil (Dramatic).....870 ft.
May 21—The Girl Spy (Dramatic).....920 ft.
May 28—A Poor Wife's Devotion (Dramatic).....950 ft.
May 28—A Pig in a Poke (Comedy).....150 ft.
June 4—A Child of the Sea (Romantic).....455 ft.
June 4—The Omnibus Taxicab (Trick).....250 ft.
June 4—$5,000 Reward (Comedy).....170 ft.
June 11—The Little Angel of Roaring Springs .....970 ft.

LUBIN MANUFACTURING COMPANY.

May 20—The Smuggler's Daughter (Dramatic).....990 ft.
May 24—Officer McCue (Dramatic).....695 ft.
May 24—Mr. Inquisitive (Comedy).....248 ft.
May 27—A Bride Won by Bravery (Dramatic).....835 ft.
May 31—The Lost Heiress (Dramatic).....580 ft.
May 31—Father's Glue (Comedy).....320 ft.
June 3—Are You the Man? (Comedy).....500 ft.
June 3—My Friend, the Indian (Comedy).....345 ft.
June 7—Saucy Sue (Comedy).....620 ft.
June 7—A Cork Leg Legacy (Comedy).....340 ft.
June 10—Through Jealousy (Dramatic).....690 ft.
June 10—Prof. Wise's Brain Serum Injector.....305 ft.

PATHE FRERES.

April 28—The Suspicious Fencing-Master (Dram.)..328 ft.
April 30—Wilbur Wright's Aeroplane (Scenic).....800 ft.
April 30—Playing Patience (Scenic).....230 ft.
May 1—The Bohemian Girl (Dramatic).....436 ft.
May 1—Hunting the Hippopotamus (Scenic).....492 ft.
May 3—Your Turn, Marquis.....377 ft.
May 3—Between Love and Honor.....544 ft.
May 5—Zou-Zou, the Lucky Dog.....761 ft.
May 5—Thanksgiving Turkey .....279 ft.
May 7—Haunted by the Cops.....407 ft.
May 7—Instantaneous Nerve Powder.....282 ft.
May 7—A Chinese Wedding.....289 ft.
May 8—The Way to Happiness.....476 ft.
May 8—Eddie Is a Real Live One.....502 ft.
May 10—Mireille's Sincere Love (Dramatic).....528 ft.
May 10—A Striking Resemblance (Comedy).....384 ft.
May 12—The Hunter's Grief (Dramatic).....974 ft.
May 14—Manufacturing Steel Rails (Educational)..574 ft.
May 14—A Faithful Old Horse (Dramatic).....394 ft.
May 15—A Woman's Heart (Dramatic).....394 ft.
May 15—The Two Donkeys (Comedy).....298 ft.
May 15—A Distracted Man (Comedy).....262 ft.
May 17—The Beggar's Coin (Dramatic).....548 ft.
May 17—Fountain of Youth (Comedy).....354 ft.
May 19—Pere Milon (Dramatic).....610 ft.
May 19—Blessings Sometimes Come in Disguise (C.).338 ft.
May 21—Daunted by His First Love (Dramatic)...548 ft.
May 21—Land of the Midnight Sun (Scenic).....446 ft.
May 22—Cartouche (Dramatic).....925 ft.
May 24—The Bondsman's Fate (Dramatic).....367 ft.
May 24—Cured by Gymnastics (Comedy).....564 ft.
May 26—Profitable Marriage (Dramatic).....502 ft.
May 26—An Obliging Friend (Comedy).....489 ft.
May 28—Miss Faust (Scenic).....623 ft.
May 28—Alphonse Gets in Wrong (Comedy).....341 ft.
May 29—A Visit to the London Zoological Gardens 584 ft.
May 29—Bottled Up (Comedy).....371 ft.
May 31—An Uninvited Guest (Dramatic).....417 ft.
May 31—Advantages of Aviation (Comedy).....522 ft.
June 2—Saved by a Waif (Dramatic).....712 ft.
June 2—Making Tambourines (Industrial).....266 ft.
June 4—A Bruised Heart (Dramatic).....492 ft.
June 4—Carnival at Nice, 1909 (Scenic).....499 ft.
June 5—Protector of Animals (Comedy).....236 ft.
June 5—Solider's Heart (Dramatic).....489 ft.
June 5—Gambler's Honor (Serio-Dramatic).....259 ft.
June 7—The Blue Legend (Dramatic).....410 ft.
June 7—The Pulverizer (Trick).....531 ft.
June 9—La Tosca (Dramatic).....1075 ft.
June 11—A Woman's Intrigue (Dramatic).....476 ft.
June 11—Snake Skin Industry (Industrial).....492 ft.
June 12—Skylight Theater Seat (Comedy).....289 ft.
June 12—Rapids and Falls of Tannfossen and Rista (Educational) .....390 ft.
June 12—His Lucky Day (Comedy).....295 ft.

SELIG POLYSCOPE COMPANY.

June 10—The Moonstone (Dramatic).....1000 ft.
April 22—A Fighting Chance (Dramatic).....689 ft.
April 29—Mephisto and the Maiden (Dramatic)....900 ft.
May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.
May 20—Hunting Big Game in Africa (Scenic).....950 ft.
May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Fighting Bob (Dramatic).....995 ft.

VITAGRAPH COMPANY.

May 4—Grin and Win (Comedy).....485 ft.
May 8—Where There's a Will, There's a Way (D).942 ft.
May 11—For Her Country's Sake (Dramatic).....655 ft.
May 11—The Infernal Machine (Comedy).....300 ft.
May 15—A False Accusation (Dramatic).....625 ft.
May 15—Dime Novel Dan (Comedy).....280 ft.
May 18—Teddy in Jungleland (Comedy).....525 ft.
May 18—Bridget on Strike (Comedy).....455 ft.
May 22—Jephtah's Daughter (Dramatic).....605 ft.
May 22—The Judgment of Solomon (Dramatic).....
May 25—Cigarette Making (Educational).....625 ft.
May 25—Old Sweethearts of Mine.....355 ft.
May 29—The Empty Sleeve (Dramatic).....590 ft.
May 29—He Couldn't Dance, But He Learned.....400 ft.
June 1—Oliver Twist (Dramatic).....995 ft.
June 5—The Truer Lover (Dramatic).....575 ft.
June 7—The Oriental Mystic (Comedy).....395 ft.
June 8—A Friend in Need is a Friend Indeed.....552 ft.
June 8—Mr. Physical Culture's Surprise Party.....417 ft.
June 12—A Romance of Old Mexico.....530 ft.
June 12—Caught at Last.....440 ft.

SONG SLIDES.

SCOTT & VAN ALTENA,
59 Pearl St., New York.

I'd Turn the World for You, My Love.
Sweetheart, Won't You Come With Me to Dreamland.
There'll Come a Day.
Take Me Out For a Joy Ride.
My Bonnie Blue Bell.
In Sunny Italy.
Lonesome.
Beautiful Eyes.
I Want a Girl From a Yankee Doodle Town.
Blue Feather.
Let's Go Back to Baby Days.
Sweetheart's a Pretty Name When It's Y-O-U.
If You've Won the Only One in All the World You Want to Win.
Good-Night, Moonlight.
Come and Tease the Moon With Me.
When the Bloom is on the Cotton, Dixie Lee.
Just as the Brook Flows.
My World Is a Dream of You.
I Love, I Love, I Love My Wife, But Oh, You Kid.
Meet Me Down at the Kissing Gate, Kate.
Love Me All the Time.
When You Know that Your Girlie Loves You.
Dancing Sunshine.
I'm Awfully Glad I Met You.
Pennyland.

THE PREMO COMPANY.
1926 Germantown Ave., Philadelphia, Pa.

I Could Learn to Love You.
Twilight Down in Dixie.
There's a Fleet on the Sea.
It's Nice to be Loved by Someone.
I Love You for Yourself Alone.
When You Know that the Girl Loves You.
I'm Going to Tell on You.
Would You Like to Take a Walk With Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will be too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.
As in Days of Old, Dear Heart.
If You Must Love Someone, Won't You Please Love Me?
In the Sweet Blossom Time.
Nobody Knows Where John Brown Went.
Somewhere—Sometime—Someone.
The Longest Way 'Round is the Sweetest Way Home.
Come Down and Pick Your Husband Out.
Since Cohan Wrote that Mary Was a Grand Old Name.
Hats Off When the Flag Goes By.
Carnation Time.
Dreaming of You.
Never—No—More.
The Daisy Song.
Always Think of Mother.

The Levi Company

Honey Dear.
Always Think of Mother.
If To-Day Were Yesterday.
Blind Pig.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
If Every Girl Was a Girl Like You.
Henry's Barn Dance.
Rosy Lips and Eyes of Sunshine.
Twilight.
Those Good Old Happy Days.
Good-Bye, Girlie Mine.
I Love You Forever More.
Just One Dearie.
Down in Sunshine Alley, Sally.
The Lilac and the Rose.
Heroes That We Know.
When Your Heart Grows Weary, Dearie.
That's What the Daisy Said.
Alone.
Poverty.
Storm Cloud.
Whirling Over the Ballroom Floor.
Ain't Alabama Good Enough for You, Sue?

GRAND PRIX
Awarded First Prize and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908

GREAT NORTHERN FILMS CO. COPENHAGEN

Manufacturers of
Films of Quality
Photographic Excellence Unexcelled

NEXT ISSUE

The Convict
Dramatic Production of Our Usual High Standard
Length about 500 Feet

The Brothers Laurento
Length about 334 Feet

On Wednesday, June 2d We Released

Cab No. 519
A meritorious subject in every respect. One of the finest detective stories. Holding the interest continuously from start to finish.
Length 1105 Feet

GREAT NORTHERN FILM COMPANY
NORDISK FILM COMPANY, COPENHAGEN
7 EAST FOURTEENTH STREET, NEW YORK CITY
Licensee under the Biograph Patents. All purchasers and users of our Film will be protected by the American Mutoscope & Biograph Company

POWHATAN FILM

THRILLING FEATURE
Next Powhatan Issue

EARLY DAYS IN THE WEST

APPROX. LENGTH, 875 FEET

PHOTOGRAPHICALLY PERFECT **INTENSE ACTION**

is a logical sequence to THE FLIRT, abounding in the thrills of a period when blood corpuscles filled the veins of men, and when women were not dolls, but factors in the struggle. A story, strong of action, pictured with a force true to life. A film from every technical point up to the standard. A full reel feature. A positive hit. Guaranteed for quality and finish.

Tribulations of a Lover, Length about	410 feet	The Flirt - - - Length about	1000 feet
End of Two Famous Bandits "	594 "	Black's Funeral - - - "	468 "
Earthenware Industry - - "	280 "	Unprofitable Experiment "	372 "
Happy Man - - - - - - "	185 "	Tom's Misfit - - - - "	528 "
Lost in Snow - - - - - - "	736 "	Two Pickpockets - - - "	305 "
Black Coated Brigands - - "	628 "	The Attack - - - - "	622 "
Eagle's Prey - - - - - - "	736 "	Game of Hearts - - - - "	176 "

Early Days in the West, Approx. Length, 875 feet

We Want Every Exhibitor in the Country on Our Mailing List

FILM IMPORT AND TRADING COMPANY
145 East Twenty-third Street, - - New York City

WARNING TO EXHIBITORS

DO not be intimidated by the latest trust circular, this time in the form of a letter, issued by a firm of attorneys to give it the semblance of legality. The trust must issue a circular every month in an endeavor to force the exhibitors to submit to its dictates, which up to the present time it has found impossible. The trusts knows full well that it dare not interfere with International Projecting & Producing Co. film, and exhibitors and exhanges need have no fear as far as our film is concerned. To those handling other film we cannot guarantee protection, but we will legally defend an interference with International Projecting & Producing Co. film.

Advise us promptly if any attempt is made by trust agents to intimidate users of OUR GOODS in any way.

INTERNATIONAL PROJECTING AND PRODUCING COMPANY

Schiller Building : Chicago

M. P. Theatres—Managers

The Views and Film Index, a pamphlet owned by two Trust Film Manufacturers, states that Swanson has quietly folded his tent and disappeared. Not so—merely too busy handling business with

Independent Film

the finest of the world's products—to bother with you. Can't be annoyed. He further says that the Independents are "making good" with Trust film secured before going Independent. What a joke. We only use their film for our very cheapest service, and if you can use them and will write us, we will rent you *Six reels a week for $20.00*, and allow you to sub-rent to one other exhibitor and allow you to earn whatever you can get; also will allow you one-half of rentals on all extra customers you get in addition to the first one. Isn't that getting money pretty easy. This offer is only good from our Chicago office.

Do you notice our price offerings on supplies and accessories. And remember we handle only the best quality of supplies.

WE HANDLE ALL MAKES OF MOVING PICTURE MACHINES

LATEST BLUFF BY THE TRUST
CALLED

See the full page ad. in this issue, of the New Association formed to protect the interests of legitimate Independent Film Exchanges and Exhibitors. Stand pat—Pay no attention to the intimidating letters of injunctions served on Independent Exhibitors.

We desire to thank the Editor of this Publication for holding back his press in order to cover this latest move on the part of the Independents. Would have more information to give in this ad., but next week will make them sit up and take notice.

STAND PAT—DON'T BE BLUFFED

WE CHANGE EDISON TWO-PIN MACHINES TO ONE-PIN MOVEMENT, FOR - - $20.00

WM. H. SWANSON & CO., 160-162-164 Lake St., Chicago, Illinois

AMERICA'S LARGEST FILM EXCHANGE

WM. H. SWANSON ST. LOUIS FILM CO. - 200-202-204 North Seventh Street, St. Louis, Mo.

WM. H. SWANSON OMAHA FILM CO. - - 106 South Fourteenth Street, Omaha, Nebr.

TEMPORARY OFFICERS

WM. H. SWANSON, Chairman **A. F. POWERS, Secretary** **EUGENE CLINE, Treasurer**

Independent Film Renters' Protective Association

Temporary Offices

Room 204—59 Dearborn Street

Mr. Exhibitor:

You will receive a letter directed to you by a firm of New York lawyers representing the Motion Picture Patents Co., commonly known as the Trust, suggesting that you are liable to become a party to an infringement Action and Injunction Proceedings.

Our inference is that they are in desperation endeavoring to force you into patronizing the so-called Film Trust and fearing that any of the exhibitors using Independent film or prospective users of Independent film are liable to be intimidated by such tactics, we have organized a NATIONAL PROTECTIVE ASSOCIATION and have retained the services of the best legal talent available. The object of this Association is not only to defend and to protect all of its members, but likewise extend its good offices and legal services without charge to any user of Independent film patronizing its members.

We are confident that a concerted action at this time will call this latest bluff of the so-called Film Trust and put a stop to its harassing methods. We will not only be able to protect the interests of members and exhibitors using Independent film, but we invite definite action against us or any of our members by the Trust. This is to be a National body and we invite the legitimate Independent Film Exchanges to become members. A call for a National Convention will be issued in the near future.

Whether you decide to become a member or to act independently of it, our Secretary will, at all times, be pleased to furnish exchanges and moving picture exhibitors with any information they may desire in connection with this movement.

We request the Independent Exhibitors who may be annoyed in any manner by the Trust representatives to get in connection immediately with our Temporary Secretary providing him with full details.

Stand pat—don't be bluffed by the Trust

The Laemmle Film Service
The 20th Century Optiscope Co.
Madison Film Exchange
Royal Film Service
Columbia Film Exchange
Wm. H. Swanson & Co.
Eugene Cline
Globe Film Service
U. S. Film Exchange
Unique Film Co.

Address all Communications to A. F. Powers, Temporary Secretary

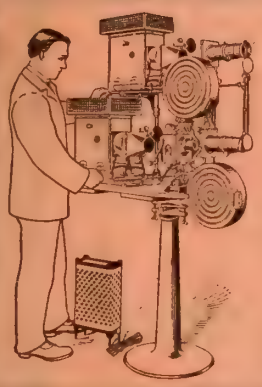
Vol. 4., No. 24. June 12, 1909 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



SUCCESSFUL EXHIBITORS are learning that *It Pays to Investigate* and that

The Motiograph is truly a WONDERFUL MACHINE *for* MOTION PICTURES *and* STEREOPTICON VIEWS

and that where there's *Perfect Pictures* there's A MOTIOGRAPH in the *Operator's Booth*

Chicago, Boston, New York and Frisco approved

It projects *Wonderfully Brilliant, Steady and Flickerless Pictures* and is absolutely fireproof

THE MOTIOGRAPH IS LICENSED under the Patents of the MOTION PICTURE PATENTS COMPANY of New York

The RHEOSTATO Current Saver saves 60 to 75 per cent. on Electric Bills

The MODEL "B" Calcium Gas Outfit is the only satisfactory substitute for Electric Light

Our Catalog tells a lot of interesting things *Write for it*

Enterprise Optical Mfg. Co., 83-91 West Randolph Street CHICAGO

The Eagle Film Exchange

is handling the products of the International Projecting and Producing Co., Film Import and Trading Co., Great Northern, etc.

Dealers in all makes of Machines, Carbons, Cement, Tickets, Condensers, Fort Wayne Compensarc

Branch: MAUCH CHUNK, PA., Oscar Bittner, Mgr.

Southern Branch: BALTIMORE, MD., 314 W. LEXINGTON ST.

143 N. 8th Street, PHILADELPHIA, PA.

A WORD TO THE WISE

Successful Moving Picture Exhibitors Use

POWER'S CAMERAGRAPH

The best results with alternating current are obtained with

POWER'S INDUCTOR

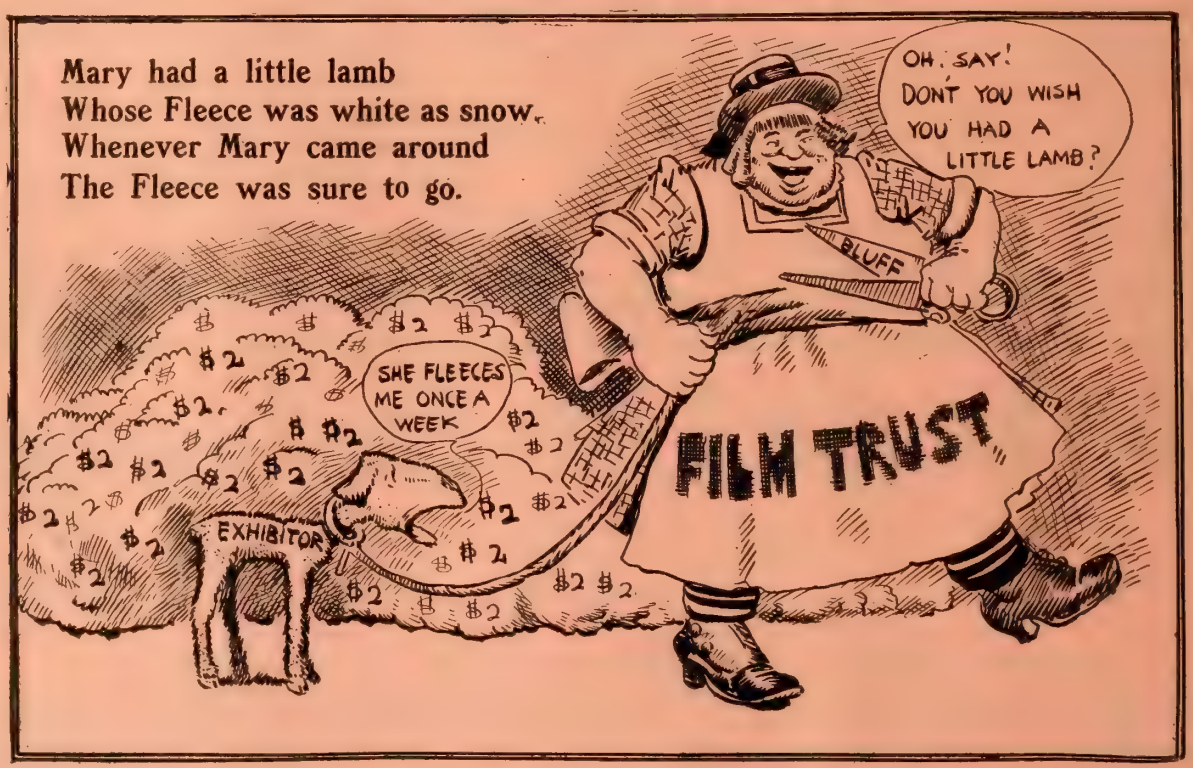
SEND FOR CATALOGUE G AND CIRCULAR A

NICHOLAS POWER COMPANY, 115-117 Nassau Street, New York

I don't blame those exhibitors

who were inclined to worry a little because they received threatening letters from the film trust last week. I will confess that I was fooled myself for a short time, but it didn't take long to uncover the game. The full force of the monumental bluff revealed itself when I found that these letters were not only sent to exhibitors who are using independent films, BUT ALSO TO USERS OF LICENSED FILMS AS WELL! In other words they are threatening their own customers in a roundabout manner, trying to make them believe that if they ever do quit using licensed films, they will be drawn, quartered and made into human hash. This is only another instance of the blundering methods of the worst managed trust in all America. I have some respect for a good bluffer. I have some respect for a smooth liar. But I have infinite contempt for any man who tries to make a bluff and hasn't brains enough to carry it through. This last effort of the worst managed trust in America is proof enough that we have got them on the run. If I did not know just where we stand, do you suppose I would have announced last week that I am going to become a film manufacturer as well as a renter? Do you think I would invest thousands of dollars in a film manufacturing game if I did not KNOW POSITIVELY AND CERTAINLY THAT THE INDEPENDENT MOVEMENT IS AS SAFE AS GOVERNMENT BONDS? Get into the Laemmle band wagon in time for the next big release of new independent subjects and see how it feels to breathe free air again! By the way have you paid $2 for a license to kiss your wife this week?

CARL LAEMMLE, President


Mary had a little lamb
Whose Fleece was white as snow.
Whenever Mary came around
The Fleece was sure to go.
OH, SAY! DONT YOU WISH YOU HAD A LITTLE LAMB?
BLUFF
FILM TRUST
SHE FLEECES ME ONCE A WEEK
EXHIBITOR
$2

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, CHICAGO

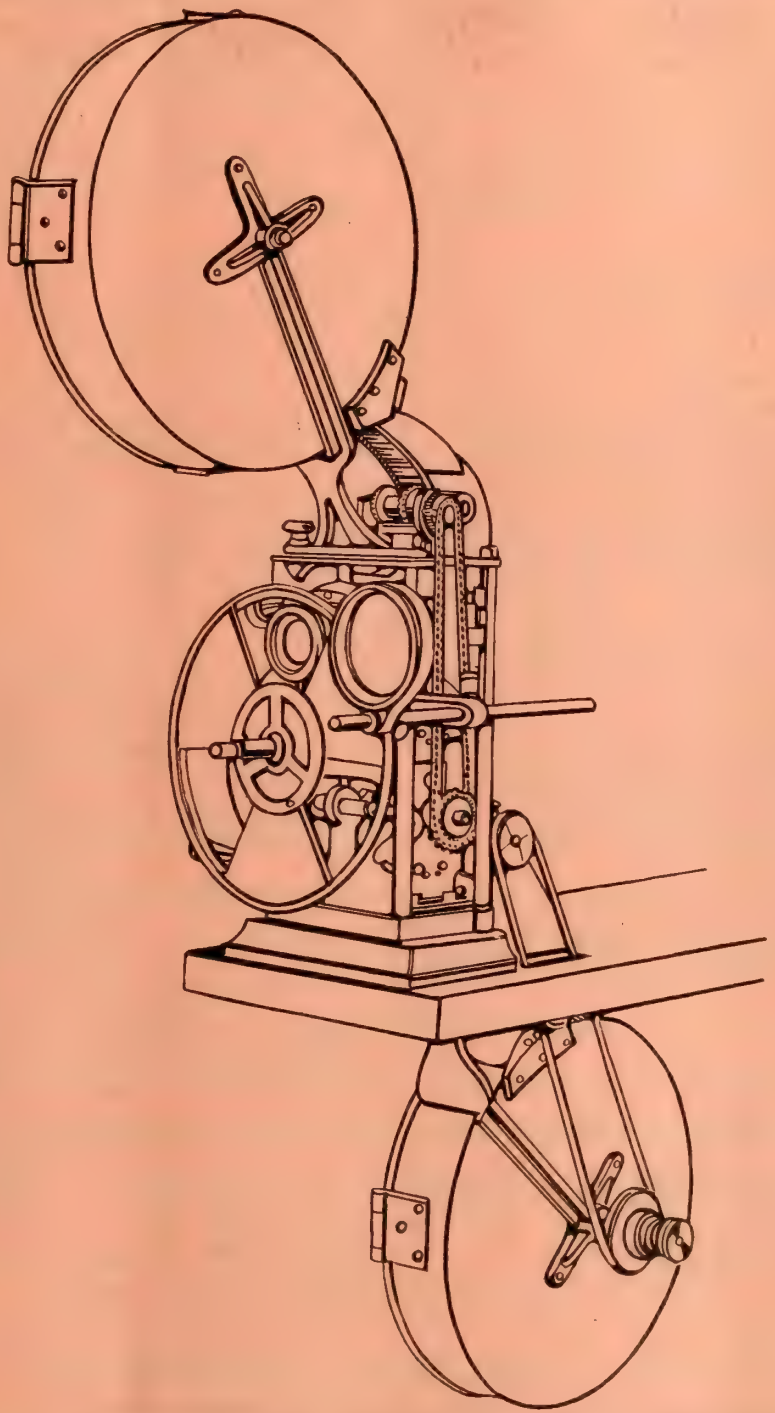
Portland, Ore. Minneapolis, Minn. Salt Lake City, Utah. Evansville, Ind.
Omaha, Neb. Denver, Colo. Montreal, Can.

The Biggest and Best Film Renter in the Whole World.

PATHÉ PROFESSIONAL OUTFIT

Made in France

Many New Features



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Built for Long Wear

COMPLETE OUTFIT, $225.00

Approved by the New York Board of Fire Underwriters
For Sale by all Leading Film Exchanges in the United States

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NEW YORK	CHICAGO	NEW ORLEANS
41 West 25th Street	35 Randolph Street	815 Union Street

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LIDE

PEERLESS SONG SLIDES

THE KIND THAT ALMOST TALK

Ever Imitated. NEVER EQUALED

Let us place you on our mailing list

Full line of ANNOUNCEMENT SLIDES

SEND for SPECIAL PRICE LIST

Set of 20 plain, $4, colored, $8. Set of 35 plain, $7, colored, $14

NORTH AMERICAN SLIDE CO. 143 N. 8th St., Philadelphia, Pa.

LIDE

SONG SLIDES

Simpson's Celebrated Song Slides

The Finest Made. $5 per Set
All of the New Song Hits.

A. L. SIMPSON, 113 W. 132 St., New York City

OPERA CHAIRS New and Second Hand

Immediate delivery. Sold 36,000 chairs; also six of the leading theatres built in New York and vicinity during the past year.

WHY? BECAUSE

I have the best chairs at the lowest prices. Write, wire or telephone me before buying. I will save you money. **Seating of every description.**

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CURTAINYLINE WILL IMPROVE YOUR PICTURE 100%

A $3.00 carton covers a surface of 150 square feet.

ALL EXCHANGES CARRY IT IN STOCK. Ask your exchange about it.

CURTAINYLINE CURTAIN COMPANY :: 401 Ashland Block, Chicago

ROLL TICKETS

10c per 1,000

2,000 TICKETS IN A ROLL—NUMBERED

Have on hand 5c and 10c Tickets which we can ship same day order is received. Special Tickets made to order at short notice Write for prices

CASH MUST ACCOMPANY ALL ORDERS

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SAVES THE MOST LASTS FOR EVER

GIVES THE BEST LIGHT TAKES OUT THE GHOST

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"FABIUS HENRION" CARBONS

ABSOLUTELY NOISELESS ON ALTERNATING CURRENT

Write for Samples and Full Information

THE EDWARD E. CARY CO., Inc. SOLE IMPORTERS

59-61 PARK PLACE, NEW YORK CITY

INDEPENDENT FILM

ONE REEL A WEEK **REGULAR RELEASE DAY FRIDAY**

NEXT ISSUE FRIDAY, JUNE 18th

A Terrible Attempt

DRAMATIC—A strong, sensational melodrama, full of heart interest and thrills. Length, about 550 feet.

Why Mr. Jones Was Arrested

COMEDY—This is a very funny story and a laugh from start to finish. Length, about 450 feet.

Previous Releases:

Friday, May 21st—DISINHERITED SON'S LOYALTY
Friday, May 28th—ROMANCE OF A FISHERMAID
Friday, June 4th—DAVY CROCKETT—HEARTS UNITED
Friday, June 11th—THE SQUAW'S REVENGE

NEW YORK MOTION PICTURE CO. Manufacturers of "Bison" Life Motion Pictures

'Phone 4084 Madison Sq. 429 SIXTH AVENUE, COR. 26th ST., NEW YORK CITY, N. Y.

SAVES BETWEEN 50 AND 90 PER CENT.
We have saved money for others, why not for you?
Write for special discount price
SPECIFY VOLTAGE WHEN ORDERING

The United Economizer

MANUFACTURED BY
THE UNITED MANUFACTURING COMPANY
335 Broadway - New York
TELEPHONE 3408 FRANKLIN

Philadelphia Film Exchange

14 North 9th Street
Philadelphia, Pa.

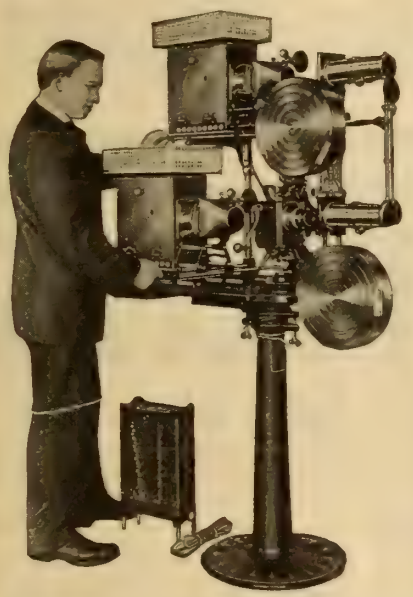
438 Sixth Avenue
New York

8 Light Street
Baltimore, Md.

Call and see us, and satisfy yourselves that we are buying everything issued by Independent manufacturers. We can give you for your money a better selection of film and better service than you can get elsewhere.

DROP IN AND TALK IT OVER

FIFTY CENTS A DAY



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MOTIOGRAPH MOTION PICTURE MACHINE

Its use may increase the receipts **Several Dollars per Day.**

After Two Years of Phenomenal Success and Still Gaining it has been further improved with **20 New Features** and

The Motiograph

New Models 1909 In two styles

The **King** and the **Prince** of Motion Picture Machines are now ready at prices from

$150.00 up

The Motiograph is truly a Wonderful Machine. Chicago. Boston, New York and Frisco approved, and is Licensed.

SUCCESSFUL EXHIBITORS are learning that PERFECT PICTURES mean a MOTIOGRAPH in the Operator's Booth

Write for Catalog

ENTERPRISE OPTICAL MANUFACTURING CO.

83-91 W. RANDOLPH STREET :: :: CHICAGO

RELEASED, JUNE 14th

Through Shadow To Sunshine.

Lord Avalon lost his fortune in mine speculations. Accompanied by his daughter and a friend he goes to the California mountains where after years of hard labor, he succeeds in making the mines pay. An interesting story of love and hatred is interwoven with this subject, making it intensely dramatic.

Length 885 Feet

RELEASED, JUNE 17th

Curing A Jealous Husband.

With the aid of a lady friend the young wife cures her jealous husband. The milkman, the baker, the letter carrier and many others take part in the proceedings and help to make the film a screamer.

Length 605 Feet

Flossie's New Peach-Basket Hat.

An up to date comedy full of action.

Length 275 Feet

LUBIN'S MARVEL, UNDERWRITERS' APPROVED MODEL
Complete, $150. The Machine You Want

LUBIN MANUFACTURING COMPANY
926-928 Market Street, Philadelphia, Pa.

The Right Balance

The Exhibitor whose discretion and foresight enables him to see the advantages in using our

Premier Association Film Service

will be sure to find the balance on the right side of his ledger at the end of the year.

Let Us Prove It

Pittsburg Calcium Light & Film Company

EASTERN OFFICES:
Pittsburg, Pa.
Rochester, N. Y.
Wilkes Barre, Pa.

WESTERN OFFICES:
Cincinnati, O.
Des Moines, Ia.
Omaha, Neb.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

TUESDAY, JUNE 15

The Foundling

A Dressing Room Waif

Ruth Hodgson leaves home to marry against her fathers wishes. Left with a tiny baby girl she appeals to her father to forgive her and take her home. He refuses and casts her out with her child to starve or beg. She wanders around aimlessly, finally leaves the baby in the dressing room of a theatre where it is found and adopted by John Redmund, an actor. Ruth goes on the stage and some years later joins the same company with Redmund. Mother and daughter are reunited and Ruth eventually marries Redmund. Length, 1,000 feet.

SATURDAY, JUNE 19

The Plot That Failed

Two speculators discover traces of rich ore on an old farm. They try to buy the land, only to find that it has just been sold to an old farmer. They offer him a big price for the farm, and failing, determine to impersonate ghosts and scare the farmer into selling. He sets a bear trap, catches the men and deals out a good beating. Length, 485 feet.

A Maker of Diamonds, or

Fortune or Misfortune

Von Bellin, an old chemist, discovers a process of making diamonds that cannot be distinguished from real gems. A broker who buys one becomes suspicious and sends his clerk to follow the old man. He finds the chemist at work and when he leaves the labratory the clerk enters and wrecks the plant. Length, 490 feet.

THE VITAGRAPH COMPANY OF AMERICA { NEW YORK, 116 Nassau St. CHICAGO, 109 Rudolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Saint-Cecile

Released June 17, 1909
Code Word, Sultan—Length, 1000 Feet

If You Want Results
Get in Touch with Your Film Exchange Quick and Order Selig's Next

In the Sultan's Power

"A MELO-DRAMA" of the higher order and so correctly staged, and so carefully thought out and acted by players of merit, that "THE SELIG POLYSCOPE" again challenges criticism.

"A COUNTRY GIRL'S PERIL"—June 24th

THE SELIG POLYSCOPE CO., Inc.
45-47-49 Randolph Street - - - Chicago, Ill., U. S. A.

Kalem Films

UNSURPASSED IN PHOTOGRAPHY

Release of June 18, 1909

FATHER JOGUES' MISSION TO THE IROQUOIS

"A Priest of the Wilderness" is a great historic film, telling the story without variation of Father Jogues' famous mission to the Iroquois Indians in the Sixteenth Century. The New York Board of Censorship say of this film, "A fine subject deserving much praise." **LENGTH 735 FEET.** Also

MARDI GRAS IN HAVANA

A stunning picture of the great Cuban pageant of the present year.

Send for complete lecture—no charge

KALEM CO., Inc.
EASTMAN KODAK BLDG.
235-239 W. 23d St., New York City

Theatre Managers Have You Tried Souvenirs? You Will Be Surprised

At the result if you do so. For this week as a give away article we secured through a lucky purchase, a large quantity of rich Im. Cut Glassware; over 10 styles and patterns and offer them at the low price of $32.50 per thousand pieces or $3.50 per hundred pieces. One half cash must accompany order.

FREE Souvenir Catalogue FREE
FREE Sent Free to You. FREE
H. C. Wood & Co., 112-114 5th Ave., Chicago, Ill
Dept. W.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released June 14th, 1909

The Son's Return

Almost fatal result of his arriving incognito

The son of a rural boniface leaves home to fight for fortune. Arriving in the metropolis he secures a position in a banking house. By dint of assiduity he attains in time a standing of importance and financial ease. When he left home he declared he would not return until he had made a name for himself; but in the meantime his parents have fallen into sore straights and their little inn is in danger of being sold over their heads. Pride forces them to keep this condition from the boy, and his sweetheart sends him the sad news. To surprise them he conceals his identity, having grown a beard, and when the old folks see the roll of money he has on him, their poverty makes them unconscionable and they almost effect the murder of their own unknown son.

Length, 993 Feet

Released June 17th, 1909

Her First Biscuits

This comedy depicts the woe that is wrought by the cooking schools, showing how a young wife, who is seized with an insatiable desire to emulate mother, bakes some biscuits and nearly kills the community, who are unguarded enough to partake of them.

Length, 514 Feet

The Faded Lilies

A very pretty short story of a highly strung musician who mistakes a floral tribute for an expression of love. Upon finding his affection unrequited he is thrown into severe illness, which proves fatal owing to his refusal to take the doctor's medicine.

Length, 481 Feet

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patent Co.
11 EAST 14th STREET :: NEW YORK

Please mention The Moving Picture World when corresponding with advertisers.

GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"Hunted to the End"

Drama. Approximate Length, 717 feet.

RELEASE, TUESDAY, JUNE 15, 1909.

On the terrace of a cafe a braggard boasts of his adventures to a number of his companions. A journalist in passing accidentally touches the central figure in the group and thus provokes a quarrel which results in a challenge to a duel.

The next day the seconds sorrowfully report the result of the encounter and the woman's grief knows no bounds as she learns she is a widow. A friend of the family vows vengeance and at every opportunity he confronts the slayer of his friend and ultimately causes his arrest and conviction.

"A Paying Business"

Comedy. Approximate Length, 285 feet.

RELEASE, TUESDAY, JUNE 15, 1909.

A CLEAN COMEDY WITH A CLEVER CRITICISM ON THE VANITY OF MANKIND.

A professional beggar, who has imposed upon the public by pretending to be blind, finds his income is decreasing to a very great degree, and, in search of some plan by which to enlarge his receipts, he and a companion purchase an old photographic outfit, which they carry to the beggar's old stand on the public square.

Here the beggar kneels in his usual attitude of asking aid, holding his hat extended for coins. His companion impersonates a photographer, placing his camera in such a position as to make it appear he is taking a picture of the beggar in his sad plight.

People who would ordinarily pass with no thought of charity, seeing what they believe an opportunity of having themselves photographed in the act of giving alms, contribute very liberally.

After gathering a very considerable harvest, the accomplices leave arm-in-arm, rejoicing. Well rendered and excellent quality.

"The Cry from the Well"

Dramatic. Approximate Length, 812 feet.

RELEASE, SATURDAY, JUNE 19, 1909.

A young carpenter falls in love with a charming gypsy girl and seeks her hand. The poor fellow has had a sad existence with his little sister, who was of melancholic disposition.

Married life, he hopes, will bring happiness to his home and also be a blessing to the unfortunate sister. Things run on smoothly for a time, but soon the wife becomes tired of the care of the litle girl and conceives a desire to spirit her away. The sweet melodies of an accordion in the hands of the woman lure the girl on to the ledge of a well and the inevitable accident occurs.

Later the brother seeks, but fails to find, his sister, and upon retiring he has a vision of the sad catastrophe befallen her. He forces his wife to accompany him to the well and there learns the truth of the disappearance of the poor unfortunate girl.

A REMARKABLE FEATURE SUBJECT.
EXCELLENT QUALITY AND DETAIL.
ALL ORDERS FOR EXTRA PRINTS SHOULD BE WIRED PROMPTLY.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"The New Footman"

Comedy. Approximate Length, 569 feet.

RELEASE, WEDNESDAY, JUNE 16, 1909.

A HIGHLY AMUSING AND WELL-RENDERED STORY OF WINNING A WIFE UNDER DIFFICULTIES.

The suitor for the hand of the general's daughter does not receive encouragement from the object of his love and resolves to win by strategy. Learning through an advertisement that the general is in need of a butler, preferably a negro, he has his beard cut and a coat of black applied to his white skin, and with the conventional garb of a professional he applies. Together with another applicant (white) he is taken on probation. An anonymous letter to the general advises that a daring plot is to be executed to win his daughter and his suspicions immediately rest upon his new servants.

The colored servant is exceptionally good and the other so awkward as to cause much trouble, and even precipitates a quarrel with the master, from which the latter is rescued by the colored servant. In the mix-up, however, the general acquires some of his servant's coloring and the entire party makes a woe-begone sight. The lover is recognized and his cleverness so appeals to his sweetheart that he is accepted.

"Modern Algeria"

Travelogue. Approximate Length, 396 feet.

RELEASE, WEDNESDAY, JUNE 16, 1909.

In the Oasis of Zibans, Algeria, a delightful series of views, bringing before the public eye one of the most beautiful spots of the Eastern continent.

George Kleine

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. **19 East 21st Street, New York**

Moving Picture World

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The World Photographic Publishing Company,
125 East 23d Street (Beach Building), New York.

Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

Transient rates $2 per inch 2½ inch col. $3. per inch 3½ in. col.

G. P. VON HARLEMAN, Western Representative.
913-915 Schiller Building, Chicago, Ill.
Telephone, Central 3763.

Entered at the General Post Office in New York City as Second Class Matter.

Vol. 4 JUNE 12 No. 24

Editorial.

Wanted: A New F. S. A.

THIRD ARTICLE.

Our articles of April 17 and May 1, under the above heading, have borne fruit. There is considerable activity in the organizing field. In other words, the new F. S. A. which we pleaded for seems about to take shape. To begin with, the old F. S. A. announces its convention for Atlantic City, on July 16, 17 and 18. The exact nature of the business that will be before this body is not known, but we believe it will be decided there or beforehand whether the membership shall consist of licensed exchanges only, or of a mixture of licensed and Independent. Upon the decision of this point the future of the old F. S. A. will, of course, depend. The next step towards the formation of our ideal Film Service Association was taken last week in Chicago. In the World for June 5 we remarked as follows:

"Another Film Renters' Protective Association has been formed—this time in Chicago. Let us hope that its sphere of usefulness will be broader and its existence more harmonious than any of its predecessors. As we go to press we have only the names of the large Chicago independent renters as associated with the movement. No doubt it is intended to make the association national in scope. Conducted on broad lines, inviting a full attendance of manufacturers, renters and leading exhibitors, a national conference would be a great benefit to the trade at present."

We concluded the second of the before mentioned articles in the following words:

"We look upon the renter as the most important factor in the film situation at the present time. It is he who should control the output, regulate prices, suppress duping, prevent price cutting, eliminate undesirable theaters, limit the number, look after the legislatures in their dealings with the moving picture industry, and generally take a constant and active interest in everything affecting the progress of the moving picture industry. These matters should be left neither to an extraneous company, a few manufacturers, or to widely scattered exhibitors. They should be in the hands of a strong and authoritative film service association representative of renters all over the country and officered by powerful and level-headed business men. Now who will take the formation of this association in hand? Swanson, Miles, Laemmle, Lieber, it is up to you. The eye of America is upon you and you are looked to to give the moving picture field an association, active, strong, militant and progressive, worthy of the name. Will you do it?"

Evidently, then, all the men to whom we so pointedly appealed have got busy and the result is seen in the existence of two film renters' associations, each fighting under different banners. In the immediate future much work remains for these associations to do in looking after the interests of their members. The old F. S. A., so far as we can gather, has little or no programme. The new association, however, certainly starts out with a definite object in view. That object is the protection of its members against anticipated infringement actions and injunction proceedings. So far, then, the situation seems pretty clear. But, it will be asked, is there really room for two associations? Do not all the needs of the time point to the necessity for one great Film Renters' Association, which shall be truly national in scope? Can the two associations work in harmony or are they to be necessarily antagonistic? What is to be the outcome of these latest movements on the board?

The Moving Picture World, as we have pointed out over and over again, stands for the best in moving pictures, without fear or favor. Consequently it is our policy to support any movement which seems calculated to promote that end. The interests of renters throughout the country are or should be identical, therefore, common sense demands they should unite for the preservation of those interests. "United we stand, divided we fall."

The new Independent Film Renters' Association certainly makes a good start; it is well officered and well supported, and its progress will be watched with interest. Meanwhile, what of the exhibitors? They, too, are not very well organized. They might take a lesson from what the renters are doing and combine for purposes of mutual protection. It is true they are doing so in various States, but there is no national organization. There is certainly room for one. As we pointed out on May 8, there are three great interests to be conserved. The manufacturers, the renters and the exhibitors. The first group can very well take care of themselves. The second is less able to do so, and the third even less. That defines the exact position. The second body, however, is showing signs of activity in its own interest which should induce number three to follow suit.

A careful study of the situation in the moving picture field, convinces us that in the long run the present unsettled state of affairs will prove an ultimate advantage. The industry as a whole will benefit; it will settle down as a definite factor in the commercial scheme of things. We can plainly see the time ahead when there will be neither Trust nor Independent, but an industry well organized on broad, equitable and profitable lines, when the manufacturer, the renter and the exhibitor will be able to trade satisfactorily and logically in films and the public will have an excellent qualitative market to choose from. That time is not yet, however. The industry is straightening itself out. It must do so, and it is bound to do so. In a sense the new Film Renters' Protective Association is a valuable factor in assisting this forward movement. A combination between it and the old F. S. A. is by no means an improbability. A working agreement between the associated manufacturers, the International Company and other Independent importers and manufacturers is also not improbable; at any rate it is well within the sphere of practicability. It will only be by some such agency that the worst feature of

all of the present crisis, namely, price cutting, will be prevented. For price cutting and under selling are real evils at this moment on both sides. That sort of thing cannot last indefinitely, if the film business is to be a money making one. It is the duty of the old F. S. A. and the new F. P. A. to handle this matter, and we hope they will do so at their forthcoming meetings.

Fooling the Public.

"You can fool some of the people some of the time, but not all of the people all the time." For the word "people" in this condensation of Lincoln's famous saying, read the word "public." Time after time we have pointed out that the real film battle is one of quality, that the public, the last court of appeal, has the decisive voice in this matter. We have said, until we are almost tired of seeing the words in print, that so long as you give the public good pictures they will go to see them. But when you start giving them bad ones, they will stay severely away. This is one of the laws of supply and demand which admits of no discussion.

"Quality! Quality!! Mr. Manufacturer!" we have cried, and to do him credit the manufacturer recognizes that we have taken up the right standpoint in this matter. A little while ago there was a distinct spurt in the quality of the films shown. Their photographic, dramatic and scenic properties were the theme of general admiration. Then all of a sudden a distinct set-back is apparent. Why is this? Why is it, in short, to take one instance which occurs, that the unities of the drama are flouted by both Independent and Licensed manufacturers alike? Do they think the public is really indifferent to these points? Do they so under-rate the average of intelligence of moving picture audiences as to be indifferent to glaring absurdities in their pictures? Let us illustrate what we mean.

We have been cognizant for some time past that moving pictures purporting to be representations of life in the Far West have been made in the peaceful surroundings of New Jersey and suburban New York. We pointed out this fact to individual manufacturers. We urged that they were bringing about their own undoing. Our remonstrances fell on deaf ears. What has been the result? Exhibitor after exhibitor is refusing their films. We were not alone in making the discovery that the public would not stand for the representation of dramatic action against obviously wrong scenery. In other words, we saw that the incongruity of showing a Texan adventure played by half-trained Broadway actors against a suburban background would surely provoke derision. So it has, and so it will. To emphasize our point we abstract from the pages of the New York Dramatic Mirror the following two criticisms of recent films:

INDEPENDENT.

"This picture was looked forward to with considerable interest, as it was strongly advertised and the independent field has felt great need of American productions. Unfortunately, the picture has proven a great disappointment. The photography is very poor, the story, or such of it as can be understood, is childish and the acting is of the cheapest melodramatic character. To make it worse, many scenes are dragged out to interminable lengths and the backgrounds purporting to show scenes in the Far West are located somewhere around New York, entirely destroying any illusion of reality. In one particular alone, the picture has merit and that is in the quality of some of the horseback riding. The cowboy lover of the 'flirt' kills a man in a card game and the girl succeeds in helping him to escape from prison. Further than that we despair describing the plot. It is to be hoped that other issues by the same company will prove more satisfactory. This sort of films will never put the licensed product out of business."

LICENSED.

"If the ——— Company would only recognize the futility of attempting to produce wild Western drama in Pennsylvania or New Jersey farming country, it would remove one of the most frequent grounds for criticism of ———'s pictures. Cowboys, Indians and Mexicans must be seen in proper scenic backgrounds to convey any impression of reality, and these backgrounds are extremely difficult to find in the East. Thus handicapped, this story, which is of puerile construction at the best, is of little account, excepting in the excellent riding of some of the people. A girl on a visit to her uncle, an Arizona ranchman, falls in love with a cowboy. The uncle discharges the cowboy and determines to ship the girl back home, but Mexicans, who appear to exist in this class of films, solely to make trouble, waylay the uncle, the girl and her brother. The discharged cowboy now has his opportunity, and he heads a successful rescue party, thereby winning the girl for his own."

Surely the persons responsible for the making of moving pictures will no longer commit these errors, which, if persisted in, are bound to work disastrously for the business. Some manufacturers have openly boasted to us that they do not visit moving picture theaters. For their own pockets' sake, we wish they would. It would do them good to hear the comments of intelligent spectators on the absurdities, incongruities and anachronisms of many of the pictures, which according to the very latest announcement are "the highest type of pictures in the world." We would much rather be writing articles of a different nature, but we feel that it is our duty to once more specifically call the attention of the manufacturers and their employees to the urgent need for producing moving pictures strictly according to formulæ which have been printed in these pages these last few months. But if they do not, if they will persist in turning out patchwork of the kind animadverted upon in the critiques quoted, then they and the business are bound to suffer.

There still appears to be a lot of old junk on the film market. Exchanges are loading up exhibitors with worn out pictures, instead of ordering new ones from the manufacturers. Some of the Independent manufacturers and importers are complaining of this state of affairs. They argue that it is the duty of the exchange man to support them. They also point out that if the exchange man fails in this respect, the business as a whole is bound to suffer. This is quite true. We are aware that the events of the last five months brought out a heap of rubbish which has been put into business. It is about time it was called in or destroyed, so that the business may proceed on legitimate lines.

There is an old-fashioned rule in newspaper offices which is that no notice is taken of anonymous contributions. Will the author of the typewritten document headed "To Those Who are Suffering from the Powerful and Almighty Blood-thirsty Embraces of the Film Trust" please note this? Other persons who also waste their time and labor on anonymous communications should also take notice of the fact. Our pages are open to any reasonable expression of opinion, if they are either signed or authenticated by the authors of them. A man who dare not fight in the open is beneath notice and, besides, we are old birds and not to be caught by chaff.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER XIII.

Moving Pictures in the Home.

In the preceding chapter I pointed out the uses which the moving picture camera can be put to in amateur hands. One of these days the amateur motographer may be as common in the land as the amateur photographer, and there is no reason why he should not be, for the trouble of making short lengths of moving pictures is not very much greater than that of a number of lantern slides. It all depends upon the enterprise of manufacturers. If they will supply the camera and other necessaries, I am confident they will find a ready market.

Indeed, the part which the moving picture is destined to play in the home is probably a very important one. It has done so before, and there is no reason why it should not do so again. We have already had the Mutoscope and the Kinora, the moving picture book and other obvious modification of the underlying principle of moving picture making, namely the presentation to the eye of a rapidly shown series of pictures of moving objects taken from a fixed standpoint. A little reflection shows that this can be applied to flexible film, to paper cardboard and other supports, and, as has been pointed out, in the cycloramic or book form.

There is one development of the idea to which reference is often made both in print and by word of mouth, namely the production of portrait photographs by moving pictures. In other words the use in a photographer's studio of a moving picture camera for making "living" instead of still portraits or groups. From time to time I hear that this is being done in Paris. I don't know whether this is so or not; at any rate, it is well worthy of practical trial.

I have had by me for some time the translation of a short article, which describes the method of carrying this out. I here append it, as it will probably be of interest to many who desire to experiment with the subject:

"We all know how difficult it is to seize the true expression of the face, that which gives the characteristics of the subject. Generally one is photographed in a formal pose, with a forced smile, which betrays the sensation of uneasiness felt on hearing the traditional 'Don't move!' A wooden expression, which is rarely lifelike, appears on the face. Therefore when you examine a score of portraits, especially of ladies, you will hardly find two that are satisfactory to the subjects; they generally think their friends' photographs successful, but never their own. In fact, when we consider a friend's face, it is not a single expression that we see, but a series of expressions which succeed each other rapidly and are blended by the eye as the photographic objective can not do; and it is this series of expressions that gives us the real physiognomy.

"The thing to do is evidently to take a cinematographic portrait, which will be still more clear if we add the stereoscopic relief. In order to effect this, Mr. Reynaud has designed a new praxinoscope in which the successive images, taken from points of view sufficiently removed to satisfy the laws of stereoscopy, are placed respectively at right and at left, in the interior of two dish-like receptacles turning together about a horizontal axis. Plane mirrors are placed at the center, as in the original praxinoscope, but with a new arrangement, which, by displacing the images sidewise, enables the observer to view them under normal conditions with the aid of a pair of stereoscopic prisms. They may also be projected on a screen by replacing these prisms with two object lenses. Moreover, the two series of images are so arranged that they are presented successively to the eyes without any cessation of continuous vision in the case of either eye. This disposition has the advantage of doubling the number of poses from the cinematographic point of view.

"In its practical form the 'stereo-cinema' has all the essential parts already indicated; they are supported by a leg, and the axis on which the dish-shaped wheels revolve is set in motion by hand, by means of a crank. A special support, of variable height, carries the eyepiece, and, by means of a sliding-piece and a screw, may be placed at any desired distance.

"Mr. Reynaud makes his negatives himself, either at his studio or at the subject's home, and prints his positives on bands of paper that fit easily into the wheels. The device is then turned toward the window or toward a lamp, to light the pictures well, and the crank is turned, whereupon the observer sees before him a living and moving image of the person represented."

The idea is feasible and practicable. Many of my older readers will remember the cabinet stereoscope in which one viewed either paper slides or glass transparencies. Something of this kind would be wanted for the moving end of the moving picture portrait. The cabinet stereoscope is still marketed and seen, although it is a bit out of date. Nevertheless it was once an ornament in the home which always interested visitors of the domestic circle, and delighted permanent residents of it. The adaptation of moving pictures to some such system as this would not be a difficult matter. All that is needed is sufficient enterprise on the part of clever manufacturers to make the moving picture portrait cabinet as prominent a feature in American homes to-day as the cabinet stereoscope was years ago.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER VII

RHEOSTATS.

In the matter of rheostats their design is almost legion, but the really good ones are limited. The writer would like to personally recommend a few he has found to be strictly first class, but in a work of this sort it is manifestly impossible. Moreover he has not tried or even seen all kinds and might do an injustice to some excellent machines with which he is not acquainted. In view of this circumstance he has concluded to confine his remarks largely to the rheostats sent out with and as a part of machine outfits.

In setting up your rheostat be sure to insulate it thoroughly. True, the coils are insulated from the frame, but this insulation is not always to be relied upon. A coil may weaken and swing out against the casing or other things may happen to produce the same effect. If the casing itself is not insulated this will mean serious current loss unless the "ground" be heavy enough to burn itself out, blow a fuse or otherwise evidence its existence. Set your rheostats on heavy asbestos board, slabs of marble, slate, glass or other non-combustible insulating material. If they be placed near a wall other than stone, brick or tile protect the wall with sheet asbestos with air space of one inch back of it. **Never set rheostats near anything inflammable,** as they are liable to become very hot, especially if overloaded—as rheostats too often are. Be sure to connect your wires tightly, setting the binding-post screws down with plyers. Don't overdo this, however, and twist the screws off. Use a little judgment and common sense. Don't let the plyers slip and "bugger" the screw tops up—that is an evidence of carelessness and sloppiness. Clean the wire thoroughly before inserting it in the post. A dirty connection is almost as bad as a loose one. If the wire is too small for the post (and most rheostats have binding-posts with too small a hole in them—manufac-

turers take notice) use a copper terminal, cut of which will be shown later. If the wires of the rheostat show red the machine is overloaded. If the coils are all in and show red the machine is too small for the work and you should install a larger one. If not all in cut them in and add another rheostat in multiple. It is very, very poor economy to overload a rheostat. It won't last very long with that sort of usage and will waste much current through excessive heating while it does last.

When using an adjustable rheostat with sliding contacts **keep the contacts clean and see to it that the contact is tight,** otherwise they will quickly become roughened by almost invisible arcing. Should this happen, remove the lever and carefully, with a fine file, smooth up the contacts and face of lever contact and fix the latter so that it will make firm connection with the contacts. Remember this: a poorly constructed rheostat is the most expensive article you can buy. By all means get a good machine. It will save you money every hour you run if you are on metered service. For motion picture work it is best to get one with which more current than is normally used may be cut in by the operator. You will occasionally get a very dense film and if the operator is able to increase his current strength in such cases it is a great help. Unless required by local law the rheostat should not be located in the operating room in Summer unless there is a hood over them connecting with a vent pipe to carry off the heat. They may be placed in a dry basement, being very sure that they are thoroughly insulated from the ground and protected from contact with anything inflammable. In Winter one rheostat may be placed in the ticket office, where it furnishes heat without extra bother or expense. Unless for mere temporary use the **best rheostat is always the cheapest** in the long run. A poorly constructed one is an abomination and makes for heavy current bills and poor light. Without good light you won't have a good show and without a good show the nickels will—well, if you don't know what they will do, experience (the fool's only teacher) will demonstrate the matter in course of time. Some rheostats are made with cast metal resistance instead of wire coils. The writer has had no actual experience with this type of resistance, but sees no reason why it should not be all right if made of proper alloy. Possibly it might even be some better on alternating current, since it ought not to have the vibration so frequently present in wire coil machines when used on alternating. These machines are, however, considerably heavier (some I have seen are excessive in weight) than the wire coil rheostats and this is very objectionable in road work. In purchasing a rheostat see to it that the machine complies fully with requirements of local law; that its coils are well separated, well insulated, well fastened to the insulators and are not loose and "flabby." See to it that the binding posts will accommodate wires the size you propose to use—and that should be No. 6 if used on motion picture lamp. If adjustable, with sliding contact, see to it that the contacts are ample in size and that the contact is such that it can be kept tight—this latter is of the utmost importance. **Don't look at the price half as closely as you do the machine.** With direct current the writer prefers connecting the rheostats on the negative wire, since this gives a somewhat lower voltage at the lamp. The effect will be the same whichever wire the resistance is on, but if you get a "jolt" (electricians' name for shock) it won't be quite so heavy. With alternating either wire is the same. How to determine which is the positive and which the negative wire will be fully explained later on. The rheostat cuts the voltage down somewhat since resistance always causes drop in voltage. The more resistance the greater the "drop." The arc itself is supposed to cause a drop of 40 volts through internal resistance. Owing to this resistance an arc cannot be sprung (started) with less than 40 volts pressure.

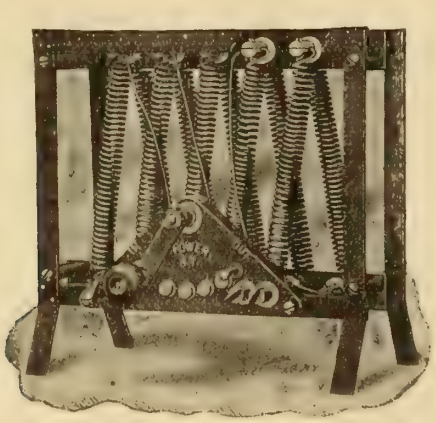

Fig. 20.

Fig. 20 shows the 25 ampere, adjustable rheostat put out with the Powers machine. This rheostat is well made, but does not comply with Underwriters' requirements in that it has no casing. It supplies a maximum of 25 amperes on 110 volts direct or 104 volts alternating. On the left is one binding-post to which one of the wires must always be attached. This post connects directly with the adjustment lever. The adjustment cuts out or in one coil for each contact. On the right are two binding posts. When the wire is attached to the inner one, two of the coils are dead and with all resistance cut in eight coils are working. With wire attached to outer post all ten coils are working when all resistance is cut in. The inner coil is only useful when working on very low pressure current. The Powers people also put out with their machines a rheostat identical with the above except that it is non-adjustable and has casing, thus complying with Underwriters' rules.

Let me say here that when using an adjustable rheostat on which appear the words **"in"** and **"out"** on opposite sides of the contacts, swinging the lever, or knob, towards the **"in"** cuts in more resistance and reduces the current. Swinging toward the **"out"** has, of course, the opposite effect. Before turning current on an adjustable rheostat for the first time, set the adjustment clear around to **"in,"** then close switch and move the lever until you get the current you want.

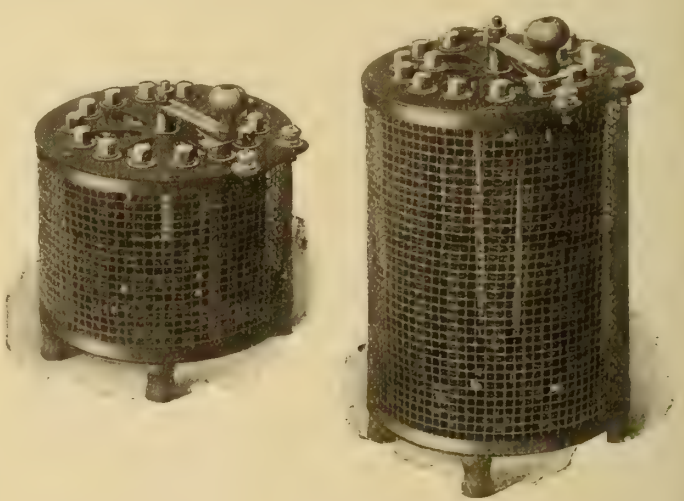

Fig. 21.

Fig. 21 shows two other rheostats put out with Powers machines. The smaller is well made and has a maximum capacity of 35 amperes on voltage ranging up to 120. The construction is first class, the contacts excellent and the adjustment arrangement very convenient. There are but two binding posts. Attach a wire to each is all the instruction necessary, setting the lever so that the resistance is all in before turning on current, of course. The larger machine may be used on voltage from 52 to 240. It is exceptionally well made and is quite light. The writer has found it par-excellent for road work. There are two binding-posts, one of which connects, of course, directly with the central adjustment lever post, and the other with the end of the coil opposite the post. On this machine by side of a binding post appears **"in 52"** with an arrow, meaning that for 52 volts the lever should be in this position and moved in direction of arrow to cut in resistance. Be very sure not to turn on current when the lever is against the stop post on this side, as then the **resistance is all out** and it would be a dead short circuit when the lamp carbons were closed and there would be fireworks and blown fuses. For 52 volts set the lever back about five points before turning on current and then move it to suit. From the contact beside **"in 52"** the coils connect straight around the machine and the further you move the lever the more resistance you have. For 110 volts set the lever around about seven contacts, turn on current and move to suit. For 220 volts set lever clear around against stop post, opposite the "240" and move back to suit. This machine is divided into two halves which may be used singly, in series or in multiple. As the machine reaches you the two halves are connected in series by a wire jumper between the eighth and ninth contacts. To use the two halves separately on different lamps remove the jumper, set the lever against post on the 220 side. Connect one set of wires to the **"in 52"** binding post and to the eighth contact and the other set to the other post and the ninth contact. The last named half will be adjustable but not the other. To use in multiple remove the

jumper, set lever against stop post on the **"220 out"** side. Connect one wire to **both** binding posts and the other to **both** the eighth and ninth contacts. The **"220 out"** side will be adjustable but not the other. There are eight coils on one side and six on the other but the wire is different gauge so that the resistance of the two sides is essentially the same. With the two contacts inside the circle you need not concern yourself. At that point two coils are cut in or out instead of one, though for what reason the writer himself is unable to understand.

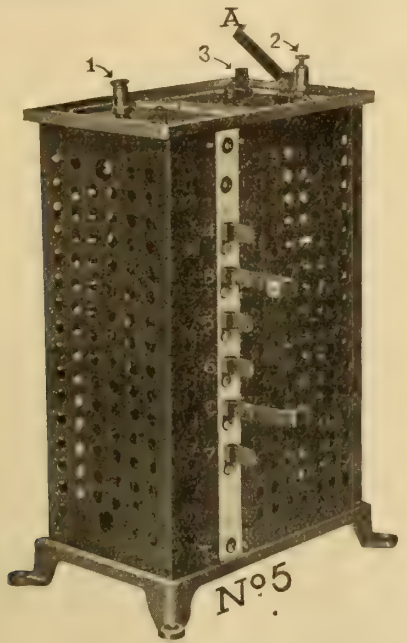

Fig. 22.

Fig. 22 shows the very flexible rheostat put out by the Viascope Company (Chicago) with the Viascope machine. On 110 volts one may get 10, 20, 25, 30, 35 or 40 amperes by manipulating three switches—an excellent arrangement for the operator. The machine complies with Underwriters' rules and may be used on any voltage from 52 to 220. The resistance wire in this machine is all in one piece, which is an advantage in some ways but makes it difficult to replace coils, should such an operation be necessary. The coils are in two rows, the rows joining at binding-post 1. By connecting one wire to post 2 and the other to post 3 the two sides are in series (switch 4 being open, of course). When using the machine thus be very sure that switch 4 cannot be closed, as that would cut out all resistance, making a dead short circuit. By connecting at posts 1 and 2 or 1 and 3, with switch 4 open, you use one side singly, the other being idle. Close switch 4 and the two sides are in multiple. Switch B cuts in five additional amperes when in lug 4 or ten amperes when in lug 5. Switch C in lug 6 adds 15 amperes, in lug 7 it adds 20 amperes.

Fig. 23 shows the two excellent rheostats put out with the Edison machines. The smaller is an adjustable, climax wire coil machine, each coil being independent and quickly removed by loosening two set screws. The coils, terminals, contacts, etc., are well insulated. The machine supplies a maximum of 25 amperes on 110 to 125 volt direct current.

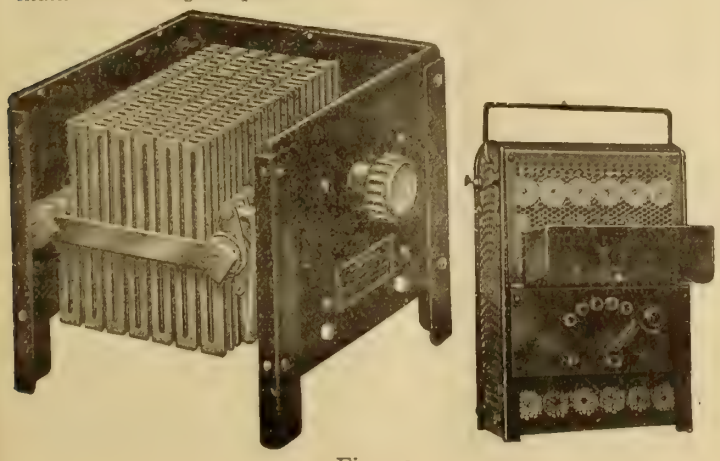

Fig. 23.

May be used on alternating also. The contacts are good and the machine in every way well made, complying with Underwriters' requirements. There are but two binding posts. Attach a wire to each, set the lever to **"in,"** turn on current and adjust to suit. The larger machine is of the cast metal gird type and the company claims for it great excellence. It gives a maximum of 40 amperes on 100 to 125 volt current. It is adjustable, with excellent contacts inside the casing and therefore well protected. The girds are well insulated. The top and bottom is covered with perforated, and the back, front and sides with solid sheet metal. No instructions are necessary. Connect the wire to either binding-post, set the knob around to **"in,"** turn on current and adjust to suit.

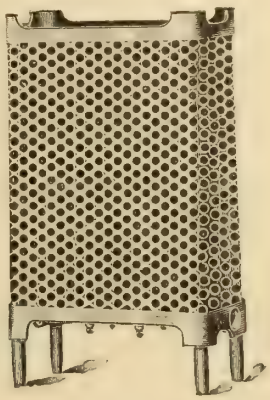

Fig. 24.

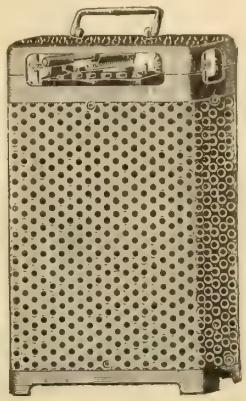

Fig. 25.

The makers of the Motiograph machine put out three rheostats with their machine. The writer has, at the request of that company, very carefully examined these machines and in justice must say that they certainly are very finely constructed machines. All comply fully with Underwriters' rules. Their "A C R Dandy" is similar to the "Universal" (Fig. 24), but non-adjustable and but 25 amperes capacity on 110 volt pressure, either direct or alternating. It has but two binding posts. Attach a wire to each. Fig. 24 shows the "Universal," which has a capacity of 45 amperes. It is in effect two separate rheostats in one case. The two cells may be used singly, in series or in multiple. By different connections you may get, on 110 volt pressure, 12, 25 or 45 amperes. There are four binding-posts located on bottom of machine. There is one cell in each end of the machine and the two binding-posts opposite each other across (the thin way) the machine belong to the same cell. By attaching your wires to either of these two sets of posts you will be using one cell singly and get a little less than 25 amperes. By attaching one wire to both posts on one side the long way of the machine and the other wire to the other two posts the two cells will be in multiple and you will draw 45 amperes. By attaching one wire to either of the four posts and the other wire to the post at opposite diagonal corner and connecting the other two posts with a jumper (piece of copper wire) the two cells will be in series and you will get about 12 amperes. All the above refers to 110 volt pressure.

Fig. 25 shows the "A C R Adjustable, Underwriters' Model." This machine has two binding posts, one of which connects, of course, directly with adjustment lever. Connect a wire to each post. Move lever clear over to **"in,"** turn on current and adjust to suit. The contacts are excellent. Keep them clean. In case the contact spring should ever get loose remove the lever and bend the spring down a trifle. The adjustment is on a slate base, located under a heavy metal cap. The machine is quite light and the contact arrangement being so well protected it is an excellent rheostat for road work. Capacity 45 amperes on 110 volts or 25 amperes on 220 volts. All these machines are protected by perforated sheet metal casing. The coils are independent of each other and are very easily removed and replaced. The coil connection is through machine turned lugs, the coils being held in place by two set screws. As a matter of plain justice to the Motiograph people it must be said that their rheostat construction is very fine.

The rheostat put out with the Standard machine is of the metal gird type and is very light in weight. It complies fully with Underwriters' requirements. The makers claim it will supply 75 amperes, although built for normal load of but 25. This is rather a large claim, it seems to me. Has but two binding posts and is non-adjustable.

Kankakee, Ill.—Mrs. Julia Seybert, of the Bijou Theater, has leased the Electric Park Theater and will soon take possession.

Observations by Our Man About Town.

Although the summer season has not quite arrived, either by arrangement of the calendar or weather conditions, it has a strong forerunner in the effects on business. All the picture houses are complaining of a falling off in receipts to a more or less extent, and those located in the vicinity of sites for open-air places are particular complainants. The aerodromes are multiplying fast and making a strong bid for the patronage of people who care for indoor amusements only during the cooler season. Many such places have been opened during the past week, and the proprietors report good business. The open-air places have many advantages over the closed-in places of exhibition, and the proprietors of the latter have already been stirred up to a spirit of active hostility against them. Complaints have been made by the scores and demands for protection against the open-lot are made upon both film rental exchanges and the manufacturers.

* * *

The aerodrome is not a new thing. It has been operated for the past two or three summers, but this year is probably the first in which the regular exhibitors have evinced so much hostility towards it. The exhibitors who pay license to the Motion Picture Patents Company are especially active in the protests, and their complaints have not been in vain. In several instances the Patents Company has refused to license open-air places and have notified the licensed exchanges that they must not give the places film service. This action is based upon the presentment of exhibitors who have been in business all winter and have complied with all the Patents Company's requirements, that it is unfair to them to be compelled to compete with aerodromes, and the Patents Company should not license such places. The regulars contend that, in the summer, picture places in the cities are run at a loss and the little business secured should not be taken from them. In the fall, winter and spring the regular exhibitor gives up his good money and makes business good for the exchanges and manufacturers. He is entitled to some recognition for this and should not be deprived of the stipend he looks for in the summer time by the open-air man, who is lost to view when weather conditions put the open lots out of working order.

* * *

These complaints ars certainly worthy of some consideration; but, of course, conditions govern, as in all other cases. Where the open-air enterprise comes in direct competition with a permanently established house it is not unreasonable for the proprietor of the regular house to demand protection, particularly when he is led to believe it can be given him.

* * *

It cannot be denied that the closed-in house has an uphill game to play when the good, old summer time rolls around, and the open lots have them at a great disadvantage. The feeling on the part of the former, as against the latter, seems more keen this year than at any previous time. This is accounted for by the fact that more of the regular houses are trying to keep open this summer than in any previous similar season. The activity of the Building Department the past year, with regard to requiring more respect for the regulations bearing upon ventilation and exits, has led the regulars to believe that their places are suitable for summer resorts, and hundreds of places that in previous years closed upon the approach of the hot weather will remain open this year.

* * *

A party who is apparently pretty closely identified with the administrative department of the Motion Picture Patents Company, but who declined to be quoted, stated that his company will give all regular exhibitors all possible protection against competition from the aerodromes. He said the company would see that such temporary competitors would not be licensed to operate within certain distance of a regular licensee; in fact, several had been refused licenses. Of course, if the regular exhibitor closed his house for the summer the aerodrome complying with all conditions would naturally be entitled to recognition.

* * *

The party in question was asked if he believed the refusal of a license would stop the competition. To this he replied, with frank positiveness. He said that was not the point at issue. "Our patrons look to us for protection by withholding licenses under certain conditions. We do not claim that our refusal to grant a license will put any man out of business; but we do claim that when we refuse a license the rejected party will not get licensed film service. There our work ceases. We cannot stop him from opening the place and getting independent service. Our patrons cannot hold us accountable for that."

* * *

While on this topic, I asked the gentleman if it was true that the Patents Company dare not bring suits for infringements against exhibitors, because, as stated in a recent publication, "the patents have not been adjudicated in the courts and until they have they are forbidden to bring suits."

"This is a unique evasion, I should say," was the reply. "Or, perhaps I should call it by its proper name—a misleader. Infringement suits are tests of the legality of patents, which cannot be adjudicated until they are brought before the courts."

* * *

Carl Laemmle, of Chicago, announces that he is going to manufacture moving picture films. That's just like Carl. He is so wrapped up in the business he won't be happy until he swims in every branch of it. He certainly has the same right as anyone else to jump into the manufacturing field, if he so wishes. I have read his prospectus and it makes me feel good. He says he will pay the highest salaries for the best photographers, stage managers and professionals in the world, and in like manner he asks for manuscripts. Laemmle is a hustler and he has hosts of friends, who wish him success in everything he undertakes. But this does not do away with the coming events that are foreshadowed by his latest venture. The more the manufacturers multiply, the more sure it becomes that the middle man—the film renter—will go to the wall, and direct dealings with exhibitors, with ultimate direct control of the exhibition field by manufacturers, will develop. There are to-day, both in the licensed and independent fields, more subjects than most rental exchanges can handle with sufficient remuneration for the amounts paid out. All over the country renters are complaining of the slaughter of rental rates. This cutting is gradually working towards the manufacturers, because it is reducing orders. The better class of service cannot be maintained at cut-rate prices, because the exchange must have a good working capital to keep purchasing the new films as they come out. Not having this, orders are cut down and the manufacturers find their production gradually shrinking. Self-preservation being the first law of nature, the manufacturers then set about to find a way by which they may get their goods into the exhibiting places and increase their productions.

* * *

I have heard some exhibitors say it would be a blessing to them if the renters were out of business and rentals could be made direct from the manufacturers. I do not agree with them. I maintain that the rental system is as a safety buffer. The centralization of power of the exhibition field is kept off by the rental system. With that wiped out the exhibitors would gradually lose ground, one by one the nickelodeons would be absorbed, the poor-paying ones to be closed and the profitable places continued in operation as direct outlets for the producers. Many have laughed at this suggestion, but its features are no more funny than those that attend the gigantic theatrical manipulations that have full sway throughout the United States. The modern systems of circuits and chains work wonders. I have had some experience in the moving picture business, and have watched events closely. Unless there is more unity of spirit between the three great factions involved something is going to happen. If the exhibitors do not organize and remain so, and the film renters do not organize and co-operate with them, the great, big bow-wow is going to chew them up. I say this in an advisory spirit, not as an extremist, or one desiring to brew trouble. I say both these branches should be united and occasionally consult and be able to bring into consultation the manufacturers, with a view to pointing out and promoting the interests of the business as affecting all. The trouble is that more dignity than acumen and diplomacy governs most of us. The best year of the moving picture industry in this country was 1907-8. More troubles were buried at the festive board than all the courts combined could settle. Those were the good, old days!

OLIVER.

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The United Manufacturing Company, 335 Broadway, New York, ask us to say that they are prepared to supply parts for Edison, Powers and other machines at very low prices. They also manufacture a current-saver, for alternating current, which they claim costs less to install than any other on the market and which actually saves its cost to the exhibitor in a short time, besides giving him a steadier and better light.

THE FUTURE OF THE FILM.

By Archer McMackin.

I heard a cry lately from Mr. Knocker, the gentleman with the yellow streak, that the motion picture as a source of amusement is becoming less popular. The protest was as absurd as it was feeble. It was drowned out entirely by the handclapping of an approving public that crowded the capacious nickel theatre, while a throng outside stood patiently waiting their opportunity to enter. I am not a friend of Mr. Knocker's; I merely sat alongside of him in the theatre and heard the remark addressed to a friend. It was an hour and fifteen minutes since I entered. I had seen 4,000 feet of magnificent film, and I felt exceedingly guilty of having cheated the proprietor of the theatorium out of 50 cents. I paid ten cents for the seventy-five minutes of enjoyment. The program started with a soul-stirring little melodrama. A couple of short comedies followed. There was an illustrated song, and following that an automobile ride up the boulevards of Paris. After that a film d'art picture ended the performance.

Mr. Knocker's remarks, I must confess, worried me a little, so I decided to look into the matter. As a starter I questioned a number of nickel theatre proprietors.

"Business is good and getting better," one remarked. "I can't begin to accommodate the crowds that come, and I am opening a place next door."

The interview given out by Professor Frederick Starr, of Chicago, regarding the motion picture as a source of amusement and instruction should be sufficient to denounce for all time the sneerer. The hearty approval of other eminent men of the country should further increase the confidence in the stability of the public's patronage of the nickel theatre. Great men have said that it is good. Then it has come to stay.

The future of the film is greater than can be pictured here. Comparatively it is the same with the film as is the simple daguerreotype to the art work of the leading photographers now. I see the day fast approaching when the film d'art theatre will take its place between the two great institutions, the art gallery and the drama. In that day we will have the story written by some G. Bernard Shaw, Tolstoi or Ibsen, in which some latter-day Bernhardt, Irving or Mansfield will take the principal role.

Mrs. So and So will inquire of her friend: "Have you seen Irving in Ibsen's 'Hedda Gabler' at the Art Theatre?"

I questioned some leading moving picture men about the ultimate destiny of the photographic side of the motion picture. Among them was Mr. George K. Spoor and G. M. Anderson, of the firm of Essanay.

"Will it be possible to make pictures as ideally artistic as in —well, *stationary* photography?" I could think of no other way of putting it.

"The limitations of the camera; especially the motion picture camera, as it is to-day," Mr. Spoor said, "are great, yet I thoroughly believe that what the other camera has done and will do can be duplicated by the moving picture camera."

As an art the motion picture film will take its place equally with the other arts, and the epigram quoted in the instance of painting can be said of motion picture photography as well: "All passes; Art alone endures."

AN OPERATORS' SCHOOL.

Harry H. Lamount, who is well known in theatrical circles, has started a training school for operators in this city. This is an institution which has been much needed, to judge from the number of inquiries that we have received. Under the able tutorship of Mr. Henry Kelly, it is proposed to give such practical instruction as will enable any man of ordinary intelligence and education to become an expert moving picture operator. The learner will be taught how to make slight repairs to his machine; how to get the best light; the names of the different parts of the machine, and where they belong and what are their functions. Many times a machine has to be sent to the repair shop because the operator does not know enough to make slight repairs, which usually can be done on the premises in a few minutes. We learn that operators who are at present holding positions are taking advantage of the practical instruction under Mr. Kelly. There is no lack of operators, but there does seem to be openings for more experts, and Mr. Lamount's school therefore deserves encouragement. It is located at No. 467 Eighth avenue, near Thirty-fourth street, New York City.

TONED AND TINTED PICTURES.

There is much scope for chemical ingenuity in the toning and tinting of moving picture positives, as has been several times pointed out in these pages. Toning or tinting, or a combination of both, produces nice color effects which are always appreciated by audiences, especially when those effects harmonize with the colors of the original subject. The World Film Manufacturing Company of Portland, Oregon, have made some successful experiments in this direction, and they send us for our inspection twelve specimen films, toned and tinted. These include various shades of green, red, brown and sepia. All are exceedingly good and striking, and please not only ourselves, but other persons in the film business who have seen them. We particularly like a reddish brown color which the World Company have worked out for themselves. Also the charming photographic or sepia browns included among the films sent. These colors when seen on the screen must look very pleasing, and we desire to encourage the World Company in their efforts to popularize this kind of colored film.

INDEPENDENT EXCHANGES NOT BUYING.

Important Interview with an Independent Manufacturer.

"How are films selling?" we inquired of an Independent manufacturer.

"Fairly well," he answered. "But nothing like they ought to."

"Then the Independent exchanges are not heavy buyers?"

"Well, I should say not; with a few exceptions the others seem more intent on buying up second hand stuff and renovating it."

"Are we to infer from this that they do not like the quality of the new American productions?"

"Oh, no; they praise our work, but do not encourage us by placing orders. The independent movement will never succeed if the exchanges and exhibitors are satisfied to run any old stuff instead of encouraging the Independent manufacturer and importer and fighting the trust on the lines of quality. The trust manufacturers know this and know that such half-hearted competition is not worthy of any aggressive opposition."

"What do you think is the reason why the exchanges are not more liberal purchasers of new films? You ought to be selling more than ——— copies, you cannot make it pay otherwise. There are many more than ——— Independent exchanges."

"Yes, and I believe that just strikes at the root of the trouble. There are too many exchanges. If half of them were eliminated I believe we would sell more films. I base my belief on the fact that exchanges in sections which are not overrun with competition are the best customers we have. There are a while lot of pikers in the film exchange business who are not making any money for themselves and spoiling the chances of others making any."

"How can the conditions be altered for the better? Of course, if these fellows are not making money you cannot expect them to buy new film."

"Oh, they will buy new film fast enough—but at their own price. But if new productions do not have a fixed commercial value they at least represent a fixed outlay on the part of the manufacturer and must be sold at a fixed price else he will not be reimbursed. I notice that a new Independent Film Protective Association has been formed, but in the announcement they have made they do not touch upon the real reason why their business is falling off. And no association can hold the business if it is not done by quality and the quantity and the goods is to be had."

"This suggests," we remarked, "that the time is ripe for the Independent manufacturers to get together and form an alliance for mutual protection and the advancement of their interests. In fact, they will have to or some of them will go to the wall. And, in view of the discouraging condition, don't you think there are too many Independent manufacturers—we mean separate interests? If a number of them could be got together and form one respectably capitalized company, pool their interests and erect one well equipped factory, they would be able to produce better films at less cost."

"Yes, indeed, that would be a great scheme, but who is to carry it out? Each manufacturer, no matter how small, thinks himself bigger or of more importance than the next one; besides they would hold their plants at high valuation and I am afraid the idea is impracticable—at present."

And there the conversation ended.

Mattoon, Ill.—Extensive improvements are to be made to the Lyric Theater here, of which Nathan Stein is manager.

COMING HEADLINERS.

Before July 4th, during which week it will no doubt be in phenomenal demand, the Vitagraph Company will release in series "The Life of George Washington," a high art subject on which this company has been actively engaged for many weeks, if not months. We hear rumors that this will even surpass their "Life of Napoleon," and when we recall the praise which was bestowed upon that double reel in this country and which was only a tithe of the appreciation that it has received in Napoleon's own land, we look forward to a rare treat in their rendering of the early life and struggles and final success of the greatest figure of American history. To present such a subject with historical accuracy, with due dignity and with a proper conception of its possibilities, is indeed a pretentious undertaking, but their past record leads us to believe that the Vitagraph Company will do it full justice. Every American man, woman and child will want to see this film, and we venture to prophecy that its sale will go far beyond the high-water mark of any film that this company has ever produced. The first reel, treating of the early life of Washington, will be released on June 29, and another, showing his military exploits, on July 3.

"Washington Under the British Flag" is the title of the first reel. The second, "Washington Under the Americal Flag," is the best reel of the two. In this the character of Washington is impersonated by a noted Broadway actor and the inspiring scenes cannot fail to arouse the enthusiasm of the spectators to the highest pitch.

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This week the Pathes release a film d'art representation of Victorien Sardou's "La Tosca" by a company of talented French actors. This will be followed next week by another of equal power, and one each week to follow. Still setting the pace in the Marathon race for film quality, Pathe's art film of this week merits an adequate review, which it will receive in our next issue.

* * *

The Kalem Company are also at work on two feature productions. We have seen a section of a film which they will release next week, "A Priest of the Wilderness," illustrating the life of Father Joge among the Indians. This is a historical subject and the company are taking great pains to present it with an accurate setting and fidelity to details. Mr. Marion, of the Kalem Company, also confided to us that they would shortly produce a military drama representing a possible invasion of America by the Japanese. Is it possible that when this film gets to Washington it will stir up as much activity in the War Department as did the publication in England lately of a story, "An Englishman's Home"?

A SUCCESSFUL FILM EXCHANGE.

Nothing can better illustrate the tremendous growth of the Film Exchange business than to trace back that of the National Film Company of Detroit, who have just moved into their elegantly appointed new quarters at 69-71 Griswold street. This company came into the field two years ago and opened an office at 100 Griswold street in one room. They started on a small scale and did a very nice business, giving to their customers who were lucky enough to get into the National band wagon the very best that was on the market. They only handled a few customers, but every one was a walking ad. for them until they were compelled to add another office and buy more films. During all the hard times their business kept increasing and their purchases were double what they were originally. It became a by-word, "Once a National customer, always one." Today they are occupying an entire lower floor in one of the finest buildings in Detroit with a floor space 60 by 150. Here they fitted up the most luxurious quarters of any film exchange in the country. As you come into the big double doors you are reeeived by a clerk, whose office you step into and who is there to listen to your troubles. Off from this office is the spacious office of Phil. Gleichman, the manager of the company, whose courteous treatment has made possible the big business now enjoyed by the "National." His office is the acme of comfort and impresses a stranger at once with its air of hospitality. Off from this is a spacious room which is used for display purposes. Here is a sample of every machine, machine part and equipment of every description used in a perfect moving picture theatre. Back of this is a large room used for shipping and examining films together with a plant for renovating films. The entire offices are finished in white and gold, with golden oak and mahogany furniture. The National are to be congratulated for making their quarters equal to the service which is conceded by their customers to be excelled by none.

ACCESSORIES FOR MOVING PICTURES.

There is great art in properly dressing the moving picture. We mean the selection or painting of the scene, and if it be an interior, such as a room or a hall, the choice of proper furniture, ancient or modern. Some producers appear to think that the furniture in the scene is of small importance. It is not so. The careful producer will fit his furniture to the period of his story, and moreover he will select suitable furniture and accessories. If the story deals with incidents of a by-gone time, then there is obviously scope for delving into the antique. The greatest stage producers have always paid particular attention to this point, which is often neglected by those having the charge of making moving pictures. We think it would be of service to many in directing attention to this point. Critics and audiences nowadays are getting so exacting that it is a dangerous thing to have anything out of place in the moving picture, or the wrong thing for the right one. This especially applies to furniture, etc., and what may be called the accessories of the picture.

A MODEL MACHINE FACTORY.

Recently a Moving Picture World man had the pleasure of inspecting the plant of the Enterprise Optical Company, makers of the Motiograph, under personal guidance of Mr. A. C. Roebuck, president of the company. Mr. Roebuck is very proud of the plant, as well he may be. The visitor was literally astonished at what he saw. Not only is the Motiograph made here, but the gas-making machines and many other motion picture appliances put out by the company. Every single act of manufacture is done at these shops except the casting. The machine shops, pattern shops, buffing rooms and plating rooms occupy an entire floor of the large building, two sides of which are almost solid plate glass. It is almost like being out of doors, so far as light is concerned. On this floor is an immense vault, 20 x 60, I think Mr. Roebuck said it was, in which are thousands upon thousands of finished parts, as well as hundreds of valuable tools. But it was the machine equipment which filled me with surprise—surprise that the manufacture of motion picture appliances could justify so immense an outlay. As is well known, gear-cutting machines are very expense, yet I here saw three of different types. Another very expensive machine was the automatic milling machine, on which sprocket and all the other small shafts of the Motiograph are made. This machine works in thousandths of an inch. There were four or five automatic screw-cutting machines, a whole row of fine drill presses and lathes and other machines galore, all of the finest. That the manufacture of one motion picture machine and a few other motion picture appliances could justify installing, or support after installation, such a plant, the writer would not have believed had he not viewed it with his own eyes. The assembling rooms were closed (it was after working hours) at the time of my visit. I should like to have seen them. The offices and plant occupy three entire floors of the building, which I should think to be at least 150 feet square. Judging from the immense number of parts and the number of machines the writer saw in course of construction, the Motiograph surely cannot be a drug on the market.

A NOTABLE FILM PRODUCER.

Chicago takes a just and pardonable delight in the size of its buildings, the vastness of its business enterprises and the success achieved by many of its progressive citizens. The daily papers of that city are more liberal or more patriotic than those of Eastern cities in exploiting the business enterprise of its leading men, and W. N. Selig, his wonderful studio and the gigantic stunts he makes in the film producing field has come in for a large share of this newspaper publicity.

True it is that the record of the Selig Polyscope Company has grown within a few years from feet to miles. Rapid growth of an industrial enterprise scarcely attracts attention here in America. We have come to look upon rapidity of development as an inherent right, and so it is. No country that the sun shines upon to-day can compare with ours for natural resources, and brain ever camps on the trail of opportunity. Capital seeks new friends constantly. The vogue of motion pictures, the poor man's natural amusement and privilege, has probably grown more rapidly than any other one field of endeavor one could call to mind, and still the giant stride it has made was the natural outcome of supply and demand and therefore a natural and not a forced development. In the city of Chicago in the short space of eighteen months has grown what is said to be the largest motion picture plant in America, headed and pushed to its present magnitude by a native Chicagoian—W. N. Selig.

Mr. Selig became interested in the possibilities of the motion picture industry several years ago, and at once set about acquiring a practical knowledge of the mechanical features of the making and producing of feature films.

Ground broken for the factory site now occupied by the Selig Polyscope Company, at Western avenue and Byron street, covers a whole city block, and the plant has shown such growth now that it has been forced to take an option on several other acres in that vicinity. The Selig Polyscope Company has the reputation that they can produce anything on earth in the motion picture line, as they have the scenery, the properties, horses, vehicles of every description and animals of all kinds. They have also brought to Chicago at different times, real Indians from the reservation, with their tepees and all their trappings, and have shown in their pictures the real Indian chiefs who took part in Custer's last fight. They also have a large artificial lake in their grounds which covers 100 x 150 feet, with banks so arranged that in a few hours it can be scenically equipped to represent a body of water in any part of the globe. It is one of Selig's adjuncts, and in a shed near this, accommodating a miniature lake, is stored water craft of every kind and description, from a motor boat with a six-horse-power gasoline engine to the birch bark canoe of the primitive red man. All these boats are convertible. The deft scenic artist and his aids, the carpenter and property master, can turn out anything from a battleship to a punt, and do it whenever called upon.

No plant in the world to-day could be more completely stocked for picture production than the Selig Polyscope Company, owned and controlled by Mr. W. N. Selig, a native Chicagoian, and a man who can point to his almost Alladdin-like success with deserved pride. Certainly Chicago can well feel flattered by the wonderful business foresight displayed by one of her native sons.

A PROGRESSIVE SLIDE CONCERN.

Evolution is an important feature of the picture show houses. Within the past year a pleasing change has developed in the quality and character of the still pictures and more especially in the announcements and advertising slides shown in the nickel theaters. In time past the slide maker seemed to take as little trouble as possible with the subjects entrusted to him. Now things are different and while this is largely due to competition it is also largely due to the survival of the fittest and the fact that some of the newer aspirants in that field are more eminently fitted to raise the standard of quality. Foremost among these are the Brayton Manufacturing Company, of Chicago, whose advertising slides have opened up a field of remuneration to the exhibitor. They have spent time and money in perfecting this idea and in popularizing the advertising slide and have now a large clientele among the exhibitors who are rapidly adopting this legitimate means of popularizing their shows and increasing their profits. In this connection t is but fair to say that it is a pleasure to read the many letters of appreciation this firm receives from its satisfied customers in marked contrast to the complaints that have reached us as to the tardy, if not dishonest, methods of some song slide makers and one in particular, whose name still continues to be mentioned in letters of protest.

FEATURE FILMS.

Among the recent and coming releases of the International Projecting and Producing Company are some films that deserve the widest exhibition and more than passing attention. "The Birth of a Big Gun," an industrial subject by Cricks & Martin, made at the famous Armstrong works in England, is a film of very great interest. Others of importance are "Ski Runners of the Italian Army," "Italian Artillery," "Airship Zeppelin." Other Independent films of note for the week are "Squaw's Revenge," bearing the Bison trade-mark, and "The Convict," a Great Northern. Some independent exchanges claim that they are not able to obtain films of the desired quality. They are indeed hard to please if they are not satisfied with those we have mentioned and many others that are now on the market. The American manufacturers are improving rapidly. The Eastern exchanges have not as yet exploited the films of the World Film Manufacturing Company, of Portland, Ore., but we hear from our correspondents in the Far West that the work of this concern is meeting with the best success. As they are located where the background of Nature is at its best, we echo the wishes of many Easterners to have a peep at some of their work, which, to judge from some small samples that have been sent us, is indeed of very high photographic quality.

ON THE SCREEN.

By "Lux Graphicus."

Maude Adams objects to being moving pictured. I don't blame her. She probably has her reasons. I think I can guess one. If I were a celebrity and somebody wanted to hand me down to posterity on celluloid I should want to feel sure that the somebody was equal to the work of satisfying **me.** Miss Adams' objection prossibly lies round this aspect of things. If she could feel confident of being done justice to she probably wouldn't mind. There is one thing that every woman knows. And that is what pleases her. The man who offered the actress $50,000 to be allowed to take Maude Adams' moving picture clearly didn't please her. It isn't every man who can please every woman: or **vice versa.**

* * *

Pity the American horse didn't win the English Derby. There would have been some crowded audiences in the American vaudeville houses if it had. Unfortunately the English King was the victor, and London went mad with excitement. London is a stodgy place mostly but when it breaks out, which is not often, it has Broadway on New Year's Eve badly beaten. The English Derby is the oldest and most coached horse race in the world. I hope an American horse will win it next year. The pictures of the race AND the crowd of 500,000, would form a fine subject for American screens. Sorter Coney Island inland.

* * *

I notice the' Essanay people are putting their pictures on the English market. Kalem, Vitagraph, Biograph, Edison, Selig, Lubin are already represented there so that American pictures will have every chance of a show on the other side. They should be very popular. A friend writes me this week that the moving picture theater in Britain has become a craze. I know what that means. Simply this: that moving pictures "over the way" are as firmly fixed in public favor as they are here. American manufacturers will find it to their interest to specially cultivate the British market. There is money there for good American productions.

* * *

Few people in this country realize how popular good American productions are in Britain. The Eastman Kodak Company's photographic preparations and cameras predominate there. American patent medicines; tobacco; boots, library furniture; watches; canned goods; musical instruments; oil; clocks; sewing machines make mountains of money there. The phonograph pervades the entire land; so does the automobile; so does the roller skate. All these things are American in origin. The same success awaits the moving picture there if it is intelligently marketed. The "electric theater," as the m. p. house is called in Britain, owes its present success to American enterprise.

* * *

Of course films are cheaper in Britain than in America: 6 and 8 cents a foot. At those prices the British manufacturers are not making money. Competition, too, is very keen. I am advised that the trade is in a very bad way—so bad, that many collapses are imminent. No wonder. "Fools rush in where angels fear to tread." The making of moving picture films is no child's play. It demands great skill, knowledge and care. The Know-it-all, who knows nothing, is as prolific the other side of the Atlantic as here, with the usual result—Failure.

* * *

Most of the American made subjects that I have seen are suitable for the British market. I count out "hold-ups;" wild West dramas; Civil War episodes; historical scenes and incidents. The average Briton is supremely indifferent to all these. Coon or nigger subjects are popular with him. He hates sentiment or emotion; he likes comedy; farce; drama; tragedy; humor. He likes pictures of the Biograph; Kalem; Pathe kind; and those of Edison, Essanay, Lubin, Selig productions which deal with the broad aspects of things instead of purely American themes. I hope I make myself clear.

* * *

For I would like to help the American manufacturer to sell his films, not only in Britain, but elsewhere. The markets of the world are open. But those markets must be studied, of course. That is one of the elements of business. The reason why there are so many American theatrical failures in London is that the people do not understand the entertainments offered. "The Chorus Girl" with Rose Stahl is a success. Why? The people understand it. "The College Widow," an Ade play, failed. Why? The niceties and details of American college life are not understood in London. People there don't know what a "fair co-ed" is, so Elsie Janis wouldn't go at all. **Comprenez vous?**

Another hint: American made pictures on English subjects would provoke smiles. Dickens' plays, for example. If American producers would try and realize Bret Harte, Mark Twain, Uncle Remus, and show American life of the best kind of the present day success would follow in Britain. The average Briton has **heard** of New York, Niagara and the Yellowstone Park; and he has seen illustrations of them in the paper. And that's about all he knows of America. Vaguely he peoples Fifth avenue and Broadway with Indians, and scraggy necked galoots smoking long cigars and expectorating violently. By the average Briton I mean the patron of the Electric Theater. Worth the while of the American film manufacturers to enlighten him on the real state of things!

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The conversion of the Majestic Theater into a moving picture house is an event of first rate importance, for the Majestic, which is situated on Columbus Circle, is pretty well in the heart of New York City and it is a high-class theater, ranking with the best. Presumably the Shuberts, not wishing the house to remain dark in the Summer, are trying an experiment at the Majestic in giving exhibitions of moving pictures sandwiched between chunks of vaudeville. The result of the experiment will, of course, be watched with interest. If it succeeds, then we may expect other Broadway and uptown theaters to follow suit.

The Majestic is a very large theater and it takes a great number of people to fill it. It is also a beautiful theater. Its situation is unrivaled for tapping a vast section of New York's population. A little while ago, when writing about a neighboring moving picture house, I suggested that the district of Columbus Circle is one in which a first-class moving picture theater could be profitably placed. I wonder if the Shuberts have adopted my suggestion? If they have and they read this column, they will probably be glad of a few hints as to how to run their theater on a profit-paying basis.

When I visited the house the other day there was a fair-sized audience. The programme consisted of vaudeville, songs, moving and talking pictures. The vaudeville was just tolerated. It is true that I was present in the afternoon, when things are generally flat and dull, but the audience was sufficiently large to enable me to form an opinion as to how they regarded this innovation at the Majestic. Their interest chiefly centered in the pictures. These, however, I was sorry to observe, were a month or two old. Nevertheless, the Biograph and Pathe subjects attracted great attention, and, more remarkable still, a phenomenon in the moving picture theater, occasionally elicited considerable applause.

It is a moot point whether the Majestic is not too large a house for moving pictures—the people at the back of it are a long way from them. Still, the enterprise of the Shuberts should not find any difficulty in filling the place. What is wanted, of course, is less vaudeville, or none at all, and more pictures. Not old subjects, but the very latest releases. Then the manager might try the effect of a little orchestral music, instead of the simple unaccompanied piano.

Experience shows that the Keith & Proctor houses are successful with moving pictures alone, and there is no reason why the Majestic should not be as successful. Between Columbus Circle and 125th street, on the West Side, there are a large number of people who would, no doubt, be constant visitors to the house if a suitable program of pictures were provided. Then, of course, there is always a floating population of New York City in search of cheap entertainment.

Evidently, then, the theater magnates of New York City are seriously considering the moving picture as a money-making proposition. Let them go about the business on the lines I have indicated and they will be successful. Half-and-half measures are worse than useless. A half-million of people in New York City daily want good pictures. This is probably a larger number than all the visitors to the vaudeville and theater houses combined and it is worth while catering for, in a liberal, intelligent and generous way.

Eradicating Aunty.—A Biograph comedy in which a newly married couple introduce some novel features in securing the departure of a too officious aunt and uncle. The acting is in perfect keeping with the subject and the technical quality of the picture is beyond criticism.

The Dog and the Sausage.—An Essanay film in which there is a good deal of difficulty caused by two errand boys changing baskets. In one is a dog and in the other some sausage. They get to the wrong places and all kinds of trouble ensue. The comic features are emphasized and the film is rewarded with hearty laughs.

Comments on the Week's Films.

Instead of singling out any one film of the week for special mention, it is our pleasure to note that the average quality was very high and more even than usual. In spite of the warm days and evenings, the metropolitan shows were well patronized and marked appreciation paid to the program of each day. Excellent variety of subject and freshness of treatment were, no doubt, responsible for this, and it was remarked that there was little of the sameness prevailing that has been seen in times past. The subjects ranged "from grave to gay, from lively to severe," and at least one of each day's release stood out as a strong attraction. The well-acted drama, "What Drink Did," is still holding the attention of the public in the smaller shows and teaching the lesson of temperance forcefully and effectively, to judge from the remarks heard among the spectators. The production of such a subject was a bold move on the part of Biograph, and their capable company of actors did the subject full justice. Lubin provided the necessary comedy to relieve the strain of the day's program. "The Curfew Bell" (Edison); a rendering of Dickens' famous story, "Oliver Twist" (Vitagraph), and two good comedies by Gaumont made an excellent Tuesday program. Wednesday's show was strong in drama, with "Tender Cords" (Urban-Eclipse) and Pathe's "Saved by a Waif." Variety was supplied by a clever magical picture, "The Magic Carpet," also by Urban, and two of the usual funny Essanay skits. Industry was represented by Pathe's "Making Tambourines." The releases of the 3d contained a masterful, though short, emotional drama by Biograph, "His Duty," a touching story, clearly and convincingly told without the aid of sub-titles. They also furnished a good comedy, but the feature of the program was "Fighting Bob," a Selig drama, more easily followed than most Selig dramas and elaborately and convincingly staged. Kalem's "A Child of the Sea" kept up the average in the issues of the 4th, supported by a strong drama by Edison, "A Wife's Ordeal," and offset by comedies by the same makers that were quite out of the ordinary run. The feature of the 5th was "Saved from Conviction," a Gaumont film which was well produced and held the interest of the spectator. "The Oriental Mystic," a magical comedy by Vitagraph, introduced some fresh ideas and was well appreciated. Altogether, the issues for each day of the past week contained at least one specially strong dramatic subject, and the other releases were sufficiently good to create a favorable impression in the minds of the public.

"The Hold-up Held Up."—An Edison comedy which offers a novelty in hold-ups. The two highwaymen are greatly surprised when the man who was robbed turns the tables and not only gets his money back, but succeeds in landing them in cells. The film is short, but is lively, and the technical qualities are quite satisfactory.

"A Wife's Ordeal."—A picture from the Edison studio which has strong dramatic possibilities that are well worked out. One can't say that the subject is entirely pleasing, though good acting, even in somewhat unpleasant subjects, is always interesting. The dramatic possibilities are numerous, perhaps too numerous for the unity of the picture. It is better to have one, or at most, two, while in this picture there are a number which might be called dramatic situations, and each one performs its part in detracting from the interest of the climax, when the husband discovers his mistake, realizing at the same time the sacrifice the wife made for him. That he takes her back is a fitting close to a powerful drama. The inference is that the author wished to convey the impression that the artist's motives were wrong since he allowed him to be afflicted with permanent blindness. Photographically the film has much to commend it. All the recent Edison films are technically excellent, the tone values of the pictures being maintained at a very high standard.

"A Soldier's Heart."—A Pathe drama which holds the interest of the audience. Perhaps its best feature is the lesson it gives to meddlers. It presents a tender picture of filial devotion when the young lieutenant leaves his betrothal ceremonies to meet his aged mother. And there is another tender picture when his betrothed and her father go to his lodgings and meet the mother there. While the film presents no thrills it tells a wholesome story in an interesting way, and for that is to be commended. The technical quality is excellent. Some of the interiors reproduce the lace hangings so faithfully that they look almost like real ones. Without mawkish sentimentality, or unnatural so-called realism this picture will add to any programme in which it is included.

"Protector of Animals."—A Pathe comedy in which the real or fancied insincerity of the Society for the Prevention of Cruelty to Animals is admirably caricatured. Perhaps the

difficulty here was because the apparently toothsome stew was transformed into a live cat by the magic of the protector's new fluid. At any rate the banquet broke up in a severe drubbing for the able professor who had solved the problem of restoring to life the animals killed, and dared to exercise his power over the society's banquet.

"The Gambler's Honor."—A Pathe which seems to have little point, at least to the non-gambling portion of the world. It may be questioned whether it is wise to exhibit the gambler's distorted conception of honor which impels him to take articles from his own house and sell them to obtain money to pay his gambling debts. This may be gamblers' honor, but it is not a type of honor to be exhibited to promiscuous audiences.

"The Truer Love."—A Vitagraph drama which tells a story that is gloomy enough in some ways, but ends happily and for that reason is to be commended. The rejection of the artist because he will not give up his adopted daughter, and the rejection of the former girl by the artist after she is a widow and the union of the artist and his adopted daughter form climaxes to an interesting love story. The moral is obvious without the effort of elaborate study. Technically the film is satisfactory, not many weak places showing in the photography. One noticeable error occurs. The artist puts on a light coat and starts to go out. When he appears on the outside he has on a black one, and later without any apparent reason he appears in the orginal light one. This mixture of little things creates a curious impression.

"The Oriental Mystic."—A Vitagraph comedy which affords opportunity to show some curious bits of magic, including a number of strange appearances and disappearances. These were all well managed and appear more natural than some of the magic films.

"Are You the Man?"—Lubin has developed a comedy in this film which may well set one thinking. A gentleman bets that he can ask the first ten men he meets on the street the question at the head of this paragraph without being insulted. He undertakes it and he barely escapes with his life from some of them. While this picture is intended as a comic the result of asking the question creates dramatic scenes that are well worth considering. One can't help but ask why men are so touchy upon a subject which apparently applies to their personality in some undefined way. That they are touchy is illustrated in this film. Perhaps the treatment the questioner received is rather exaggerated, but there is every reason to think that in the main it is correct. At any rate, it is suggested that no one try the experiment. This comedy is too serious for that.

Making Tambourines.—A Pathe educational film in which the manufacture of tambourines is illustrated. It is short and while it is interesting it doesn't compare with some of the other educational films which the Pathes have put out. The photographic quality is not so good and the work itself is not so important. Then it is filled out at the end by introducing the tarantella and showing the use of the tambourine in a poorly acted dance. The posing at the close is out of place in an educational film.

The Sleeping Tonic.—An Essanay film which allows their comedian, Turpen, to do some more of his funny stunts. He can act the sleeping part quite as well as he does the livelier parts which have so often fallen to his lot, and the places he selects in which to fall asleep bring him several different kinds of trouble. In a few places the photography is weak.

Tender Chords.—An Eclipse in which dramatic possibilities are created out of a couple's separation. When it comes to dividing the clothes of the dead child the hearts of the disunited pair soften and they make up their differences and decide to live together again. The drama in this is made very strong by the exceptionally fine acting of the principals in the piece. They could scarcely do their parts better. It is a film which causes one to stop and think before passing on to the next one. The photographic quality of the picture is exceptionally good. The tone values are retained in all the photography and the reproduction which makes it exceedingly interesting merely as a picture.

The Magic Carpet.—In this Urban film the possession of a magic carpet gives opportunity for some magical stunts which are amusing. The introduction of an occasional film of this character adds to the output of a house, but the photographic quality should be better. In places it is very dim, perhaps due to the rapid movement of the figures. Whatever the cause may be, the film is not satisfactory in all places so far as the photographic qualities are concerned. The magic part is pleasing. Perhaps any magical features would be pleasing. They are out of the ordinary and they attract by that quality.

NOTES OF THE TRADE.

Lowell, Miss.—Mr. Duclos, of Greenville, will open a new moving picture theater here.

Cooks, Mich.—Fred Burkie has opened a new moving picture theater in the Eagle Hall.

Thompsonville, Conn.—Henry DePathy is planning to go into the moving picture business.

Morrison, Ill.—Mr. Shiery is making arrangements to open a new moving picture theater here.

Stromsburg, Neb.—Soule & Batterson have sold the Elite Theater to Messrs. Shroder & Zimmer.

Trenton, Mo.—Johnson & Curran will open a new picture theater here, to be known as the Gem.

Hastings, Fla.—E. J. Seymour is making arrangements to erect a new moving picture theater here.

Marked Tree, Ark.—E. Ritter is making arrangements to open a new moving picture theater here.

San Bernardino, Cal.—New airdome theater is to be opened by Mr. Leonard the middle of this month.

Lawrenceville, Ill.—W. E. Dalrymple and C. W. Staninge are planning to erect an airdome here.

Kearney, Neb.—Mr. P. J. Moran is making arrangements to start a new moving picture theater here.

Bogalusa, La.—John B. Humphreys is back of a scheme to erect a new moving picture theater here soon.

Wichita, Kan.—The Orpheum Vaudeville Theater has been sold by Mrs. J. F. Waterbury to F. A. Davis.

Paris, Ill.—The Chicago Film Company will open a moving picture theater in the Opera House block.

Fort Morgan, Col.—Mr. E. Rudolph has purchased the Idle Hour Theater here, and taken possession.

Centon, N. D.—Norman Rogers is making arrangements to open a new moving picture theater here.

Farmington, Iowa.—Leo Hassler has purchased the Orient Theater from Guy M. Carr, and taken possession.

Fostoria, Ohio.—Arthur Buck has purchased the Majestic Theater from Ira A. Wright and taken possession.

Kenosha, Wis.—Adolph Alfiery is making arrangements to open a moving picture theater on Main street.

Monticello, Iowa.—G. W. Fletcher, of Osage, has opened a new electric theater here in the Stirton Building.

Salina, Kan.—Matt Price has sold his moving picture theater here to William Storm, who took possession.

Philadelphia, Pa.—Mr. M. Shore will erect a new moving picture theater in Woodland avenue, to cost $5.000.

New Haven, Conn.—It is stated that building near Semon's at Morris Cove has been secured for a nickolet.

Middletown, Ohio.—John Doerfler and Jos. Kessel, of Hamilton, have purchased the Dreamland Theater here.

Findlay, Ohio.—The theater at the Auditorium, Riverside Park, is to be opened on June 6 by Manager DeMora.

Des Moines, Iowa.—I. Ruben is making arrangements to open a new moving picture theater at 606 Walnut street.

Hutchinson, Kan.—The Star Amusement and Film Company, of Chicago, will open a new nickel theater here.

Chillicothe, Ill.—J. F. Lynch and W. J. Brenner, of Rock Island will open a new moving picture theater here.

Birmingham, Ala.—R. D. Burnett has purchased the Hippodrome Auditorium on Third avenue, and taken possession.

Mason City, Ill.—A. W. Ackerman, of Springfield, has leased the Lyric Opera House here, and is now in charge.

Villa Grove, Ill.—P. A. Root, of Newman, has leased the Heacock Building here and will convert it into a theatorium.

Trenton, Mo.—Manager Hubbell has arranged for the opening of the new airdome on the Henry lot in the near future.

Trenton, Mo.—S. D. Johnson, of Excelsior Springs, is making arrangements to open a new moving picture theater here.

Wichita, Kan.—W. H. Marple has sold the Elite Moving Picture Theater to Messrs. Lederman & Amos, of Omaha.

Baltimore, Md.—N. E. Parsons & Son are contemplating the erection of a new moving picture theater at 910 Third avenue.

Rochester, Minn.—J. E. Reid has opened a new moving picture theater at 212 South Broadway. It is known as the Majestic.

Memphis, Tenn.—The Airdome Theater Company will build an airdome at the corner of Jefferson avenue and Third street.

San Bernardino, Cal.—Manager Leonard is planning to improve the Unique Theater here and will install new chairs, etc.

Gladstone, Mich.—Messrs. Will Needham and Clarence McClaurin are making arrangements to open a new moving picture theater here.

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Villa Grove, Ill.—Paul Root has opened up a new nickelodeon here.

Cairo, Ill.—Richard R. Henderson has opened the Airdome Theater here.

Connersville, Ind.—Mrs. H. W. Hendricks has sold the Vaudette Theater, on Central avenue, to W. H. Montgomery, of Chicago.

Kearney, Neb.—J. P. Bear, manager of the Crescent Theater here, has purchased an interest in the Lyric Theater, at Grand Island.

Rich Hill, Mo.—Messrs. Frank Kilts and William Pontius have purchased the Star Theater here from C. S. Terry, and took possession.

Baltimore, Md.—Theodore Denkos and George Konstant will erect a new moving picture theater at the corner of Fulton avenue and Francis street.

Mesa, Ariz.—Charles H. Peck has purchased a half interest in the moving picture and vaudeville theater controlled by John Vance.

Manitou, Col.—L. E. Cummings, of Colorado Springs, and O. I. Blake, of Denver, have leased the Majestic Picture Theater here, and taken possession.

Houston, Tex.—Messrs. Wood & Deewes have opened the Lyric Moving Picture Theater at the corner of Capitol avenue and San Jacinto street.

Washington, D. C.—The Eastern Amusement Company is having plans prepared for a moving picture theater, to cost about $10,000.

Philadelphia, Pa.—James G. Doak & Co. are erecting a two-story moving picture theater at 917 Market street for George H. Earle.

Pocatello, Idaho.—T. F. Terrell has a contract for a new amusement hall and moving picture theater on North Main street, to be erected soon.

Philadelphia, Pa.—Paul E. Bertrand has completed plans for a $20,000 vaudeville theater to be erected at the corner of Third and Girard streets.

Rushville, Ill.—Messrs. R. E. Jackson and B. R. Phillips have commenced the erection of a new moving picture theater on East Lafayette street.

Springfield, Mass.—Messrs. Van Zant and Babcock have sold the Palace Moving Picture Theater on Masonic street to George Bishop and John Torpey.

Albuquerque, N. Mex.—New moving picture theater and vaudeville house is to be opened at 122 West Silver avenue by Lindemann Bros., of Memphis, Tenn.

Jacksonville, Fla.—Ground has been broken for a new moving picture and vaudeville theater to be erected on Laura street, near Bay, by G. D. Jackson and A. B. Hoyt.

Baltimore, Md.—Architect H. C. Aiken has completed and is receiving bids on plans for a new moving picture theater to be erected at the corner of Eastern and Milton avenues.

St. Louis, Mo.—The Grand Avenue Amusement Company has been incorporated with a capital stock of $10,000. The incorporators are James H. Ricker, R. H. Bailey and others.

Clinton, Mass.—The new Star Theater in the Philbin block, will open about the middle of August. Henry Sorel and Walter J. O'Toole are the managers.

Everett, Mass.—Broadway Theater has had a change in ownership, C. F. Rollins having purchased the interests of Messrs. N. Parentin and G. W. Vaughn. Improvements to be made.

Wilmington, Del.—Mgr. William L. Dockstader of the Garrick Theater will remodel and improve the theater here soon, and it is stated that $30,000 will be expended for this purpose.

Philadelphia, Pa.—Plans have been prepared for a new one-story fireproof amusement hall to be erected at Forty-ninth street and Woodland avenue for Arthur Blackburn and Lynch Brothers.

Syracuse, N. Y.—T. G. Thompson Company, which runs the Savoy Theater on Warren street, has incorporated with a $50,000 stock, and Thos. G. Thompson, Jr., Peter Eckel and others, incorporators.

Boston, Mass.—It is stated that new plans are under way for a new amusement park for this city at Revere Beach, and it is stated that the National Amusement Company, of which H. H. Pattee is manager, is back of the scheme.

Brighton, Mass.—Frank C. Cutter, of 236 Washington street, has the contract for renovating the Palace Theater on Sudbury street for the Automatic Vaudeville Company, care of Arch. Norcross, 46 Cornhill, Boston, Mass.

Yankton, S. D.—Yankton Auditorium Association has recently been incorporated with $25,000 capital stock by W. J. Fantle, Arthur Donaldson and others for the purpose of erecting and maintaining a large auditorium here for amusements, etc.

CORRESPONDENCE.

THE BOARD OF CENSORSHIP.

June 7, 1909.

Editor THE MOVING PICTURE WORLD.

Dear Sir:—In your issue of June 5th "An Exhibitor" writes of certain pictures which the Censorship Board has allowed to pass, and cries "Shame, Shame!" Then, as jealous or idle-minded people like to do, he speaks of "graft." The "graft" part of the letter we can put aside, as the make-up of the Censorship Board and its work to date speak for themselves. But as a question of honest judgment, it is quite likely that the public will sometimes condemn what the Censorship Board approves. The public might like what the Censorship Board condemns. Not all the members of the Board themselves agree on every picture, and the time will never come when all the public are equally well pleased. We would only ask, that the public form its judgments, not from printed descriptions of pictures, but from the pictures themselves, for almost any picture can be so described as to seem innocent—or to seem abominable.

For the rest—criticism is to be welcomed—sincere, honest criticism—the more the better. The "Exhibitor" whose letter occasions this letter, is perhaps not sincere, but it is a good time to answer a question:

What *are* the standards of the Board of Censorship?

Manufacturers have sometimes asked for a complete list of the things the Censorship Board objects to. We have never furnished the list. We have heard of censorship boards that had such lists, but it's beyond this board. No "killings," they say in some cities out West; so a certain French film d'art, the story of Louis XVI, culminated in a swift and decently-done, bloodless decapitation, an entirely harmless theatrical shadow on the screen. We passed it with hearty approval, but out West they decapitated the picture. In Omaha they "killed" a film because it brought disrespect on the police; in Chicago, I am told, the representation of any crime, in any connection, be it crime for crime's sake or an incident in a noble plot, is condemned. We do not condemn the representation of any crime; crime for its own sake we condemn, pictures whose chief appeal is to morbid appetite we condemn, bad taste where it becomes vulgarity we condemn. We condemn anything that seems *dangerously suggestive* in its tendencies. But barring indecency, barring ghoulishness, there is hardly any incident in life or drama that may not be *so treated*—presented with such a purpose shown in such a connection, as to be acceptable to a board of censorship which recognizes this fundamental fact:

The motion pictures are a legitimate form of the drama, and that the motion picture is entitled to draw WITH DISCRETION *on any field of human interest for its themes.*

The New York Board of Censorship takes its stand on that proposition. Now, for the detail: It is a matter of careful weighing and judgment. The board is composed (the sub-committee that does the censoring) of two district superintendents of public schools, two editors, two exhibitors, and the writer. In censoring, we put ourselves as far as we are able in the place of the audience, and ask, How will the picture affect this element, or that element, of the audience? Many pictures are well intended but crudely done, but where the effort is purely artistic in nature the Censorship Board leaves the matter to the public, which is final arbiter. Where the picture is in bad taste of a sort that would outrage the public, the board condemns it. Where crime is so represented as to seem likely to be contagious (suggestive), to leap from the screen and result in actual crime, it is condemned. Sometimes a powerful, sweeping plot carries the audience rapidly over many incidents that, if magnified out of proportion, or if represented for their own sake, would be objectionable; but the sum total of effect, the unified effect, is positive and harmless, or good. There have been themes of exceeding gruesomeness favorably passed by the Censorship Board—witness a French film recently approved but not yet issued, an episode of the Franco-Prussian war, where a father avenges a son. There is hanging and poison in the picture, but the effect is moving, solemn and almost profound. The picture is admirable—it is great—and to condemn it would be to put a ban on the creative effort, to restrict the essential liberty of the motion picture as a form of dramatic art. Yet there are hanging scenes we have condemned—poison scenes we have condemned. And so it goes. How, in common intelligence, can a censorship board catalogue its objections and then stand by the catalogue? The first good picture that comes along is likely to knock the catalogue into bits.

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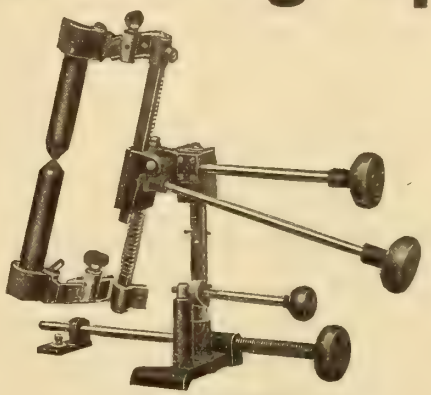

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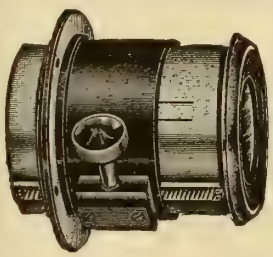

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In other words, the Censorship Board acknowledges no other standard than its own best judgment—the common-sense judgment that a wise pater familias would apply to a show which his children frequent. Obviously this judgment is likely to err, and there is not a member of the Censorship Board who is not convinced that it *has* erred for this picture or that. The important thing is, that as the Censorship Board has assumed a sympathetic and co-operative attitude toward the motion picture business, so the public should assume an attitude, critical but sympathetic and co-operative, toward the Censorship Board.

For the results: Has the quality of motion pictures improved notably since the Censorship Board began to operate? The question answers itself. Has the general public assumed a more tolerant attitude toward motion pictures since the Censorship Board began to proclaim that motion pictures have a great present and greater future? Answer the question, Editors of the Trade Journals. And may the trade rest assured that one moving picture competitor is not going to be allowed to use the censorship as a club with which to give his rival a black eye. And may the critics of the Censorship Board be stern and watchful, but sincere!

JOHN COLLIER, Secretary.

[The good judgment shown by the Censorship Board, the fairness, the thoroughness and the patience that have marked their labors, and the noticeable effect it has produced on the public is so obvious to us that we gladly print in full the above reply of their secretary to a disgruntled attack upon their rulings by "An Exhibitor" in our last week's issue.—Ed. M. P. W.]

THE SINGER AND THE SONG.

Ritzville, Wash., May 27, 1909.

Editor Moving Picture World:

Dear Sir—Have read your article in May number of Moving Picture World about song slides and singers, and would like to say that a singer who has but one song to do a week has no excuse in not having that one ballad committed; should be able to sing it perfectly with flood light effect as well as with slides. However, we do not find many managers in moving picture theaters nowadays who think a singer is earning even $12 per week unless they sing from two to six songs in that time; even a "two-note" singer should do one song per week fairly well at least. I have found that the managers who expect singers to do one song a week pay more and appreciate the work more than those who call for six songs and then wonder why the songs are not committed.

Yours for more quality and less quantity in illustrated songs and singing,

VERA STANLEY,
Illustrated Singer.

CHICAGO NOTES.

How many people pay admission to the Loop theatres is not known, but the total must be enormous. It is of record that the Bijou Dream has handled 1,400 people in a single hour, in the upstairs theatre alone. This policy, however, eventually worked material injury to the goose that laid the golden egg, since shows were of necessity very, very short.

This thing of cutting the program down beyond reasonable limits will in time permanently injure any house. Especially is this true of theatres catering to semi-regular trade. Many managers will, when the house is full and people waiting for admission, issue orders to rush the film through, or to cut out part of the program. They thus make a few additional dollars that day, granted; but sooner or later there comes a time when there are no more crowded houses. The "get-the-money" manager then curses loud and deep, attributing the loss of business to about everything under the sun except the true cause, viz.: his own foolish policy.

Managers of theatres located in a business section, like the Loop, assert that their trade is all transient. The writer begs to differ. Except as to a comparatively insignificant, out-of-town trade, there is but a very small percentage of "transient" trade in the true sense of the term. The man or woman who comes downtown on business and "drops in" a nickel theatre is not a transient in the true sense, for the reason that he or she will, in all human probability, do this same thing from twenty-five to a hundred times in the course of a year. If he or she sees a short, or rotten, or both together, show *it is remembered*, and the next time that particular house is passed by. Moreover, it is quite likely friends will be told in course of conversation. This may not be felt much for a time, but sooner or later chickens come home to roost.

Wrinkles for Operators.

SOME QUESTIONS.

3517 Indiana Ave. Chicago, May 11, 1909.

Editor The Moving Picture World:

Dear Sir—I am a practical electrician, but have been an operator only a short time, and I have noticed a great difference of opinion among operators on almost every question, and also a great difference in their work.

I heartily endorse the article of Mr. F. W. Sweet in the issue of May 8, on "Advice to Operators," but would have liked it better if he had been more definite in stating clearly just what his conception of "good work" was. I hope he will give us a little more "light" on that point, as he seems to have plenty of it.

In accordance with your invitation to operators to exchange their views through your publication I would like to ask some of "the experts" a few questions that I think will be of general interest.

What is the proper relation or proportion that the **back focus** should bear to the front or objective focus to get the best results?

Suppose I wish to project a 12-foot picture 60 feet with 30 amperes, direct current and a pair of 6½-inch condensers, what distance must they be set from the film? Also the same size picture at 40 and 90 feet.

What are the best combination of condensers to use under these various conditions: alternating current and calcium lights? Also will the same combination of condensers give the best possible results for the stereopticon under same conditions? Or will it be better to have a different combination? And why? A. L. VOORHEES.

WATCHING THE CARBONS.

By F. W. Sweet.

The space in your journal which in future you propose to devote to the interchange of ideas and experiences of operators, will certainly prove a boon to the craft, and with proper support from them will undoubtely become an important factor in the general uplift now going forward in the moving picture industry all over the country. To obtain good results upon the screen it is absolutely necessary to have good men in the operating booth, and to become proficient in their work they should be trained in a thorough manner, the same as in other lines of trade. Your special column opens a grand field through which this may be accomplished in a speedy and business-like manner, but to make this feature of your journal a success it will be necessary for you to have the hearty co-operation of the best class of men in the business from all over the country, and it seems to me that any one who is in possession of any ideas of value along these lines should be willing to bring them forth for the benefit of others in order that the business may be improved and put upon a higher plane than is the case just now; the other allied interests seem at present to be doing all in their power to bring this end about and it seems only fair that operators should be willing to do their part as they are sure to benefit from any improvement upon the present conditions.

Your generous spirit in opening up a way to bring this about is deserving of a hearty response all along the line and I trust the boys will look at this matter in a business-like way and that the influx of brainy ideas will start at once. I feel certain the interest will increase and the success of your plan be achieved. To start the Wrinkle Column off, I will submit an item which, while it may seem of little importance at the first glance, will, I am certain, be appreciated by every operator who tries it on his machine. The best part of it is that it does not cost anything.

I do not claim any credit for this as I found it out purely by accident and have taken advantage of it for the past six months; its greatest values lies in the fact that it has a twofold purpose, one is to obviate the necessity of looking at the arc light, in feeding the carbons or making any adjustments of the same, thus saving a good deal of the strain on the eyes; the other is that it insures a better illumination of the screen, giving no excuse for dark spots due to the flickering of the arc when the distance between the carbons becomes too great, as the points of the carbons are always in plain view of the operator and their relative distance from each, by this means the carbon may always be fed at just the proper time without any decrease in the illumination, and all this may be done without even looking at the lamp.

One day while replacing a cracked condenser I put the mount back on the lamp house in such a manner that one of the ventilating holes in the mount was on the upper side

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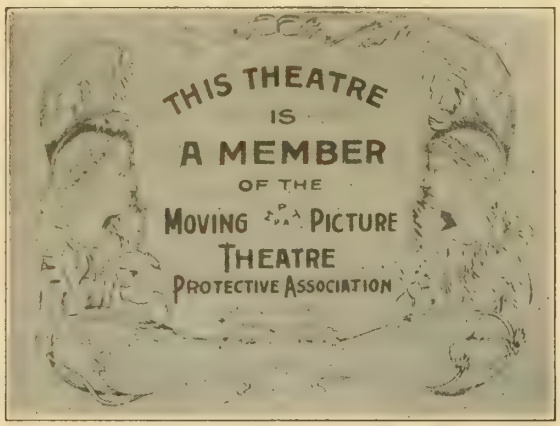

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And You Will Get The Best.

What Some Exhibitors Of Centaur Films Say

Electric Theatre, Harvey, Ill.—"Johnny and the Indians is the talk of the town."

Globe Theatre, Pawtauket, R. I.—"We have used your films as features, they are A—1."

Shipment June 19th

LOVE WINS

A romantic story of the far West and East.

Send for bulletins.

Exhibitors of our films fully protected.

$500.00 reward for evidence which will convict anyone duplicating our films.

CENTAUR FILM CO., Inc.
1873 PARK AVENUE :: NEW YORK CITY

of the same and a little to the left of the center, or toward the operating side of the machine. In starting up my picture I noticed a beam of light of a rich, mellow hue on the front side of the booth. At first I paid no attention to this, but on looking a little later I saw the points of both carbons very clearly defined on the exact spot where the light had at first appeared, and on turning the hand wheel could see the exact movement of both carbons. This set me thinking and at the close of my lecture I started an investigation and found that by turning my condenser mount I could get the spot at almost any point I wanted it on the front of the booth, and now I always arrange to have it fall just beside the lookout window of the booth and in this position I can watch the screen and my arc lamp at the same time.

If one is operating without a booth the light will fall on the ceiling of the theater and can always be depended upon to tell the truth regarding the condition of the carbons and the way they are burning. Any one using a Motiograph machine can demonstrate this to his satisfaction in one minute, but in a mount which is fixed to the lamp house it might be necessary to drill an extra hole in the mount, and perhaps a little larger. A very little experimenting will determine the proper location of same.

I found that this condition was caused by the light being refracted from the convex side of the front condensers. This is proved by the fact that the points of each carbon as shown on the front of the booth are edged by the colon in the spectrum, and is much more pronounced when using direct than alternating current. So try this gag and if you don't think it a good one write to the editor, so that I may know about it. Next!

[As mentioned in The World for May 8, we invite short, pithy hints for this column from our operator readers—pointed, plain and practical. Send along your experiences for the benefit of all in the craft.—Editor M. P. W.]

THE DUTY ON FILMS.

The Board of United States General Appraisers decided on March 19 that cinematograph films have the right to enter this country as "photographs," dutiable at 25 per cent. ad valorem. General Appraiser Fischer, in quoting the decision of the Board, said: "That such positive is pictured on a strip of celluloid and not on a strip of paper is immaterial. In either event it is light written and therefore a photograph. To say that the method of making these pictures was not known when the act was passed and therefore could not be covered by it is to beg the question."

It is now stated, however, that the Government intends to appeal this decision, and the matter will come up before the Supreme Court between now and July; at any rate, before the Court rises. It will be interesting to know whether the Government will be successful in its appeal. The occasion is one which calls for active endeavor on the part of the film importing firms to prevent the imposition of an advanced duty.

TRADE NOTES.

Colorado Springs, Col.—Plans are under way for a new moving picture theater to be erected at the corner of Huerfano street and Nevada avenue by P. E. Hewitt and F. M. Fishback.

La Crosse, Wis.—The New Majestic Theater Company has been incorporated with a capital stock of $5,000. The incorporators are Frank Kappleberger, W. W. Corgill, W. R. Hyde and others.

Philadelphia, Pa.—James G. Doak & Co. have been awarded the contract for the construction of a $100,000 moving picture and vaudeville theater at 917 Market street, which a syndicate, headed by George H. Earle, will erect.

Peru, Ind.—The Schiller Amusement Company, of Chicago, has leased the Wallace Theater here for moving picture purposes.

Woonsocket, R. I.—Manville Opera House, at Manville, has been purchased by John S. Blondin, of this city, and William O. McLean, of Manville, who will improve and arrange for a high class of entertainments.

NOTICE OF REMOVAL.

On account of the increasing demand for lecturettes and the immediate success of the Lecturette Library Gunby Bros. have been compelled to seek larger quarters, which are located at 199 Third avenue, New York.

They have also installed an up-to-date plant for the making of artistic film titles.

Savannah, Ga.—During the past week the Kings' Daughters gave a "Tag" day here; more than $700 was cleared. Each man, woman or child who had a ticket was let in free at the Criterion and Superba Theaters, owned by the Bandy Bros., who have become so popular of late with the people.

At the Orpheum boxes have been put in, and every night the place is crowded.

A roof garden is planned by some of Savannah's most prominent citizens. Paul Canida is at the head. The place will be built over his store, which is located on Bull street, Savannah's most popular street. Moving pictures and vaudeville will be the star features.

OHIO NEWS.

Mr. Chas. Reark, manager of Theatorium, one of the up-to-date picture theatres at Sandusky, has contracted for first-run association pictures, eight changes a week. Mr. Reark will guarantee his patrons the most select subjects of association makers. Mr. Fred Brown, operator and electrician of Theatorium, called upon a friend last week at New Castle, Pa., who is operator at the Electric in that city. Mr. Brown has had long experience in the picture line. He has invented a new flickerless shutter that has proven a success. Proprietors of moving picture theatres throughout Ohio who have visited Mr. Reark's cozy theatre state that he has the brightest and clearest pictures in the State. Ushers seat the patrons, a new light system has been installed, and no expense is spared to give the amusement goers of Sandusky the best of entertainment at this theatre for five cents admission. Mr. Reark has installed five Hallberg arc lamps, turning night into day in front of the theatre.

Mr. W. C. Kunzmann, who has been connected with the Sandusky Theatre during the season of 1908-09, will take a week's vacation, after which time he will be open to accept a position with a summer park theatre or a city theatre which will remain open all summer. Mr. Kunzmann has had wide experience managing vaudeville and picture theatres, as well as an up-to-date roller rink, and any owner of enterprises of this nature looking for a hustler will do well by addressing him at his home in Sandusky, Ohio.

The Star Theatre, Sandusky, under the management of Bumgartner & Trautlein, has secured the services of Miss Josephine Henderson to sing illustrated songs.

The Sandusky Theatre, which has been running vaudeville and pictures with a seating capacity of 1,300, has been closed to be remodeled for next season. Mr. R. P. Stoddard, the manager, will remain in Sandusky for his vacation. This theatre has had a most successful season under his management.

The Royal Theatre, under the management of Mr. Carl Bitzer, formerly vocalist at Theatorium, is without doubt the most beautiful pleasure palace in northern Ohio. It has been remodeled throughout, and new arches with white and gold trimmings have been placed in front of the theatre. Mr. Bitzer has contracted with the Kent Film Exchange for first-run service. The double dissolving stereopticon used at this theatre is a feature and something new to people in Sandusky, being the only one used in that city. The feature vaudeville act at this theatre last week was an act written by Mr. Bitzer called "Bargain Day in a Second-hand Store." It was a scream from start to finish. Mr. Bitzer took the part of a Jew, while Mr. Clyne, the lightning artist, assisted Mr. Bitzer, playing the Rube. The extra attraction at this theatre on Sunday afternoons and nights is music furnished by a three-piece orchestra.

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BRAYTON MFG. CO.,
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CHICAGO ILL.

Gentlemen:
Your shipment of Advertising and Announcement Slides, filling our order of the 31st, ult. received, and we wish to thank you for your usual prompt attention.
The slides were up to their usual high quality on which we have built a very large slide business. Our customers, after having had your goods, will take no others.
We take this manner of showing our appreciation of your efforts in behalf of the slide industry.
Yours very truly,
THEATRE FILM SERVICE CO.,
W. R. SCATES.

BRAYTON MFG. CO.,
CHICAGO,

Dear Sirs:
Advertising slides received, and thus far certainly bear out your statements. They certainly are very, very fine. I thank you for the very prompt manner in which you have filled my orders.
Enclosed find copies for others. I am beginning my display on June 1st, and will continue nightly, except Sundays. Will you kindly rush these orders of to-day and oblige. Check for the entire account will follow.
Yours truly,
THOS. WILLS

BRAYTON MANUFACTURING CO.
CHICAGO, ILL.

Dear Sirs:
Your favor of the 22nd.
Not for a long time have we hit on any one who has handled an order of ours in the manner in which you are taking care of the special advertising slides, order for which was given you a short time ago.
We could not help but be pleased with the idea that you have suggested and there is no doubt in our mind whatever but our customer will be equally as well pleased with his slides as we are in having you make the suggestion.
We trust the good work will keep up.
Yours very truly,
IMPORTED FILM & SUPPLY CO.

A patron said to us recently: "No one ever produced an advertising slide worthy the name or fit for use as such until you did." We appreciate the compliment. When we commenced to spend our money and concentrate our creative impulse to the production of meritorious advertising and announcement slides, we believe the public would appreciate it, and we knew if we could arrouse honest compliments for high artistic creations, we would quickly step to the front and would deserve recognition as the standard for all others to emulate.

We believed we had the artistic impulse; we knew we had the technical training. We hoped for success.—*We have the pleasure now.*

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All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

NEW SUBJECTS

RELEASED JUNE 8, 1909

No. 6468 **The Legend of Sterling Keep** Code, VERLES. Approximate Lengt h 1000 feet.

A romantic drama of the Twelfth Century. The scenes are laid in England. The Legend o f Sterling Keep avers that whoever shall sleep in the keep room, shall sleep fifty years, or awaken in the morning to find his road clear to a kingship. A bridegroom on the eve of his marriage to the daughter of Lord Sterling scorns the legend and sleeps in the keep room. His affianced bride with the aid of friends plays a practical joke upon him by changing the furniture, hangings and other features of the room so as to give him the impression when he awakes that fifty years have elapsed. A slab in the wall giving the date of the death of his bride adds to the deception, The bridegroom loses his mind because of the joke but in later years it is restored. A striking and beautiful picture.

RELEASED JUNE 11, 1909

No. 6469 **The Boots He Couldn't Lose** Code, VERLETSEL. Approximate Length, 640 feet.

Mr. Scruggles attemps to dispose of a pair of tight boots, but like the cat that came back, they return to their owner as fast as they are thrown away. The boots return unaided and as if they had life. It is an interesting reproduction of trick photography.

No. 6470 **Buying Manhattan** Code, VERLETRBAR. Approximate Length, 360 feet.

A splendid worked up picture descriptive of the incidents surrounding the purchase of Manhattan Island from the Indians by the Dutch. The Island is shown as it existed when the purchase was made and by way of contrast, a panoramic view is given as it is to-day.

NEXT WEEK'S SUBJECTS

RELEASED JUNE 15, 1909

No. 6471 **A Rural Tragedy** A Drama of Action. Code, VERLETZEST Approximate Length, 1000 feet.

RELEASED JUNE 18, 1909

No. 6472 **How the Tramp got the Lunch** A Character Comedy Sketch. Code, VERLETZT. Approx. Length, 170 feet.

No. 6473 **Closed on Sunday** A Film of Fun. Code, VERLETZUNG. Approximate Length, 830 feet.

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Stories of the Films.

BIOGRAPH COMPANY.

THE SON'S RETURN.—Desperation makes the parents unconscionable. Poverty palls the most generous spirits; it transforms the most humane into veritable demons and makes them dare deeds of which the mere thought would in more prosperous conditions make them quake. This Biograph subject shows to what extremes an indigent couple were driven by desperation. Will Sanderson's father kept the village inn, but Will being deeply enamored of pretty Mary Clark had aspirations above the plebeian and rather impecunious calling of village boniface, and so decided to go to the big city and fight for fortune, having read the glowing lines of the biographers of great men who invariably start them on their career as poor country lads. Bidding his sweetheart Mary a fond, but tearful farewell, he then takes his leave of his dear old parents, his mother presenting him with a miniature of herself, as a memento to guide him along the path of righteousness. He is not long in the metropolis when his bright, alert manner appeals to the manager of a banking house and he obtains employment. He had resolved not to return home until he has made a name for himself, and five years later we find him holding a position of responsibility with good salary in the concern. His appearance has somewhat changed, owing to his growing a beard, and one day, taking his mother's picture from his pocket he decides to pay them a visit. The decision is coincident with a letter he receives later during the day. It is from his sweetheart Mary and tells him of his parents' dire straits, which they, through pride, have kept from him. But as they are on the eve of eviction she asks that he help them. Back he goes with his savings, ample to relieve their difficulties, and to surprise them enters the inn and engages a room incog. He has displayed his well-filled wallet in their presence, and their extreme desperation makes them covetous. When the boy lies down for a nap the old father cannot resist, and in securing the wallet arouses the boy, and is forced to knock him on the head. Thinking he had killed his guest, he takes his inert body out and deposits him in the field under the bushes, where he is found later by Mary, who, calling help, assists him to her home nearby, he recovering from the blow on the way. Meanwhile the old couple have gone back to the inn and upon opening the wallet what a revelation—"My God, we have murdered our own boy"—they find therein the mother's picture. They are paralyzed with fear and sorrow, so in an almost maniacal condition they go to Mary's home to confess their awful deed. You may imagine their feelings when they are brought face to face with their boy, and dropping on their knees in humble contrition they thank God for the deliverance. Length, 993 feet.

HER FIRST BISCUITS.—One of the precepts in the doctrine of "How to be happy though married" is, Don't encourage wifey dear in her ambition to emulate mother in her culinary proficiency. Never make the resilient break that you would like to have pies such as mother used to make, for if you respect you digestive organs you will hire a cook and be content with what she serves you. Should your indiscretion get the better of you your helpmate will attend the cooking school, and woe is your lot. This Biograph subject is an object lesson along those lines, as Mrs. Jones with effusive enthusiasm felt that Eddie dear would appreciate her endeavors to prepare for him a batch of biscuits. That she followed the rules and directions set down in her text books is not questioned, but one bite from the leadlike disks was enough, and getting the dear little creature from the table by subterfuge he throws a full dozen of them through the window, pretending to have eaten them upon her return. Of course she is delighted at his apparent appreciation and when he has departed for the office she puts up a package of them and takes them there, placing them on his desk. Jones is not present at the time, he being in the adjoining room in the throes of indigestion. Visitors to his office, he being a theatrical agent and they hungry actors, espy the inviting looking dough boulders and partake greedily. In a short time the assemblage is a writhing, struggling, screaming mob. Meanwhile, at the Jones domicile the iceman, a housebreaker and the cop who trailed him all fall victims. Well, for a time it looked as if Mrs. Emma Jones was guilty of wholesale manslaughter. The trouble subsides, however, the victims convalesce and peace is restored when Mr. J. hurls, though with reluctance, the pernicious pabulum into the street. Length, 514 feet.

THE FADED LILIES.—"Oh, death, where is thy sting? Oh, grave, where is thy victory?" Especially over the experiencing a love-blighted life, for the power of love is compelling, and we become its abject slaves. Francois, a hunchback, high-strung musician, plays at a social gathering, and the fair debutante bestows upon him, in appreciation of his talents, a bouquet of lilies of the valley. This attention is misconstrued by Francois into a token of affection and he cherishes them as such. Upon awakening to the truth the disappointment wrecks his reason, and to help him the doctor persuades the girl to pretend affection, which she does, and consents to wear a ring he gives her. Later, upon finding the ring missing he discovers the deception and slyly changing his medicine for

water thwarts the doctor's skill and slowly but stubbornly makes his way towards that "blind cave of eternal night to which we all fly for relief and lay our burdens down." Length, 481 feet.

EDISON MANUFACTURING CO.

A RURAL TRAGEDY.—The roar and crackle of flames, the crash of falling timbers, the hoarse shouts of a frantic mob are mingled with the screams of a woman, caught apparently beyond hope of escape in the burning house, the eager fire licking almost at the very hem of her skirts, in the once seen, never-to-be-forgotten climax of this powerful drama of love and hate.

There is nothing artificial about this scene, or rather, series of scenes. The house is real, the fire is real, and when the last pathetic incident of the powerful story is enacted all that remains of the pretty country home is a mass of charred and smoking embers.

It is something to talk about, indeed, something to advertise heavily, for its like has never been shown in films before—an actual house, of no flimsy, but genuine construction, deliberately destroyed by fire, and the final portions of the story acted to the full amid such scenes of real danger. When the heroine and her brother are snatched from the very jaws of death by a daring rescue the danger is vividly true and not merely of stage construction; it is no mere sulphur smoke, but flames, a seething, roaring volume of fire, that eats and destroys before the very eyes of the audience the entire house of the family who suffer so much the tragedy of life.

In thrill, suspense and the element of genuine danger around the actors the fire scenes in this picture have no equal in any film that has ever been produced.

The story leading up to these wonderful scenes is full of strength. It tells the love of two brothers for the same girl, how she coquetted with one, but finally gave her heart to the other, yet it is the brother who loves and loses who plays the hero at the fire and saves his brother and sister from the flames at the cost of his own life.

Too much cannot be said about this picture; it will be a sensation to all who see it on the screen. Length, 1,000 feet.

HOW THE TRAMP GOT THE LUNCH.—He was a very jovial tramp, but his joviality didn't win him the luncheon he so fondly coveted. He experimented with it on the workman with the fat bundle of luncheon and quantity of beer surrounded by bucket, but the workman was decidedly blind to Handsome Harry's qualities as a good fellow. He was annoyed, if truth be said, and Harry, of the battered silk hat, felt his annoyance distinctly.

Not being able to secure a share of the food and drink by fair means he determined to secure all of it by foul, and accomplished his end. He stowed the workman, when that individual was deep in a fatal, unsuspecting moment, in a cask and literally rolled him away. The luncheon and the drink was his, but not for long. As he moved away from there, trying to perform the triple feat of eating, drinking and running at the same time, a brawny fellow-workman stopped the flight of the cask down hill, released his co-laborer from the embrace of the staves and hoops, and the tramp's enjoyment was speedily terminated. The food was spoiled, the drink was spilled, but what happened to the tramp was an excellent replica in miniature of what would have been his fate had he been caught in the very heart of a Kansas cyclone.

Handsome Harry was very glad to swiftly vanish when the workman-tornado had finished its work, and the worthy son of toil felt that he had some recompense, even though he lost his luncheon, for the troubles of a bad quarter of an hour in the barrel. Length, 160 feet.

CLOSED ON SUNDAY.—Here is one continuous volley of laughs that will make anyone who sees the film forget there is such a thing as care, that will put old Dr. Blues on the hastiest sprint he ever knew and send depression to the shelf with a bound. It's a laugh, a scream, a roar. The miser just robbed of his gold would find mirth in this film story, and the man who has been gloomy ever since Wall Street dented his purse will remember only to laugh and prove one of the merry-merry among the onlookers. If a party of relations are coming for a month's visit or the cook burned the mutton at dinner see "Closed on Sunday" and all else but laughter will be forgotten.

Bill Stebbins, a drummer with a chronic thirst, arrives at Milgeville, a copper-riveted, iron-bound Sunday town, Sunday afternoon with a parched area in his throat and an idea that nothing but something with an alcoholic stick in it will serve to irrigate that throat properly. The landlord proffers his assistance. He introduces Bill to various expedients by which the Sunday law is dodged, and Bill is always just on the point of getting his drink, but doesn't. And the way this happens is what creates the laughs. In the end, even when Bill thinks he has the drink secured beyond all possibility of accident he loses it again, and is forced to seek assuagement of his thirst in clear spring water.

Whether one is on the "dry" or the "wet" side of the fence regarding liquor the story is full of laughs and without an iota of offense. It is a clean comedy, a chain of incidents with a laugh in every one, and a climax that will induce a scream of merriment. Ably acted and skilfully directed, it is a comedy of comedies. Length, 840 feet.

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TEN NIGHTS IN A BAR ROOM.—This story is based upon the celebrated drama of that title, a story stronger and more impressive than any temperance lecture ever delivered from rostrum or preached from pulpit.

The story is replete with the most thrilling and dramatic incidents, and for a full half century has enthralled and educated the vast multitude of the entire English-speaking world. It shows the terrible influence of alcohol and its curse upon those who have not the power or fortitude to combat its temptation.

Joe Morgan, an honest young workman, beloved and honored by all, a respected husband, father and friend, held in the highest esteem by his employers. His character and habits were temperate and upright. He shunned the saloon as one would shun sure death.

The story tells of his terrible downfall, when upon one day he is lured by two "friends" to take his first drink. The demon Rum takes possession of him, he becomes intoxicated and reckless, and his employer, finding him in that condition, takes him home. The wife is horrified and grief-stricken. His conscience is stirred and he resolves never again to yield to temptation. But the poison is in his nerves and the next day finds him again at the bar room. The patient wife, waiting for his return, suspects the cause of his absence and sends her little seven-year-old daughter to the saloon. Here follows a most pathetic scene. The child enters the bar as the father, in a drunken frenzy, raises a chair to strike another drunken brawler. The little one confronts him. He is sobered at once and allows the innocent little one to lead him away and take him home. More promises are made, but, of course, the demon's work is not completed. He sinks lower and lower until discharged by his employer he becomes the degraded drunkard whose constant haunt is the bar room, and the wife and child are reduced to poverty and hunger. The pitiful episode of these nights in a bar room is brought to a tragic ending. The little child enters the place to coax her father home, when in the midst of a usual bar room fight the child is struck with a large beer glass and falls senseless. Morgan is sobered again, and taking the child is his arms, staggers home with her.

He is now a nervous wreck and beneath the dreadful strain is overcome by an attack of delirium tremens. Thanks to the patience and devotion of a loving wife, he and the child are nursed back to health.

Morgan has had his lesson; it has been a bitter one and has caused much suffering, but from this sorrow and evil comes much good. The drunkard is reformed, he becomes an ardent teetotaler and temperance worker. He is re-established and advanced in his position, and we see him, several years later, united with his once more happy family, an honored man and an ornament to society.

GAUMONT.

(George Kleine.)

HUNTED TO THE END.—On the terrace of a cafe a braggard boasts of his adventures to a number of his companions. A journalist in passing accidentally touches the central figure in the group and thus provokes a quarrel which results in a challenge to a duel.

At the home of the journalist, where otherwise everybody is blissfully happy, his dejected and troubled manner as he makes preparations for the future welfare of his family in the event of the encounter proving disastrous to him, are noticed by the devoted wife. She laments over the facts when she learns the details. The next day the seconds sorrowfully report the result of the encounter and the woman's grief knows no bounds as she learns she is a widow. A friend of the family vows vengeance and at every opportunity he confronts the slayer of his friend and ultimately causes his arrest and conviction. Length, 717 feet.

A PAYING BUSINESS.—A professional beggar, who has imposed upon the public by pretending to be blind, finds his income is decreasing to a very great degree and his plea for pity and aid seems to repel rather than attract the passersby.

In search of some plan by which to enlarge his receipts, he decides to appeal to the vanity of people rather than to their sympathy. He then returns to the miserable shelter, which he shares with another of his class and there explains his plan to his companion, who expresses great delight with the idea and agrees to assist in the scheme.

They secure a portion of their savings and purchase an old photographic outfit which they carry to the beggar's old stand on the public square.

Here the beggar kneels in his usual attitude of asking aid, holding his hat extended for coins. His companion impersonates a photographer, places his camera in such a position as to make it appear he is taking a picture of the beggar in his sad plight.

People who would ordinarily pass with no thought of charity, seeing what they believe an opportunity of having themselves photographed in the act of giving alms, contribute very liberally.

After gathering a very considerable harvest, the accomplices leave arm in arm rejoicing. Well rendered and excellent quality. Length, 285 feet.

THE CRY FROM THE WELL.—A young carpenter falls in love with a charming gypsy girl and seeks her hand. The poor fellow has had a sad existence with his little sister, who was of melancholic disposition.

Married life, he hopes, will bring happiness to his home and also be a blessing to the unfortunate sister. Things run smoothly for a time, but soon the wife becomes tired of the care of the little girl and conceives a desire to spirit her away. The sweet melodies of an accordion in the hands of the woman lure the girl on to the ledge of a well and the inevitable accident occurs.

Later the brother seeks, but fails to find, his sister and upon retiring he has a vision of the sad catastrophe befallen her. He forces his wife to accompany him to the well and there learns the truth of the disappearance of the poor unfortunate girl. Length, 812 feet.

URBAN-ECLIPSE.

(George Kleine)

THE NEW FOOTMAN.—The suitor for the hand of the general's daughter does not receive encouragement from the object of his love and resolves to win by strategy. Learning through an advertisement that the General is in need of a butler, preferably a negro, he has his beard cut and a coat of black applied to his white skin and with the conventional garb of a professional he applies. Together with another applicant (white) he is taken on probation. An anonymous letter to the General advises that a daring plot is to be executed to win his daughter and his suspicions immediately rest upon his new servants.

The colored servant is exceptionally good and the other so awkward as to cause much trouble and even precipitates a quarrel with the master from which the latter is rescued by the colored servant. In the mixup, however, the General acquires some of his servant's coloring and the entire party makes a woebegone sight. The lover is recognized and his cleverness so appeals to his sweetheart that he is accepted. Length, 569 feet.

MODERN ALGERIA.—In the oasis of Zibans, Algeria, a delightful series of views, bringing before the public eye one of the most beautiful spots of the Eastern continent.

The scenes illustrated are: 1. The Pass of Sfa. 2. Tringad, an ancient Roman colony founded by Trajan in the year 100 B. C.; a. The Road of Triumphs; b. The Temple of the Capito. 3. Biokra; a. The market; b. Arabian School; c. The Oasis. 4. Roman Baths; Hot Water Springs. 5. Sidi Okba. 6. Among the Palm Trees. 7. The Governor's Visit. 8. Native Jubilee. Length, 396 feet.

PATHE FRERES.

THE DOG DETECTIVE.—An elderly man receives a note from his lawyer requesting him to come immediately to the latter's office and receive a check for a large sum of money which has been bequeathed him. He starts for the place accompanied by his man servant, and the latter, knowing the nature of his master's errand, steals away while waiting for him and informs a gang of thugs of the good opportunity to rob the old fellow. They come to the place and wait until the man comes out, whereupon they attack him, and, after binding him hand and foot, they put him into a carriage and drive to an isolated hut on the outskirts of the town, where they make the old fellow a prisoner. The servant, feigning fear, returns to the house where he gives the alarm to the distracted family. The victim's daughter goes to the police and informs them of the state of affairs, but is unable to throw any light on the trail of the culprits. Immediately the officers get on the job of ferreting out the hiding place of the toughs. Having a dog with keen instinct, they utilize him, and after letting the animal get the scent from the victim's coat, they put him on the trail. The intelligent dog leads them a merry chase for a long distance until finally he arrives at the hut, where he jumps in through a cellar window and finds the old man tied up. The animal tugs at the rope until the knots give way, after which he returns to the policemen, who give him a revolver which he carries in his mouth to the imprisoned man. The policemen lie in waiting and soon the robbers come along and go down to the prisoner, who, at an opportune moment, pulls the gun and holds his captors at bay, forcing them to retreat into the hands of the officers, who hurry the ruffians to the station while the happy old man pats the noble dog and shows his deep appreciation for the services he has rendered. Length, 659 feet.

CUPID'S FOUR DARTS.—In this beautifully colored film we are presented with an interesting fairy tale and see little Cupid receiving his limited amount of darts to go forth into the world and bring happiness into the hearts of those whom he aims at. The first one he meets is a cruel father and when he fires one of his darts at the man, immediately he is transformed into a most lovable being and showers his affections upon every one. The same thing happens when he strikes a cruel mother; then a child who is cruel to a little dog. Finally he exhausts his supply by piercing the heart of a cool lover who is forever quarreling with his sweetheart, but after the first shot he changes completely and is kind and loving to his fair one. An old couple are desirous of receiving the love

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dart, but poor little Cupid is unable to aid them as his supply is exhausted and he returns to the castle in a most dejected manner. Length, 262 feet.

THE RECKONING. Film D'Art.—In this wonderful picture the public enjoys the privilege of witnessing one of the greatest pieces of acting ever presented on the screen.

We have been fortunate in securing the services of Mr. Krause, who is one of the foremost dramatic actors on the French stage to-day. (At the present time he is playing the part of Flambeau as leading man for Mme. Sarah Bernhardt in L'Asglon.) In this silent drama he plays the role of the injured husband, the central figure of the piece, and being a gifted actor and finished artist, displays great intelligence in handling the part, enthralling his spectators and holding their interest to the very last.

The opening scene of the drama reveals the interior of the beautiful home of Mr. and Mrs. Martin, who are holding a reception for their many friends. Mr. Martin, the young husband, has heart trouble and is therefore somewhat of an invalid and unable to go about to any extent with his pleasure-loving wife. The latter, nevertheless, manages to enjoy herself and does not lack admirers. One of her male acquaintances in particular has made quite an impression on the vain little woman with his many attentions and complimentary speeches and we see him there to-night among the other guests at the Martins' home. All at once the young husband becomes indisposed, and not wishing to disturb his friends, retires to a secluded spot and endeavors to conquer his weakness. He partakes of some refreshments and tries to smoke a cigar, hoping to ward off the attack, but his efforts are in vain and he soon collapses and falls heavily to the floor. A servant passing through the room sees the master of the house as he lies there helpless and, becoming terrified, gives the alarm. Soon all the guests rush into the the room and when they see the condition of affairs they hurriedly take their departure, leaving the young wife and her admirer alone with the apparently lifeless body of their host. The youth pours words of sympathy into his companion's ear and in a few minutes we see them in a tender embrace, evidently relieved that there is now no obstacle to their union. At this juncture Martin regains consciousness and takes in the situation at a glance, but is too weak to give any sign. The lovers are so taken up with each other that they have not noticed that the man has come to. Mrs. Martin now leaves the room to change her gown and her companion remains to watch. He covers the face of the still figure beside him with a handkerchief and then turning in his chair, so as to avoid the gruesome sight, settles himself to read.

Presently the sick man summons his strength and, seeing his rival seated near, he tries in vain to arise, but is unable. Convulsively he drags himself from his position and crawls like a fiend across the room to the spot where his false guest is seated, reading. Although his body is drooped with pain and shuddering with horror, the enraged man manages to stand on his feet, then, without warning, he seizes his rival round the throat with a grip of steel and strangles him to death. The deed accomplished, he throws himself exhausted into the chair which but a moment ago his victim occupied. Presently the wife enters the room, and thinking that it is her lover still seated there, she comes toward him with open arms, but great is her horror when she discovers that it is her husband, who jumps to his feet, and seizing the terrified woman, forces her to press her lips to the distorted face of her dead lover. Length, 666 feet.

STRENUOUS SNEEZER.—A man suffering from a severe cold in his head has his own share of troubles, caused by his constant sneezing, which is of such a strenuous nature that he knocks over everything in his path. He is going along the street when he sneezes violently, and blows over a lamp post; then a man gets in his way and with a good whiff he is knocked down also, and so he continues, making life unendurable for everyone, until he finally gets back to his room. One heavy sneeze then brings the ceiling down on top of his head, and he falls in a helpless heap on the floor. Length, 269 feet.

MIXED IN HIS DINNER DATES.—This very funny picture shows a fellow who is seated in his home when suddenly he remembers that he has an engagement to take dinner with a friend, and mixing his dates he mixes his viands to his undoing. Length, 623 feet.

LOOKING FOR HIS UMBRELLA.—A man receives an umbrella from his wife as a birthday present, and shortly after he starts out to have a good time, but absentmindedly he carries a cane which he loses and thinks it is the umbrella. Length, 361 feet.

POOR LITTLE KIDDIES.—A little boy, the son of wealthy parents, goes down to the seashore with his governess and while the latter stops to talk with a friend, the young rascal steals away and going to the water's edge he climbs into a small boat to have a little sport. Soon, however, the tide takes the frail craft out to sea, and the little fellow not having the strength to manage the boat calls for aid. A couple of gypsies on the shore hear his cries and one of them dives in and swims out to the child and rows him safely to shore. The fellow who is waiting, upon seeing the fine little fellow, takes him in his arms and hurries off to the camp, although the youngster tries hard to escape from his clutches. The little fellow is stripped of his fine clothing and dressed in the conventional gypsy garb, after which he is put to work with the other children to make his living.

One day about six months later the boy and one of the little girls from the camp are going along the street selling baskets, when all at once the youngster catches sight of his parents driving by in a carriage. They leave their wares and start in pursuit of the rig and after running for a long distance the little girl becomes exhausted and falls on the road, but the boy keeps up the chase. Finally he catches up to the rig and rushes up to his overjoyed parents, who take him in their arms and after an effusive greeting he is again taken to his old home. He then informs his parents of his little companion's plight and immediately the maid is sent out to find the child, which she soon does and bringing the little one to the beautiful home, she is made one of the happy family to grow up as a sister to the little boy whom she has grown attached to. Length, 443 feet.

GOOD BIRTHDAY PRESENT.—This comedy which abounds with many funny situations shows us a fellow who receives a note from the express office, stating that there is a large case in their possession which he must come and claim at once. It being his birthday, he naturally jumps at the conclusion that it is a present from some relative, so forthwith he hires a large cart and goes after the box. What is in it and how he gets it home makes rich comedy. Length, 338 feet.

MAKING LACE.—This is an exceptionally interesting picture, inasmuch as it gives a very vivid idea of the lace industry in the country provinces of France, where the people are noted for their beautiful hand-made lace which is such an important acquisition to feminine attire. We see the little girls who are taught the art very young and some of their specimens are indeed wonderfully artistic and beautiful. Length, 197 feet.

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MAYER SILVERMAN
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Osman Bey, a Turkish nobleman, desires the hand of this charming girl. He has expressed his love for her to her father, who is an ambitious, worldly man and who aspires to obtain that social recognition which is so dear to the average man of wealth. Mons. Dupont is well aware that he is selling his daughter, and so cleverly does he arrange matters by pretending that he is facing financial ruin, that he persuades Flora into giving her consent to the marriage in order to save his credit.

Several months later, whilst sightseeing in Constantinople, Jack by accident meets Flora, who is driving in a closed vehicle. He is startled at the change in her appearance and indignant over the revelation of her misery and ill-treatment. Almost a prisoner in the house of Osman Bey, she is denied friends and relatives. Her one great desire now is to get away from her tyrannical and brutal husband. Jack determines to aid her, and tells her that he will gain admittance to the grounds of the palace after sundown, where he may talk with her and if possible formulate a plan whereby she may gain her freedom.

True to his word Jack is on hand at the appointed time, but is unable to pass the guards at the gate. Nothing daunted, this daring American determines to scale the massive walls, which he does after a great deal of difficulty. Making his way through the beautiful gardens, he manages to see through a lighted window Flora's face and form. Gently tapping on the pane of glass her attention is attracted, but a female spy, ordered by Osman Bey to keep an eye on his wife, observes the signal from the window and immediately acquaints her master with the knowledge of his wife's indiscretion. Burning with rage, the infuriated husband summons his slaves and orders them to take the American prisoner. Jack has just greeted Flora, when he is startled by a sharp word of command, and turning suddenly he is seized by the stalwart slaves of the palace and dragged away. Flora appeals to her enraged husband for Jack's release, taking all the blame on herself, but to no avail.

The prisoner is carried to an underground dungeon, where he is left to ponder over the perplexing situation in which he now finds himself. Maddened by grief, the poor girl determines in her desperation to go to the Sultan and beg his clemency. Escaping from her chamber window she makes her way to the Sultan's palace, and gaining admittance is granted an audience by his majesty. Struck by her beauty and fired by the crafty thought that he might gain this helpless woman for his harem, he promises her the pardon, but instead of letting her take it he despatches one of his officers with the papers, at the same time commanding the bewildered Flora to remain at his palace.

How Jack is led out to execution and how the pardon arrives just in time to save his life, much to the chagrin of Osman Bey, is all vividly shown. Jack has learned of Flora's detention in the Sultan's palace, and so embittered is he at this outrage that he joins the cause of the revolutionists.

The last scenes of the picture show the attack on the Sultan's palace, and the meeting of Osman Bey and Jack in a hand to hand conflict in which the Turk is bested, which is followed by the rescue of Flora and the capture of the despised Sultan.

VITAGRAPH COMPANY.

THE FOUNDLING.—Ruth, the daughter of John Hodgson, a merchant in a small provincial town, has been betrayed and tempted away from home. The man dies before he can make reparation for the wrong, and Ruth, left alone with the child a few months old, writes to her father beseeching him to forgive her and take her home. She returns home with her baby, a little girl, but the old man sternly refuses to have anything to do with her and casts her out with the child to beg or to starve. Ruth wanders out into the cold and snow at a loss what to do. Presently she sees the stage door of a theater open. Here she can at least get warmth and protection for her baby. She goes inside, leaves the baby in a dressing room and departs. John Redmond, who occupies the dressing room, finds the baby and adopts it. A few years later we are shown Redmond and the child enjoying a Summer holiday. In the meanwhile Ruth has gone on the stage, and in the course of a few years has risen to some rank in her profession. By a strange turn of fate she joins the same company with Redmond. He falls in love with her and wants her to marry him. Thinking of her past she refuses. Later on she meets the child, hears the strange story of its adoption and recognizes it as her own. She tells Redmond. He again asks her to be his wife and this time she consents. Length, 1,000 feet.

THE PLOT THAT FAILED.—An old farmer and his wife are sitting at the table. He is reading a paper in which an advertisement meets his gaze. He shows it to his wife and they at once decide to purchase the farm described. They get ready and at once leave for the agents. At about the same time two prospectors examine the farm, find indications of rich ore, congratulate themselves upon their discovery and start immediately for the agents to secure the property. The farmer, however, reaches there first, pays over his money, gets the necessary documents and is ready to leave when the speculators enter. They are disappointed in not being able to secure the property, offer to buy the farm at a substantial increase but are refused. A week later the two men make the farmer a visit, offer him a large amount for the property and are again refused. Coming outside, they plan to scare the old man into disposing of the farm. That night, when the old couple have retired, the two men rig themselves up as ghosts, tap on the bedroom window and succeed in frightening the new owners almost to death. The next morning the old man, in looking about the place, notices footprints near the window. He is convinced that somebody is playing a joke on him, goes at once to a hardware store, purchases a large bear trap and that night sets it near the window. The couple are awakened from their sleep by the taps on the window. The taps are immediately followed by terrific yells. The old farmer jumps up, grabs his gun and rushes outside, where he finds the speculator fast in the trap. The schemer begs for mercy, the farmer finally releases him and gives him a good kick as he runs away. Length, 485 feet.

A MAKER OF DIAMONDS.—In a poorly furnished room a crippled girl is seated at the table writing, her mother preparing the meal and occasionally glancing at the window as if expecting someone. Presently the father, Mr. Von Bellen, a chemist, enters, sits at the table in deep thought. Suddenly he jumps up, goes to the laboratory, closes and locks the door, then goes through the process of making diamonds, finishing by taking several from the condenser. He rushes excitedly from the laboratory into the living room and shows the diamonds to his wife and daughter. They cannot believe them genuine, so Von Bellen takes one, gives the others to his wife and starts out to dispose of the gem. He walks down the street until he comes to the office of a diamond broker, where he enters. The dealer examines the stone, is satisfied of its genuineness and buys it. He is, however, somewhat suspicious and sends his clerk to follow the old chemist. Von Bellen returns home, gives the money to his wife, then goes to his laboratory and makes a still larger diamond. The clerk watches the process through the window, returns to his employer and reports and they determine to wreck the laboratory. While the chemist is out shopping the clerk enters through the window

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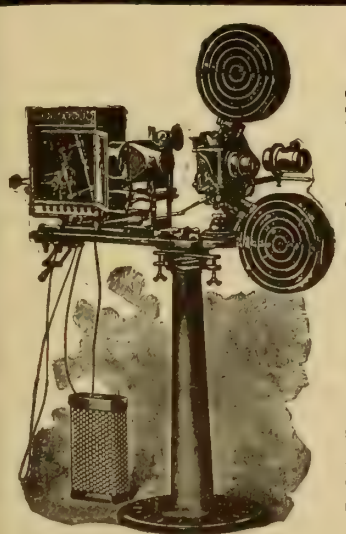

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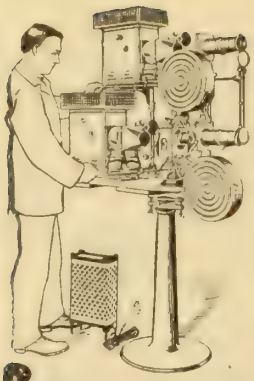

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and smashes the different implements into pieces. When Von Bellen returns and finds his place in ruins he is almost frantic. The wife and daughter enter and console him, saying that they have money and diamonds enough left to make them rich. Length, 490 feet.

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A DRAMA AT MESSINA (Dramatic), (Stella).—Many were the dramas and tragedies enacted in the town of Messina, resting at the foot of Vesuvius, when, without warning, that volcano erupted and split the earth for many miles about and destroyed a great number of villages and cities, often engulfing all their inhabitants. This drama is laid in Messina the day before and the day after its destruction. A scene is then given of an improvised hospital, where a girl is searching among the wounded men. At last she finds her lover, and the meeting between them is indeed pathetic.

TOO CLEAN A SERVANT (Comedy), (Eclair).—If you have been troubled with unsatisfactory servants and should be walking along the street and should see a maid servant down on her knees scrubbing the sidewalk, after having rubbed the marble steps of a house into immaculate whiteness, wouldn't you wish to engage the girl on the spot? That's the way Mr. and Mrs. Smith felt about it, and they engaged the girl, to their sorrow. The moral is that a servant may specialize on scrubbing and know nothing else of the servant curriculum.

WEARY WILLIE WHEELING (Comedy), (Wrench).—Weary Willie is discovered asleep in the tall grass. A young lady, picking flowers, wanders near him. He is awakened by the sound of her footsteps, and, jumping up, snatches her pocketbook and runs away. The next scene shows a man on a wheel riding along a lonely country road. He selects a quiet spot in which to rest and eat his lunch. He dismounts, removes his coat and hat, and begins to eat from a lunch box, but soon falls asleep. Weary Willie appears, exchanges hats and coats with the unknowing sleeper, eats his lunch, mounts his wheel and rides away. Then the chase begins. Willie finally encounters an artist, who sits painting a picture in an open field. All of Willie's victims are close upon his heels. He gets tangled up with the wheel and the artist's easel, which gives his pursuers an opportunity of catching up with and arresting him.

ONLY A DART (Comedy), (Walturdaw).—Little Johnny is presented with an air gun which shoots darts. His doting parents set up a target in the parlor and leave Johnny to practice with his gift. Johnny is not a very good marksman, and several of the darts find their way into a handsome oil painting. The housemaid endeavors to drive Johnny out, but arrives in time to receive a misdirected dart in her cheek. Johnny then saunters into the highway, armed with his trusty weapon. His first victim is an old man pushing a wheelbarrow; the next is an old woman on her way to market, who receives a misdirected dart in her leg. The village curate, sauntering along the cathedral path in deep meditation, is the next victim. A dude, stopping to talk to a policeman, is joined by a man carrying a pail of milk. A dart pierces this pail and a stream squirts out and ruins the dude's trousers. Then the chase begins. Johnny is captured at last and a court scene is given, in which the little rascal is confronted by all his victims. The judge believes that Johnny can shoot straight if he wants to, so His Honor holds up a target. The dart misses the target and hits the judge in the face. That is Johnny's finish, and he is soundly spanked before the court.

THE BIRTH OF A BIG GUN (Educational), (Cricks & Martin).—Millions of dollars yearly are spent by the governments of the world in the manufacture of deadly weapons. This series of views, taken by the courtesy of Sir W. G. Armstrong, Whitworth & Co., Ltd., Newcastle-on-Tyne, shows the manufacture of the big guns used on warships and for coast defense, from the time the pig iron is delivered at the foundry until the finished product is tested. These are intimate views, taken at close range. The first view shows the workmen "charging" a furnace with running metal. Then the casting of steel ingots is shown. The following picture shows an ingot weighing eighty-four pounds. Then the making of a twenty-ton iron casting. A gun barrel under hydraulic power is then seen. Following this, a gun barrel is seen in the process of being "shaved" by monster hydraulic planes. The barrel of the gun is then turned and a picture is given of a shaving one-half inch thick. A view of the gun barrel coming out of a furnace red-hot, to be tempered; the barrel, being dipped into the oil well for tempering, and a picture of the crew boring a "jacket" for a twelve-inch gun is shown. How wire is used in winding the covering of the big guns is explained by the following picture. The gun in the picture is of 50 caliber. A number of giant cranes are then seen, "shrinking" the jacket of the gun. Then an immense auger is shown "rifling" the big war weapon. The breach end of the gun is seen in operation. From this point a general view of the shops is given, from which each department is seen. A completed breach is shown, together with a near view of its mechanism. The final views of the series show the testing of the finished product—a twelve-inch gun—on proved ground.

From an educational standpoint this is undoubtedly one of the most intensely interesting series of views offered in many years.

A FALSE FRIEND (Dramatic), (Walturdaw).—A man and wife are shown in the beautiful garden surrounding their palatial home, enjoying a cup of tea. A military friend calls upon them and is invited to join them at the garden table. The husband finds his supposed friend making love to his wife and slaps the friend upon the cheek, which is an invitation to duel. The wife arrives at the duelling place in time to see her husband killed. By his death, the wife is reduced to poverty. A scene in the home of the friend is then shown. He is filled with remorse for the killing of the man and the poverty-stricken condition in which it has placed the widow. He sends her a check for $15,000. At first she is inclined to refuse this, but when she considers her children, she decides to accept.

THE SPECIAL LICENSE (Dramatic), (Hepworth).—A lady is shown seated on a park bench. A horseman arrives and attempts to make love to her. She is rescued by a man in an automobile, who falls in love with her. He calls upon her at her home, but her father disapproves the match. He goes to a priest, however, and arranges for a special license to marry. The trysting place is arranged. The rival lover overhears the plans and determines to outwit the more successful suitor. On his way home the automobile of the successful suitor is waylaid by a pair of highwaymen. He is carried to a lonely place in the woods and tied to a tree. The rival dons his coat and assumes a false moustache to appear like the successful suitor. He then goes away in the automobile. Meanwhile the two confederate highwaymen quarrel over the money which has been paid them. During the quarrel the lover cuts the ropes which tie him to the tree, escapes upon the other man's horse and starts in pursuit of the automobile. He arrives at the church in time to interrupt the false wedding. The father arrives and forgives the lover who has saved his daughter and the originally planned wedding takes place.

A MESSAGE FROM THE SEA (Dramatic), (Raleigh & Robert).—Scenes along the English coast are shown as an introductory to this story of the sea. Fishermen are seen hauling in their nets. A bottle is found, which contains a message to the effect that a boat has been wrecked and that the survivors are stranded on a certain island out at sea. One of the fishermen hurries with this message to the maritime office and he is at once dispatched with a crew to locate the survivors. The boat starts on its journey of rescue and is seen far out at sea. Finally it comes across the survivors, who are in a yawl, without compass, and tossed at the mercy of the waves. The survivors are rescued. The fishermen congratulate the rescuers and the scenes of the home port art then given and the story ends happily.

SKI RUNNERS OF THE ITALIAN ARMY (Educational), (Aquila).—This is another of the "Italian Army Series," which have thus far shown the cavalry, navy and artillery in action. The "Ski Runners" is as excitingly interesting as any of its predecessors and demonstrates the wonderful skill in the use of the "foot-sleds" which is possessed by this branch of the standing army of Italy. As in the cavalry and artillery films, so in this—the men are put to the most hazardous tests. They are first introduced leaving the barracks, where the skis have been tied to their feet. They begin their sliding march through the snow-laden forests. They are shown climbing precipitous mountains, from the top of which they descend, single file, on their skis. There are many near-tragedies. Several of the brave runners turn complete somersaults in their descent. Others fall and narrowly escape being crushed to death by an oncoming comrade. They are shown jumping high obstacles. One ski run made is down the side of a mountain at an angle of forty-five degrees, where the descent is perhaps a half-mile in length.

This is, no doubt, one of the greatest films of the year.

THE CONSEQUENCES OF A BAD ACTION (Dramatic), (Lux).—A business man, who has become a millionaire by reason of grinding down his men and being hard-hearted, is asked by his assistant bookkeeper for leave of absence. The assistant bookkeeper is very ill. The business man replies that he cannot afford to employ sick people and the assistant bookkeeper is discharged. He returns home to his wife and child, where, after a short illness, he dies. The wife is forced to become a beggar. The next scene shows a big vault in the home of the millionaire. This vault contains a secret lock and its location is known only to the men who constructed it. Here the rich man finally enters with a grip full of bonds and gold. While he is hiding this away, he imagines he hears someone coming and he shuts the door. When he is ready to depart, he discovers he has lost his keys. The acting of the millionaire from this point on is splendid. He realizes that he must remain in this vault and starve to death amid all his wealth. Once he is confronted with the apparition of the dead bookkeeper. The millionaire begs the man's forgiveness, but as he does so the apparition fades. The millionaire goes mad and finally dies.

CYRANO DE BERGERAC'S ADVENTURES (Dramatic), (Lux).—Rostand was among the first of dramatists to celebrate the stirring adventures of Cyrano de Bergerac, sometimes called "The Long-Nosed Hero." Richard Mansfield made the character famous in America by his inimitable acting of it. In this film story, some of the most stirring incidents of Cyrano's life are shown. The first scene shows Cyrano bidding an affectionate farewell to his brother. He meets a number of friends in the street and one of these makes fun of his long nose. Cyrano promptly offers to fight him. The challenge is accepted. Cyrano is recommended for the King's service. A duel scene in a typical street of the time is then given. Cyrano, accompanied by two of his "trusties," meets his opponent, who is accompanied by a pair of worthies, and the rapier fight begins in earnest. The flash of the swords in the moonlight, the desperation of the combatants in the narrow street thrill the blood of the spectator. Cyrano and his party are victorious. The interior of the Tavern of the Cadets is shown, where the swashbuckling daredevils of Cyrano's time foregathered to plan their robberies. A conspiracy is seen "in the hatching." Cyrano learns that the conspirators are about to waylay a palanquin containing a wealthy lady. Cyrano arrives at the scene of the hold-up in the nick of time and disposes of the half-dozen or more robbers, single-handed. He and the lady fall in love. He calls at her home, but before their love is declared he is called away to war. The battle scene which follows is not only exciting, but extremely picturesque. Cyrano is the victor on the field. He returns home and readily wins the consent of his lady fair. However, during his absence, a rival has been endeavoring to win the lady's hand. This rival, seeing that Cyrano is the favored one, plots his death. He has a vassal waylay him. Cyrano is struck down by the culprit's club and is carried into the Tavern of the Cadets, where his sweetheart, having heard of the plot against him, arrives in time to bid him an affectionate farewell as he expires.

For costuming, scenic effects and excellent action this film will rank with the foremost products of the year.

LAKES OF KILLARNEY (Pictorial), (Paul).—This series of views will bring home to many an audience the celebrated Irish lakes to which the tourists on their horses as they are riding through nually. The Lakes of Killarney are ranked among the beauty spots of the world, and in this motion picture the most exquisite views about the famous Killarney Lakes have been captured by an excellent photographer. The first scenes show a party of aurists on their horses as they are riding through the Irish villages in and around the lakes. Scenes of Dinis Island and the boating on one of the lakes —the Lover Lake—as well as magnificent distance views of Torc Mountain, rising into the clouds, are given in green tint. The Gap of Dunloe, the Torc Waterfall, and a party of tourists shooting the rapids in two boats, in which a crash is narrowly averted, form an interesting conclusion for this series.

CINGALESE VILLAGE (Educational), (Hepworth).—Scenes in Ceylon, showing the natives in their various occupations. The curious thatched roof houses of the Cingalese are shown—with pigs running loose "in the front yard." The final scenes show the native magicians performing some of the tricks for which they have gained a renown throughout the world. Many of the views are beautifully tinted.

THE MAN HOUSEMAID (Comedy), (Cricks & Martin).—The waiting maid in a prominent family, in attempting to enter the dining room, falls down with a tray full of dishes, and in trying to catch herself she pulls down a table containing some valuable china. She is at once discharged by the master and the mistress, and, in looking over the newspaper for another maid, they find an advertisement of a man housemaid, and the husband goes off at once to an employment agency and engages the man. The man housemaid is introduced into the kitchen, where the wife, in showing him how to tie an apron on, embraces him. He falls in love with her without her knowledge. The wife then wants him to dust the floor, but he is too busy smoking good cigars and drinking the master's wine to do his allotted work. He next is seen making a bed, with the assistance of the wife. Next he attempts to make a fire and gets his face full of soot, which the wife washes off for him. He begins to make desperate love to her. Just then the husband arrives home, and catching the man housemaid by the back of the neck he throws him out and starts off after him with the intention of having him arrested. The man housemaid eludes the husband and re-enters at the window, while the husband, attempting to follow him, gets caught in the sash. The man housemaid stops long enough to bid the wife an affectionate farewell and then the husband enters. The man housemaid escapes and the wife begs forgiveness.

THE MAN WITH HIS HEAD CUT OFF (Comedy), (Stella).—A tramp, wandering along a country road, conceives a scheme for obtaining a much-needed bite to eat. He enters a nearby village and seeing a tailor's dummy with a wooden head, he steals the head. Later he steals a saw. Then he goes out into the fields again. He sees a peasant coming along with two baskets full of food. The tramp lays the wooden head down in the path and stands the saw beside it. Then he pulls his coat over his own head, to make it appear that his head has been sawed off. The peasant arrives, is horrified by the sight, and, putting down his two

baskets, he hurries away for assistance. Meanwhile, however, the tramp arises, steals the two baskets of food and runs away. He finds a secluded spot in a lonely field and sits down to indulge himself with all the good things which the two baskets contain. But his enjoyment is interrupted by a party of farmers, who have been summoned by the peasant. Armed with pitchforks, they march the tramp away to the village lockup.

ACHILL'S ROCKY SHORES (Pictorial), (Paul).—A pictorial masterpiece, for which, perhaps, no more beautiful and picturesque land could have been chosen than the famous island of Achill. Scenes along the rocky coast, where the sea beats itself into a lathery foam; views of the famous cathedral, many of which are splendidly tinted; boating scenes on the dangerous rock-ribbed coast, and pictures of the cliffs are arranged in excellent sequence calculated to win and hold the enthusiastic interest of any audience.

HOW JONES GOT A NEW SUIT (Comedy), (Cricks & Martin).—Jones returns home after a "night with the boys." He has much difficulty in finding the keyhole. He removes his shoes so as to enter his bedroom without disturbing his wife. But his wife has been anxiously awaiting him for some hours, as well as the family dog. When Jones attempts to enter the bedroom he stumbles over his own feet, which arouses the dog, who in turn arouses Mrs. Jones. Mrs. Jones promptly administers a severe beating to the late arriving Jones, and, finally getting him into bed, she conceives the idea of punishing him further by taking his clothes and pawning them, which she does. When Jones awakens he discovers that both wife and clothes are missing. He calls the dog and explains that he must have some clothes. The dog starts out and is first seen taking a hat from a man who is standing talking to a friend with his hat in his hand. The dog brings the hat to Jones. Next the dog goes up to a tailor shop and steals a dummy which is fully dressed in a suit of clothes. This he brings to his master. Then the dog visits a shoe shop and steals a pair of shoes. Then Jones and the dog start out for a promenade, but the dog runs away and finds its mistress, whom it follows. All the dog's victims, seeing the dog following Mrs. Jones, believe she is the cause of the thefts, and hence she is arrested, at which the husband feels sufficiently revenged.

IN QUEST OF HEALTH (Walturdaw).—That a man may be doctored to death is readily conceded by those who have depended too much upon doctors and less upon their own natural resources for the regaining of their weakened or pain ridden bodies. This shows a business man in his office suffering from a pain in his back, a friend appears and offers him a remedy. He accepts the pills but believing that if the prescribed dose will help him a little the entire box will do him more good, he consequently takes the entire box at one fell swoop and as a result he suffers a pain in his stomach as well as the original pain in his back. He goes home where his women folks, assisted by trained nurses, carry him to bed and after a severe rubbing put a huge mustard plaster on his back. In order to avoid the terrific pain of this plaster he jumps into the bath tub. He is next shown at the door of an open air sanitorium. He

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is admitted into the secret precincts of this institution and is treated to such a course of doctoring as few men have ever known. He is sent out into the open air and is forced to stand there in a cevere rain storm. He is next treated to a mud bath and next to a vapor bath, where, after being locked into the bath box, the audience watches the thermomenter rise to the running out point and the victim escapes by sheer force of physical strength. He is at last discharged from the institution. But, oh what a sight he is! He is plastered and bandaged from head to foot and is forced to walk away assisted by two crutches 475 feet.

GREAT NORTHERN FILM CO.

THE CONVICT FOR LIFE.—James is getting married and all the village is taking part in the festivities. One year expires—a year of work, contentment and happiness. We see the happy mother tending her babe, when a rich farmer, who formerly used to torment her with his lovemaking, pays her a most unexpected visit. He begins at once in his old way and even tries to kiss her. Just then James enters, and in his anger rushes at the rascal and throws him out into the street. Unfortunately he falls so unluckily, that he has only time to tell the neighbors who are hurrying to his assistance, who has killed him, before he expires.

James is sentenced to penal servitude for life. The punishment has to be expiated in the prison where his brother is inspector.

During the first dark and miserable night in prison the door of his cell opens and the brother comes in. He has made up his mind to save his unfortunate brother and restore him to life and liberty. He himself will pay the penalty of the committed crime.

Victor takes possession of his brother's cell, and during a short, restless sleep he sees in a dream his brother's return and the happiness of the little home.

But punishment for brotherly love gaining victory over duty is death. Victor is shot in the prison yard in the presence of all his brother officials. While dying he sees as in a vision his brother and his wife showing his picture, which hangs on the wall in the little room, to their little child.

FILM IMPORT & TRADING CO.

EPISODE OF THE CUBAN WAR.—A vivid drama with the plot in Cuba at a time when our boys had gone forth to the defense of their country when the insolent conduct of Spain had resulted in the sinking of the Maine. Col. Hansomfellow unwittingly, at a gay and festal affair, attracted the fancies of a Cuban senorita, who disclaims all of the vows made to one of her own countrymen, which arouses his jealousy and starts a feud which terminates in the sacrifice of her own life.

THE HOBO'S DREAM.—A comedy which will be enjoyed by all Americans acquainted with the characteristics of the American hobo.

DON JUAN; OR, A WAR DRAMA OF THE 18TH CENTURY.—Don Juan is the typical Don Juan of literature painted so strongly by the masterly Byron, who finds time amidst the trials and tribulations of warfare to loosen the leashes of his heart and pay court to the lassies of the countryside. Yet despite the apparent uncertainties of mind and heart our hero has proven the courage and virtue of a mind capable of love in defense of a woman in a land that lay under the siege of the enemy's guns.

A story strong of action, faithful in its interpretation of horrifying and thrilling episodes of an invading army, photographically superb, actors and costnmes in a manner characteristic of the French. A remarkable production, destined to be a feature film from ocean to ocean.

CENTAUR FILM COMPANY.

LOVE WINS: A Romantic Love Story of the Far West and East.—Mary Harding and Frank Manley love each other and the old folks agree that they shall marry.

A week later a mining expert, accompanied by Devoe, a stockholder, while prospecting, finds a rich vein of silver ore on the Harding farm. Frank witnesses this discovery and follows the two men to the farm house just in time to prevent the Hardings from selling their farm with its hidden treasures for a paltry sum of money. After a fierce fight Frank dstroys the bill of sale and the Hardings are the possessors of a fortune. Devoe has been attracted by the beauty of Mary and he determines to win her and the wealth that will be hers.

The next day Devoe calls and so turns the mother's head with his attention to herself and Mary that when Frank calls the scheming mother tells him that now they are rich "Mary can marry a better man." Poor Mary surrenders to her scheming mother and becomes betrothed to Devoe.

The wedding day finds Mary bedecked in bridal finery, but most unhappy. Meanwhile, Frank has come for an explanation from his sweetheart. The English butler who orders him away is thrown down the stairway and Frank enters to find Devoe, who insolently bids him leave the house. Frenzied by such treatment, Frank knocks Devoe down and the two men have a terrific fight, which is interrupted by the entrance of the father with Mary's note. Frank dashes out to find her. The old man follows.

Back in the old home once more, Mary in her old gingham dress needs only one thing to make her perfectly happy, that is Frank, who enters, and then—Old Father enters with the minister, who marries the couple.

RELEASE OF GREAT NORTHERN PRODUCTIONS.

April 5	Nat Pinkerton I	750 ft.
April 14	Sailor's Life	565 ft.
April 14	Canals of Copenhagen	295 ft.
April 17	Magic Purse	580 ft.
April 17	Bangkok	245 ft.
April 21	A Walk Through the Zoo	490 ft.
April 21	The Artist's Dream	354 ft.
April 24	The Viking's Love	603 ft.
April 24	Modern Egypt	357 ft.
April 28	Nat Pinkerton II	800 ft.
May 1	Winter Sports and Games at Stockholm, Sweden	459 ft.
May 5	Boxing Match	356 ft.
May 5	Hard Working Elephants	490 ft.
May 8	Neptune's Daughter	415 ft.
May 8	Danish Capitol Under Snow	300 ft.
May 12	The Beggar Maid	495 ft.
May 12	Summering in the Anstrian Alps	370 ft.
May 12	Moscow	355 ft.
May 19	The Farmer's Grandson	580 ft.
May 19	Winter Landscapes Around Stockholm	298 ft.
May 22	The Master Detective	780 ft.
May 26	The Humane Ape	541 ft.
May 29	The Hasty Tempered Father	565 ft.
May 29	Mother Love of Animals	275 ft.
June 2	Cab No. 519	1105 ft.
June 5	Convict for Life	508 ft.
June 5	Brothers Laurento	340 ft.
June 9	Street Life in North Siam	350 ft.
June 9	General and the Sentry	344 ft.

CENTAUR FILM COMPANY.

May 8	A Cowboy's Sweetheart (Melodrama)	850 ft.
May 15	The Temptation of John Gray	990 ft.
May 22	Johnny and the Indians (Comedy)	900 ft.
May 29	Scrappy Bill (Comedy)	850 ft.
June 5	A Nevada Girl	980 ft.
June 12	Private Brown (War Drama)	955 ft.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Co., 150 East Fourteenth street, corner Third avenue:

The General and the Sentry (Great Northern)	340 ft.
Life in Mount Siam (Great Northern)	350 ft.
Squaw's Revenge (Bison)	1000 ft.
Consequence of a Bad Action (Lux)	719 ft.
Only a Dart (Walturdaw)	271 ft.
Message from the Sea (Raleigh & Roberts)	601 ft.
Weary Willie Wheeling (Wrench)	330 ft.
Birth of a Big Gun (C. & M.)	950 ft.
Ski Runners of the Italian Army (Aquila)	548 ft.
Man with the Cut Throat (Stella)	335 ft.
Special License (Hepworth)	750 ft.
Schill's Rocky Shores (Paul)	187 ft.
Too Clean a Servant (Eclair)	299 ft.
False Friend (Walturdaw)	660 ft.
Cyrano de Bergerac (Lux)	725 ft.
Killarney's Lakes (Paul)	276 ft.
How Jones Got a New Suit (C. & M.)	560 ft.
Drama at Messina (Stella)	263 ft.
Cingalese Village Life (Hepworth)	300 ft.
Man Housemaid (C. & M.)	550 ft.
The Convict (Great Northern)	500 ft.
Brother Laurento (Great Northern)	330 ft.
"Davy" Crockett in Hearts United (Bison)	836 ft.
Face to Face (Itala)	778 ft.
Cat Came Back (Hepworth)	500 ft.
Airship Zeppelin (Welt)	315 ft.
Five Minutes' Interview (Lux)	513 ft.
On the Zuider Zee (Raleigh & Roberts)	351 ft.
False Piano Professor (Deutsche Bioscope)	377 ft.
A True Friend (Ambrosio)	492 ft.
Legend of the Erring Jew (Eclair)	715 ft.
Trollhatten in Winter (Walturdaw)	245 ft.
Resuscitated (Itala)	810 ft.
Debut of an Alpinist (Lux)	462 ft.
Gypsy's Child (Hepworth)	400 ft.
Father's Will (Aquila)	617 ft.
Dentist's Daughter (Hepworth)	300 ft.
Italian Artillery (Ambrosio)	791 ft.
Game of Hearts (Film Import)	176 ft.
Black Coated Brigand (Film Import)	624 ft.
Cab No. 519 (Great Northern)	1105 ft.

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CONSOLIDATED AMUSEMENT CO., Inc.

HARRY R. RAVER, Manager

28 W. LEXINGTON STREET - BALTIMORE, MD.

LATEST FILMS.

BIOGRAPH COMPANY.

April 26—Twin Brothers (Comic) .....437 ft.
April 29—'Tis an Ill Wind That Blows No Good (D.).876 ft.
May 3—The Eavesdropper (Dramatic).....644 ft.
May 3—The Suicide Club (Comedy).....318 ft.
May 6—The Note in the Shoe (Dramatic).....711 ft.
May 6—One Busy Hour (Comedy).....279 ft.
May 13—A Baby's Shoe (Dramatic).....999 ft.
May 10—The French Duel (Dramatic).....407 ft.
May 10—Jones and the Lady Book Agent (Comedy).589 ft.
May 17—The Jilt (Dramatic).....977 ft.
May 20—Resurrection (Dramatic) .....999 ft.
May 24—Eloping With Aunty (Comedy).....614 ft.
May 24—Two Memories (Dramatic).....318 ft.
May 27—The Cricket on the Hearth (Dramatic)....985 ft.
May 31—What Drink Did (Dramatic).....913 ft.
June 3—Eradicating Aunty (Comedy).....545 ft.
June 3—His Duty (Dramatic).....429 ft.
June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.
June 14—The Son's Return (Dramatic).....993 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.

EDISON MANUFACTURING COMPANY.

April 27—Uncle Tom Wins (Dramatic).....600 ft.
April 30 An Unsuccessful Substitution (Comedy)...300 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 4—Fuss and Feathers (Comedy).....605 ft.
May 7—The Doctored Dinner Pail (Comedy).....350 ft.
May 11—Lunatics in Power (Comedy).....945 ft.
May 14—The Pony Express (Drama).....765 ft.
May 14—See a Pin and Pick It Up, All Day You'll Have Good Luck (Comedy).....235 ft.
May 18—A Somnambulistic Hero (Comedy).....900 ft.
May 18—The Sandman (Comedy).....685 ft.
May 21—Little Miss Moffit and Simian Stone (Com.).315 ft.
May 25—Brothers in Arms (Dramatic).....975 ft.
May 28—The Child's Prayer (Dramatic).....660 ft.
May 28—Professor Fix Fixed (Comedy).....335 ft.
June 1—The Curfew Bell (Dramatic.....960 ft.
June 4—A Wife's Ordeal (Dramatic).....840 ft.
June 4—The Hold-Up Help Up (Comedy).....160 ft.
June 8—The Legend of Sterling Keep (Dramatic)..1000 ft.
June 8—The Boots He Couldn't Lose (Comedy)....600 ft.
June 11—Buying Manhattan (Historical).....400 ft.
June 15—A Rural Tragedy (Dramatic).....1000 ft.
June 18—How the Tramp Got Even (Comedy).....160 ft.
June 18—Closed on Sunday (Comedy).....840 ft.

ESSANAY FILM MANUFACTURING COMPANY.

April 28—Old Heidelberg (Dramatic) .....1000 ft.
May 5—A Mexican's Gratitude (Dramatic).....1000 ft.
May 12—The Bachelor's Wife (Comedy).....550 ft.
May 12—Mr. Flip (Comedy).....450 ft
May 19—The Indian Trailer (Dramatic) .....1000 ft.
June 2—The Sleeping Tonic (Comedy).....623 ft.
June 2—The Dog and the Sausage (Comedy).....350 ft.
June 9—Ten Nights in a Bar-room (Dramatic)....992 ft.
June 16—A Hustling Advertiser.....550 ft.
June 16—The Little Peacemaker.....450 ft.

GAUMONT.
George Kleine.

May 1—Two Ladies and a Beggar (Comedy).....690 ft.
May 1—Dream Spectres (Dramatic).....292 ft.
May 8—New Pain Killer (Comedy).....370 ft.
May 8—Four-Footed Hawkshaw (Dramatic).....590 ft.
May 4—A Road to Love (Dramatic).....950 ft.
May 11—An Uneven Keel (Dramatic).....703 ft.
May 11—The Cyclone Sneezer (Comedy).....197 ft.
May 15—The Actor's Mother (Dramatic).....743 ft.
May 15—Free Champagne (Comedy).....143 ft.
May 18—The World Upset (Magic).....297 ft.
May 18—He Couldn't Lose Her (Comedy).....282 ft.
May 18—The Policeman Sleeps (Comedy).....344 ft.
May 22—Justice or Mercy (Dramatic).....400 ft.
May 22—A Guest's Predicament (Comedy).....471 ft.
May 25—The Blind Man of Jerusalem.....648 ft.
May 25—The Glories of Sunset.....285 ft.
May 29—The Accusing Double (Drama).....891 ft.
June 1—The Cripple's Marriage (Comedy).....522 ft.
June 1—The Good Omen (Comedy).....413 ft.
June 5—Saved From Conviction (Dramatic).....812 ft.
June 8—A Mother's Choice (Dramatic).....806 ft.
June 12—A Strong Diet (Comedy).....598 ft.
June 12—Historical Fan (Scenic).....278 ft.
June 15—Hunted to the End (Dramatic).....717 ft.
June 15—A Paying Business (Comedy).....285 ft.
June 19—The Cry from the Well (Dramatic).....812 ft.

URBAN-ECLIPSE.
George Kleine.

May 5—Forgotten (Dramatic) .....490 ft.
May 5—The Peddler's Reward (Dramatic).....463 ft.
May 12—A Timely Apparition (Dramatic).....601 ft.
May 12—Wilbur Wright and His Majesty, King Edward VII. (Scenic) .....166 ft.
May 12—Bamboo Pole Equilibrist (Sporting).....106 ft.
May 19—Caught on the Cliffs (Drama).....545 ft.
May 19—Objections Overcome (Drama).....430 ft.
May 26—How Jones Paid His Debts.....604 ft.
May 26—Panther Hunting on the Island of Java....357 ft.
June 2—Tender Cords (Dramatic).....628 ft.
June 2—Magic Carpet (Magic).....357 ft.
June 9—Two Heroes (Dramatic).....564 ft.
June 9—The Race Course (Sporting).....436 ft.
June 16—The New Footman (Comedy).....569 ft.
June 16—Modern Algeria (Scenic).....396 ft.

KALEM COMPANY.

April 30—Artist and the Girl.....860 ft.
May 7—Love's Triumphs (Dramatic).....975 ft.
May 14—Good for Evil (Dramatic).....870 ft.
May 21—The Girl Spy (Dramatic).....920 ft.
May 28—A Poor Wife's Devotion (Dramatic).....950 ft.
May 28—A Pig in a Poke (Comedy).....150 ft.
June 4—A Child of the Sea (Romantic).....455 ft.
June 4—The Omnibus Taxicab (Trick).....250 ft.
June 4—$5,000 Reward (Comedy).....170 ft.
June 11—The Little Angel of Roaring Springs .....970 ft.

LUBIN MANUFACTURING COMPANY.

May 27—A Bride Won by Bravery (Dramatic).....835 ft.
May 31—The Lost Heiress (Dramatic).....580 ft.
May 31—Father's Glue (Comedy).....320 ft.
June 3—Are You the Man? (Comedy).....500 ft.
June 3—My Friend, the Indian (Comedy).....345 ft.
June 7—Saucy Sue (Comedy).....620 ft.
June 7—A Cork Leg Legacy (Comedy).....340 ft.
June 10—Through Jealousy (Dramatic).....690 ft.
June 10—Prof. Wise's Brain Serum Injector.....305 ft.
June 14—Through Shadow to Sunshine (Dramatic)..885 ft.
June 17—Curing a Jealous Husband (Comedy).....605 ft.
June 17—Flossie's New Peach Basket Hat (Comedy).275 ft.

PATHE FRERES.

May 7—Instantaneous Nerve Powder.....282 ft.
May 7—A Chinese Wedding.....289 ft.
May 8—The Way to Happiness.....476 ft.
May 8—Eddie Is a Real Live One.....502 ft.
May 10—Mireille's Sincere Love (Dramatic).....528 ft.
May 10—A Striking Resemblance (Comedy).....384 ft.
May 12—The Hunter's Grief (Dramatic).....974 ft.
May 14—Manufacturing Steel Rails (Educational)..574 ft.
May 14—A Faithful Old Horse (Dramatic).....394 ft.
May 15—A Woman's Heart (Dramatic).....394 ft.
May 15—The Two Donkeys (Comedy).....298 ft.
May 15—A Distracted Man (Comedy).....262 ft.
May 17—The Beggar's Coin (Dramatic).....548 ft.
May 17—Fountain of Youth (Comedy).....354 ft.
May 19—Pere Milon (Dramatic).....610 ft.
May 19—Blessings Sometimes Come in Disguise (C.).338 ft.
May 21—Daunted by His First Love (Dramatic)...548 ft.
May 21—Land of the Midnight Sun (Scenic).....446 ft.
May 22—Cartonche (Dramatic).....925 ft.
May 24—The Bondsman's Fate (Dramatic).....367 ft.
May 24—Cured by Gymnastics (Comedy).....564 ft.
May 26—Profitable Marriage (Dramatic).....502 ft.
May 26—An Obliging Friend (Comedy).....489 ft.
May 28—Miss Faust (Scenic).....623 ft.
May 28—Alphonse Gets in Wrong (Comedy).....341 ft.
May 29—A Visit to the London Zoological Gardens 584 ft.
May 29—Bottled Up (Comedy).....371 ft.
May 31—An Uninvited Guest (Dramatic).....417 ft.
May 31—Advantages of Aviation (Comedy).....522 ft.
June 2—Saved by a Waif (Dramatic).....712 ft.
June 2—Making Tambourines (Industrial).....266 ft.
June 4—A Bruised Heart (Dramatic).....492 ft.
June 4—Carnival at Nice, 1909 (Scenic).....499 ft.
June 5—Protector of Animals (Comedy).....236 ft.
June 5—Solider's Heart (Dramatic).....489 ft.
June 5—Gambler's Honor (Serio-Dramatic).....259 ft.
June 7—The Blue Legend (Dramatic).....410 ft.
June 7—The Pulverizer (Trick).....531 ft.
June 9—La Tosca (Dramatic).....1075 ft.
June 11—A Woman's Intrigue (Dramatic).....476 ft.
June 11—Snake Skin Industry (Industrial).....492 ft.
June 12—Skylight Theater Seat (Comedy).....289 ft.
June 12—Rapids and Falls of Tannfossen and Rista (Educational) .....390 ft.
June 12—His Lucky Day (Comedy).....295 ft.
June 14—The Dog Detective (Dramatic).....659 ft.
June 14—Cupid's Four Darts (Comedy).....262 ft.
June 16—The Reckoning (Dramatic).....666 ft.
June 16—Strenuous Sneezer .....269 ft.
June 18—Mixed in His Dinner Dates (Comedy).....623 ft.
June 18—Looking for His Umbrella (Comedy).....361 ft.
June 19—Poor Little Kiddies (Comedy).....443 ft.
June 19—Good Birthday Present (Comedy).....338 ft.
June 19—Making Lace (Industrial).....197 ft.

SELIG POLYSCOPE COMPANY.

June 10—The Moonstone (Dramatic).....1000 ft.
April 22—A Fighting Chance (Dramatic).....689 ft.
April 29—Mephisto and the Maiden (Dramatic)....900 ft.
May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.
May 20—Hunting Big Game in Africa (Scenic).....950 ft.
May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Fighting Bob (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1,000 ft.

VITAGRAPH COMPANY.

May 11—The Infernal Machine (Comedy).....300 ft.
May 15—A False Accusation (Dramatic).....625 ft.
May 15—Dime Novel Dan (Comedy).....280 ft.
May 18—Teddy in Jungleland (Comedy).....525 ft.
May 18—Bridget on Strike (Comedy).....455 ft.
May 22—Jepthah's Daughter (Dramatic).....605 ft.
May 22—The Judgment of Solomon (Dramatic).....
May 25—Cigarette Making (Educational).....625 ft.
May 25—Old Sweethearts of Mine.....355 ft.
May 29—The Empty Sleeve (Dramatic).....590 ft.
May 29—He Couldn't Dance, But He Learned.....400 ft.
June 1—Oliver Twist (Dramatic).....995 ft.
June 5—The Truer Lover (Dramatic).....575 ft.
June 5—The Oriental Mystic (Comedy).....395 ft.
June 8—A Friend in Need is a Friend Indeed.....552 ft.
June 8—Mr. Physical Culture's Surprise Party.....417 ft.
June 12—A Romance of Old Mexico.....530 ft.
June 12—Caught at Last.....440 ft.
June 15—The Foundling .....1000 ft.
June 19—The Plot that Failed.....485 ft.
June 19—A Maker of Diamonds.....490 ft.

SONG SLIDES.

SCOTT & VAN ALTENA.

I'd Turn the World for You, My Love.
Sweetheart, Won't You Come With Me to Dreamland.
There'll Come a Day.
Take Me Out For a Joy Ride.
My Bonnie Blue Bell.
In Sunny Italy.
Lonesome.
Beautiful Eyes.
I Want a Girl From a Yankee Doodle Town.
Blue Feather.
Let's Go Back to Baby Days.
Sweetheart's a Pretty Name When It's Y-O-U.
If You've Won the Only One in All the World You Want to Win.
Good-Night, Moonlight.
Come and Tease the Moon With Me.
When the Bloom is on the Cotton, Dixie Lee.
Just as the Brook Flows.
My World Is a Dream of You.
I Love, I Love, I Love My Wife, But Oh, You Kid.
Meet Me Down at the Kissing Gate, Kate.
Love Me All the Time.
When You Know that Your Girlie Loves You.
Dancing Sunshine.
I'm Awfully Glad I Met You.
Pennyland.

ALFRED L. SIMPSON.

Go Easy, Mabel.
I Want a Home, That's All.
Set 'Em Up in the Other Alley.
Cutey.
Be Mine To-day.
Ain't Alabama Good Enough for You, Sue?
I've Been Longing a Long Time for You.
Oh, You Loving Gal.
Arrah, Come In Out of the Rain, Barney McShane.
Schoolmates.
Rose Marie.
Under the Irish Moon.
Keep a Little Feeling in Your Heart for Me.
Somebody Loves You, Too.
Little Miss Golden Curls.
The Whitewash Man.
Heinie Waltzed Round on His Hickory Limb.
Always Pals.

THE PREMO COMPANY.

I Could Learn to Love You.
Twilight Down in Dixie.
There's a Fleet on the Sea.
It's Nice to be Loved by Someone.
I Love You for Yourself Alone.
When You Know that the Girl Loves You.
I'm Going to Tell on You.
Would You Like to Take a Walk With Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will be too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.

The Levi Company

Honey Dear.
Always Think of Mother.
If To-Day Were Yesterday.
Blind Pig.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
If Every Girl Was a Girl Like You.
Henry's Barn Dance.
Rosy Lips and Eyes of Sunshine.
Twilight.
Those Good Old Happy Days.
Good-Bye, Girlie Mine.
I Love You Forever More.
Just One Dearie.
Down in Sunshine Alley, Sally.
The Lilac and the Rose.
Heroes That We Know.
When Your Heart Grows Weary, Dearie.
That's What the Daisy Said.
Alone.
Poverty.
Storm Cloud.
Whirling Over the Ballroom Floor.
Ain't Alabama Good Enough for You, Sue?

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NEXT ISSUE

The Brave Page Boy
Historic Dramatic Production Of Merit.
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The General and the Sentry
Length 344 Feet

Street Life in North Siam
Length 350 Feet

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Don Juan or A War Drama of the 18th Century, App. length 599 ft.
Life's Disappointment . . . . . " " 495 "

THIS WEEK'S ISSUE OF

POWHATAN FILM

Hobo's Dream . . . . . App. length 260 ft.
Episode of Cuban War . . . . . " " 477 "

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INTERNATIONAL PROJECTING AND PRODUCING COMPANY

Schiller Building : Chicago

M. P. Theatres—Managers

The Views and Film Index, a pamphlet owned by two Trust Film Manufacturers, states that Swanson has quietly folded his tent and disappeared. Not so—merely too busy handling business with

Independent Film

the finest of the world's products—to bother with you. Can't be annoyed. He further says that the Independents are "making good" with Trust film secured before going Independent. What a joke. We only use their film for our very cheapest service, and if you can use them and will write us, we will rent you *Six reels a week for $20.00*, and allow you to sub-rent to one other exhibitor and allow you to earn whatever you can get; also will allow you one-half of rentals on all extra customers you get in addition to the first one. Isn't that getting money pretty easy. This offer is only good from our Chicago office.

Do you notice our price offerings on supplies and accessories. And remember we handle only the best quality of supplies.

WE HANDLE ALL MAKES OF MOVING PICTURE MACHINES

See the back page in this issue guaranteeing protection to exhibitors using Independent film. The International Producing & Projecting Co. also add their tremendous weight of legal talent to the disposal of exchanges and exhibitors using their films. Exhibitor—stand pat—pay no attention to any so-called precedents of suits gained by the Trust. I will show you before long where they have in all cases manufactured a "Dummy" film plant or theatre—brought suit and got confession of judgment from them by crooked use of the courts.

If you are a Liberty-Loving Man and not a Mouse—Stand Pat—and let us go to a finish with the blood-sucking Trust.

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WM. H. SWANSON, Chairman **A. F. POWERS, Secretary** **EUGENE CLINE, Treasurer**

Independent Film Renters' Protective Association

Temporary Offices

Room 204—59 Dearborn Street

Mr. Exhibitor:

You will receive a letter directed to you by a firm of New York lawyers representing the Motion Picture Patents Co., commonly known as the Trust, suggesting that you are liable to become a party to an infringement Action and Injunction Proceedings.

Our inference is that they are in desperation endeavoring to force you into patronizing the so-called Film Trust and fearing that any of the exhibitors using Independent film or prospective users of Independent film are liable to be intimidated by such tactics, we have organized a NATIONAL PROTECTIVE ASSOCIATION and have retained the services of the best legal talent available. The object of this Association is not only to defend and to protect all of its members, but likewise extend its good offices and legal services without charge to any user of Independent film patronizing its members.

We are confident that a concerted action at this time will call this latest bluff of the so-called Film Trust and put a stop to its harassing methods. We will not only be able to protect the interests of members and exhibitors using Independent film, but we invite definite action against us or any of our members by the Trust. This is to be a National body and we invite the legitimate Independent Film Exchanges to become members. A call for a National Convention will be issued in the near future.

Whether you decide to become a member or to act independently of it, our Secretary will, at all times, be pleased to furnish exchanges and moving picture exhibitors with any information they may desire in connection with this movement.

We request the Independent Exhibitors who may be annoyed in any manner by the Trust representatives to get in connection immediately with our Temporary Secretary providing him with full details.

Stand pat—don't be bluffed by the Trust

The Laemmle Film Service
The 20th Century Optiscope Co.
Madison Film Exchange
Royal Film Service
Columbia Film Exchange
Wm. H. Swanson & Co.
Eugene Cline
Globe Film Service
U. S. Film Exchange
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Address all Communications to A. F. Powers, Temporary Secretary

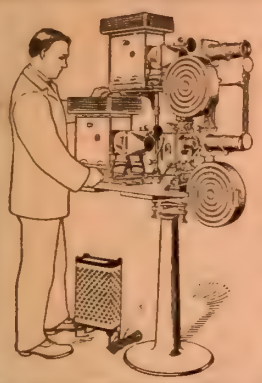
Vol. 4., No. 25. June 19, 1909 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBIT

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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I want you to remember one thing always, namely, that I built up the biggest and best film renting business in the world by catering to the so-called "little fellows." In others words I owe my success to them more than anyone else. And if you think I am the sort of a fellow who will forget it, you've got me sized up wrong. Now then, I am going to protect my customers, big or little, through thick and thin. I am not going to let any man suffer because he does business with me. No one has ever suffered for it yet, and no one is going to. If you have more confidence in the film trust than you have in me, don't give me your patronage. Let me tell you once for all that the film trust people *know* that the International Projecting & Producing Company and the Laemmle Film Service have "got the goods on them" and that there is no possible way of stopping the grand march of progress of the independent movement. You've got to take my word of honor for these facts temporarily and those who do so will come out triumphant and smiling. The independent films are causing a sensation wherever they are shown, and they'll do that same thing for you from the very day you begin to use them. Meanwhile quit paying that $2 per week for a license to live. For every $2 you pay out now you'll kick yourself later on. Write to any of my eight big offices and climb into the independent prosperity wagon.

CARL LAEMMLE, President

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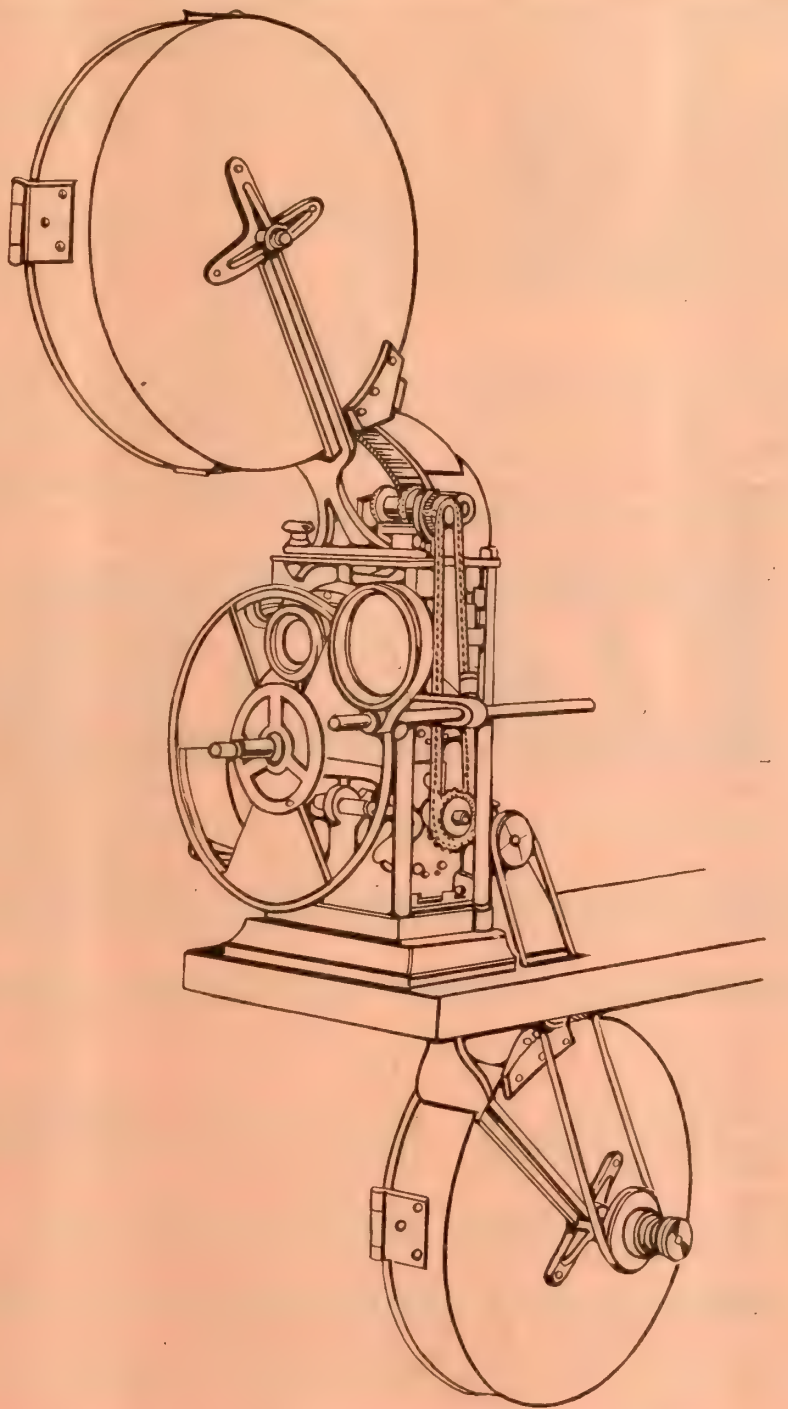

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See List on another Page

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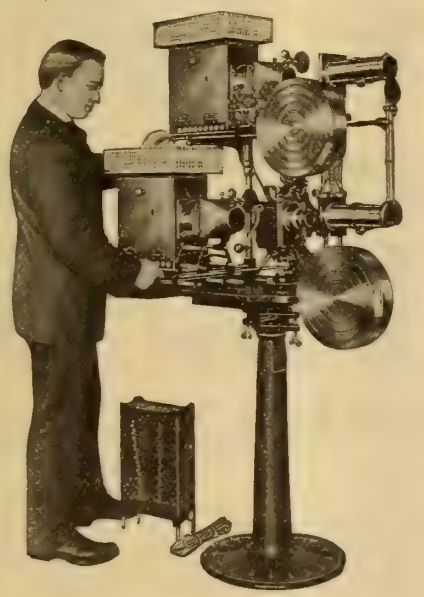

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A young composer saves a despondent girl from committing suicide. She becomes a great opera singer and is in later years able to reciprocate the young composer's kindness of early days.

Length 975 Feet

RELEASED, JUNE 24th

Saved By His Sweetheart

This film deals with a problem of second sight. The sweetheart sees in her dream the attack upon her lover. She is aroused by the vividness of her dream and able to assist her lover.

Length 440 Feet

The Hypnotic Cure

Mr. Hipp reads about the hypnotic cure. He applies for treatment and is cured. The picture is full of action and is one of the best comedies and a screamer from start to finish.

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Des Moines, Ia.
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VITAGRAPH FILMS

THE FILMS OF "QUALITY"

TUESDAY, JUNE 22

The Duke's Jester or a Fool's Revenge

Antonio Bordiga, a deformed notary, whose wife stabs herself to escape a dissolute Nobleman, leaves town with his baby vowing vengeance, fifteen years later he becomes the Dukes jester and in this disguise watches the man who wrecked his home. In carrying out his revenge his daughter is carried away instead of the one intended. The jester, gloating over his success is stabbed by the nobles, his daughter unharmed is restored to her lover. Length, 945 feet.

SATURDAY, JUNE 26

The Troubles of an Amateur Detective

A screaming comedy, picturing the vain attempts of a rural detective to gain fame and renown. After being mauled and beaten by his prospective prisoners, they chase him to the station house where he surrenders his badge and returns to the farm. Length, 420 feet.

The Old Organ

A pathetic story of a young widower who leaves his baby girl with his mother and seeks fortune in the gold fields. Accidentally blinded by a dynamite charge, he is rendered helpless and forced to beg. Years later in wandering about led by a dog, he hears a familiar tune played by his mother years before. He is overcome and falls as a girl appears at the window. She helps him inside, the old lady at the organ recognizes him as her long lost son. The old organ bas reunited mother, son and daughter. Length, 527 feet.

Next VITAGRAPH HIGH ART FILMS Week

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Code Word, Peril **Length, 1000 Feet**

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Kalem Films

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Issue of June 25, 1909

THE TRAPPER'S GRATITUDE

FAMINE IN THE FOREST

745 Feet

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135 Feet

A screaming comedy of the most popular sort.

Complete lecture covering the reel sent to all applicants without charge.

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Theatre Managers Have You Tried Souvenirs? You Will Be Surprised

At the result if you do so. For this week as a give away article we secured through a lucky purchase, a large quantity of rich Im. Cut Glassware; over 10 styles and patterns and offer them at the low price of $32.50 per thousand pieces or $3.50 per hundred pieces. One half cash must accompany order

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Please mention The Moving Picture World when corresponding with advertisers.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released June 21st, 1909

Was Justice Served?

Showing what might result from circumstantial evidence

How often do we hear of the poor unfortunate victim of circumstantial evidence, who, after spending years of incarceration is found to be innocent of the deed for which he was convicted. Worse still, a life has often been given to expiate a crime committed by another. The theme of this Biograph subject shows how easy justice may err. An ex-convict has determined to start a new life, but by a cruel trick of fate is almost returned to prison through convincing circumstantial evidence, superinduced by his past record. A gentleman drops his well filled wallet, which is picked up later by another party who extracts the money and throws the pocketbook away. This is found by our friend just as the owner returns in search of his loss. Appearances are certainly against him and he would have been sent up had not, by a singular coincidence, the finder been impaneled on the jury, and saves him by returning the money.

Length, 962 Feet

Released June 24th, 1909

The Peachbasket Hat

This is a very funny Biograph comedy in which this latest feminine fancy figures in an apparent kidnapping case. What is more assuring to our patrons is the fact that our old friends Mr. and Mrs. Edward Everett Jones are the leading characters, and we might well add that Jones, Jr., is by no means a small factor in the fun making.

Length, 666 Feet

The Mexican Sweethearts

A short dramatic subject which is an exhibition of the very acme of pantomimic art. It is a vivid portrayal of the impetuous nature of the Latin type, from the fact that the leading character is played by a native born Spaniard.

Length, 309 Feet

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patent Co.
11 EAST 14th STREET :: NEW YORK

GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

A Good Hearted Policeman

Drama. Approximate Length, 572 feet.

RELEASE, TUESDAY, JUNE 22, 1909.

"It never rains, but it pours," is illustrated very forcibly in this series of cinematographic views.

Out of work and sickness in the family is not an unusual condition, but the measure of sorrow would certainly appear to be full when in order to have the prescription filled the mother borrows money from a relative and when she is about to pay for the medicine finds herself arrested for passing counterfeit money. An investigation reveals the destitute condition of the family, whereupon the officer is so moved to compassion that he substitutes a perfect coin for the false one and that causes the vindication of the woman.

A pathetic situation, well dramatized and of perfect photographic quality.

The Troublesome Lamppost

Comedy. Approximate Length, 357 feet.

RELEASE, TUESDAY, JUNE 22, 1909.

This is unquestionably the greatest spectacular comedy hit. One scene excels the other in production of action and effect.

A lamp-post on the back of an inebriate citizen is accidentally ignited and produces most remarkable effects in pyrotechnic display. Numerous conflagrations ensue and the fire department is given ample opportunity to display its skill.

The Wrong Medicine

Drama. Approximate Length, 502 feet.

RELEASE, SATURDAY, JUNE 26, 1909.

A chemist prepares a prescription, but when later he finds on the bottles a poison label he becomes gravely concerned as he fears that the patient will be poisoned. He gives chase in every possible manner and reaches his destination, shortly after a dose of the medicine is taken. An antidote is administered and every measure to avert a catastrophe adopted. When later the concoction is analyzed it develops to be water and all are happy to be relieved of the anxiety.

Exciting and well rendered.

Stung By A Bee

Comedy. Approximate Length, 377 feet.

RELEASE, SATURDAY, JUNE 26, 1909.

Spending a week-end holiday in the country, the city chap fails to observe that he is preparing for a nap in close proximity to a bee-hive. He soon discovers the fact to his sorrow. His nose swells and directly acquires enormous proportions, causing a very ludicrous appearance. All possible means to remove the unsightly appendage proving unavailing, a miner is finally induced to try his handiwork. He places a charge and sets off a fuse which results in the removal of the troublesome nose.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

Winning A Princess

Drama. Approximate Length, 636 feet.

RELEASE, WEDNESDAY, JUNE 23, 1909.

The King of Corconia promises to give the hand of his daughter to whoever will kill the evil spirit, a monster haunting the mountains adjacent to his country.

Two men declare themselves as aspirants to the honors one a warrior and the other a poet. The latter, however, is much in favor with the princess. The poet befriends a sorcerer and is rewarded with a magic arrow to enable him to accomplish his aim.

Excellent damatization and photographic quality.

Mrs. Simpson's Attractiveness

Comedy. Approximate Length, 272 feet.

RELEASE, WEDNESDAY, JUNE 23, 1909.

Mrs. Simpson has a nervous contraction of the face that makes her smile to every man she meets. Aside from being very annoying to the lady it leads into serious complications, giving rise to considerable merriment. Her husband finally succeeds in making explanations which appease the anger of the litigants.

George Kleine

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. **19 East 21st Street, New York**

Moving Picture World

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Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

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Vol. 4 JUNE 19 No. 25

Editorial.

Why They Are Not Buying.

"Eastward the course of business takes it way," to paraphrase a familiar reference. The American fashionable exodus to Europe commenced several weeks ago, and now the common people are wending their way thither. The reader will probably rub his eyes and ask, "What has this to do with moving pictures?" Let us tell him. Amongst the people leaving these shores for Europe just now are many men prominently identified with the American moving picture industry. They are going to Europe partly for pleasure and partly for business. They are going to Europe to buy goods, which they cannot get in this country although they are made here. Notwithstanding the fact that there are twelve Independent manufacturers of moving picture films in the United States of America at this moment, the exchange man and others to whom we refer, and they are very important men indeed in the business, are going to scour Europe for suitable films for American moving picture theaters.

Why are these men going to Europe to buy films—foreign films—when American made films can be had here in great numbers? We put the question point blank to some of these European pilgrims, "Why go 3,000 miles to buy goods, go to so much trouble and expense, waste of time, and pay heavy import duties, when you can buy the goods right here on the spot?" The answer came swiftly and to the point: "The pictures are not good enough. The public won't stand for them. We are open to buy, but with few exceptions the Independent films of American manufacture are not up to the standard. Good films *are* made here, but they are few and far between."

Last week, many weeks before, and indeed long before the Independent movement took shape, we told the then existing manufacturers that the battle amongst themselves and against the threatened importers was one of quality. We say the same to the Independent manufacturers. Their chief obstacle to success is want of quality. It is easier for an exchange to buy good old junk, than indifferent new goods. What does it matter to him? What does the public care? With both, the things are either good *or* bad, whether they be new or old, and some of the new goods are lower in quality than some of the old goods. That is quite evident to anybody with eyes to see. If any Independent manufacturer complains of lack of business he has only himself to thank.

The Pathe or Biograph standard is not to be reached in a hurry. Anybody who starts in the business of moving picture making, and who is not perfectly equipped for the work, has got all that business to learn, and it is not learned in a few months. The delights of authorship, especially young authorship, are so great that they sometimes obscure the judgment of the individual. One is so pleased at having produced something that one is apt to be blind to one's own shortcomings. This, we fear, is the case of many of the newer entrants into the field of moving picture making.

This article is the sequel or corollary of last week's article, "Fooling the Public." Then we pointed out the cause. Now, we indicate the effect. Your exchange man who can only get pictures of Western subjects against Eastern backgrounds is wise to the game. So he goes elsewhere—that is, abroad—for the foreign article. He would much rather stay at home; we would much rather he did. We want him to stay at home and buy of those engaged in the home industry. We do not want to see American money going into foreign pockets, but so long as lack of necessary intelligence amongst the manufacturers exists, so long will Mr. Renter go abroad and spend his money. We wish all the Independent manufacturers, and, indeed, *all* manufacturers, were animated by the sentiment which we find in a recent film manufacturer's bulletin. Says he: "We present only Western film stories, made in the real deep West." Mark the words: "The real deep West." Let your pictures be all REAL, Mr. Independent Manufacturer. Then you will have no reason to complain that the exchanges are not buying your films, and the money that goes abroad will go into your pockets and not into the foreigners'.

A National Board of Censorship.

First Article.

The problem of a National Board of Censorship for moving picture productions has been solved by the People's Institute of this city, which has undertaken to provide whatever financial support is necessary. The initial expense of the Board was borne by the Exhibitors' Association of New York, but there was no reason why the expenses of a public body, whose work is in the interests of the public at large and national in scope, should be supported by the exhibitors of this or any other city. In fact, it is for the better that it is now entirely divorced from any affiliation with the trade, although trade influence has in no way affected their deliberations.

The necessity for a National Board of Censorship, whose decisions will be final and accepted in every city of the country, is evident from rumors that censorship is being discussed or undertaken in several cities. In Chicago it is in the hands of the police, and we have more than once been compelled to remark on the absurd rulings of the minions of the law in that city. There is a saying, "The nearer the Church, the farther from God," which, while it may appear irreverent, yet has subtle meaning which is borne out in the verdict of the Chicago police inspectors that "The Lonely Villa" must not be exhibited within the confines of that city. Now this film called for the warmest praise from New York audiences and we hear excellent reports on it from all over the country. It is a bloodless drama in Biograph's best style, and there is nothing in it that could offend the most sensitive or instil evil thoughts in the mind of man, woman or child. On the contrary, it teaches a strong lesson that honesty is the best policy, which may not always be a wholesome doctrine

The representative list of civic bodies which are associated with the People's Institute should remove any doubt as to their efficiency to provide a proper censorship of moving picture programmes. And after all, what is censorship? Properly exercised it is the consensus of public opinion. Police censorship is a farce. Censorship by the manufacturers, or even exhibitors, would be impractical and inoperative. Censorship by any one body of men would be unsatisfactory, but where it is rigidly conducted under the auspices of ten civic bodies, separately engaged in looking out for the moral and educational welfare of the community, its influence cannot but be beneficial and their decisions are of sufficient weight to be national and final.

We have before us the following letter signed by four exchanges in San Francisco. It is possible that the Board of Supervisors of that city have not learned of the very efficient work that is being done. It is none to their discredit that their services have been forestalled, but we trust that when their attention is called to the very able manner in which the censorship is already being conducted that they will see the uselessness of a separate Board of Censorship and confine their good intentions to co-operation with the National Board in so far as offering suggestions, which they welcome from all sources.

Possibly you have already been advised that the Board of Supervisors of the City and County of San Francisco has recently passed an ordinance providing for the appointing of a Board of Censors whose duty it shall be to pass on all motion pictures. The ordinance provides that this Board, composed of appointees from several departments of the city government, the Society for the Prevention of Cruelty to Children, and the Exhibitors' Association, shall have full power to reject any pictures that in its judgment should not be put out. The fact that these pictures are supposed to be passed on by a Board of Censors in New York before they are put on the market cuts no figure with them.

They are just getting matters in shape to begin work. Our object in writing to you at this time is to call this matter to your attention and to say to you that in order that there may be no unnecessary delay in our putting the pictures out on release dates it would be advisable that you send all films to us hereafter so that they will reach us two days before the release days. We do not know just how this ordinance will affect the business, but when the Board gets in working order, and it should prove drastic in its judgment, we shall naturally take this matter up with you again.

NOVELTY MOVING PICTURE CO.
MILES BROS.
TURNER & DAHNKEN.
THEATRE FILM SERVICE CO.

Next week we will publish a statement from the Board of Censorship and enlarge more fully on the importance of their rulings being generally accepted.

To the list of regular theaters in New York City which make moving pictures the sole bill of fare in the Summer months, must be added the name of the Majestic, on Columbus Circle. It is also proposed to interpolate the pictures with vaudeville. This makes the fifth regular New York theater which has gone over to the moving picture for the Summer. Probably this example will be followed in other directions. It is the thin end of the wedge. The past dramatic season in New York City has been an extremely disastrous one. The records show that there has been nothing but change upon change. Little money has been made and much has been lost. The moving picture comes at a time when the manager of a house can avoid going dark at a comparatively small expense, and rely upon the support of a very large public, who will pay 5 or 10 cents for a good show of pictures, while they hesitate to disburse five or ten times that sum for a dramatic entertainment, the quality of which has to be taken very much on trust.

The Modern Way in Moving Picture Making.

BY THOMAS BEDDING, F.R.P.S.

CHAPTER XIV.

INDUSTRIAL USES OF MOVING PICTURES.

The Southern Pacific Railway Company use moving pictures to advertise their line. They exhibit the pictures of their road in all parts of the country, and as they illustrate the characteristic features of the land through which the great railroad passes, farmers and others are thereby attracted to take up the land near the railroad. So enterprising is the Southern Pacific that in London at this moment they have an exhibition of other pictures with the object of advertising the road in England and presumably of attracting intending settlers to the Far West.

In this chapter, with such a conspicuous example before me, I intend to urge the claims of the moving picture as an advertising medium. I think it will be conceded that it is not made so much of as it might be. Yet American business men have the reputation, and it is a well-deserved reputation, for being the best and most enterprising advertisers in the world. The stranger to this country is lost in admiration at the ingenuity and variety of the newspaper and public advertising that is displayed. Nothing is sacred to the advertiser. The most beautiful bit of country, the most majestic building, the handsomest thoroughfare, succumb to his insidious wiles. At night time the illuminated advertising signs in any large city are very wonderful. New York City, for example. The cleverness and effectiveness of the nocturnal advertisements seen between Fourteenth and Fifty-ninth streets constitute in themselves quite an entertainment. I, for one, am never tired of looking at them. Yet, wonderful to relate, nobody has ever thought of utilizing the moving picture in this manner. I have thought out the suggestion in the hope that somebody will see fit to adopt it.

Quite recently I noticed on Broadway a big business house which invited the public to come in and see moving pictures of its works and machinery shops. The public responded in large numbers. I wonder if it has ever occurred to the great railroad companies who have offices in New York, and who so strenuously advertise their respective roads, that moving pictures of those roads would be far more effective than mere stationary photographs. Steamship lines might also adopt the same idea. We hear much just now about the Alaska-Yukon Exposition. Is it too late for the authors to arrange for moving pictures to be taken of various points and shown in the country? Then there are the great agricultural districts to be advertised in a similar manner; in fact, there is hardly an important branch of industry which, it will be seen, could not be brought to the notice of the public by means of the moving picture. For the picture tells the story in the best possible way. It shows life actually as it is being lived, and that is what we all want to see. Works in progress, such as a skyscraper, or a bridge, or the diminution of the building. For manufacturing in all its branches, the moving picture offers itself as a positively inexpensive means of securing an accurate record of the state of affairs at the moment the photograph is taken. Architects, engineers and others know that it is occasionally of the utmost importance to show directors, capitalists and others, pictures of those works actually in progress or at different stages of completion. Stationary photography is mostly relied on. How much more effective and convincing it would be if moving pictures were substituted.

This leads me to a further suggestion. It is this: That within my knowledge no film manufacturing house lays itself out specially to do moving pictures for commercial and industrial purposes. Somebody with the necessary enterprise may see the suggestion and may take up the work. There is certainly a very great demand for it. Moreover, large corporations having control of plants, works in progress, manufactures should certainly find it profitable and helpful to them to have a moving picture plant operating in their equipment, so that at any moment they may secure a record of manufacturing or structural progress. The ordinary stationary photographic outfit is used in this manner very frequently; now surely it is the time and opportunity for the moving picture.

I am surprised that some of the great newspapers do not instal permanent moving picture shows as part of their nightly system of advertising. They are enterprising enough to give you the news in headlines, after the paper has gone to press, or while it is actually passing through the machines. I wonder if it has ever occurred to them to use moving pictures for recording some of the events of the day. There seems to me to be no obstacle in the way. Of course, these uses of the moving picture are less picturesque than that of making stage plays or Wild West shows in the romantic glades of New Jersey, but in a sense they are of not less importance. Ever since moving pictures became popular, the industrial uses of this branch of photography have been unconsciously kept in the background, and yet it will be seen they are very great. For, generally speaking, it may be said that wherever the stationary camera finds a use, there, also, the moving picture camera could find a use. Indeed, there are branches of work in which the latter quite transcends the former in utility. In other words, it will come to this, that wherever it is sought to photograph motion, a moving picture camera will be indispensable. If the trend of affairs in this latter direction could be quite realized, then I am sure the moving picture camera in its industrial applications will have a very useful future before it.

Non-Inflammable Film will be in General Use in a Few Months.

Chemists of the Eastman Kodak Company have been working for many months on the perfection of a non-inflammable celluloid, and if we may judge from the sample before us the success of their efforts to produce the long-wished-for article has been realized. For the past month or more the licensed film manufacturers have been experimenting with the photographic qualities and durability of the new product and it has proven highly satisfactory. Films of the non-inflammable stock have been issued to the exhibitors without their knowing it was such, and there is no apparent difference, except that the non-flam stock seems to be more pliable. There is one thing that the exchanges and exhibitors should note, however, and that is that a special cement is required for jointing the new film. This can be obtained from the Eastman Kodak Company or any of the licensed manufacturers. This cement will also serve for the old stock, but it, and it alone, will make joints in the new film; therefore the exchanges should at once provide themselves with a supply. It will be several months before the Eastman Kodak Company will be able to supply enough of the new material to meet the demand, but we may expect to see it in general use before the close of this year. The importance to the moving picture industry of this progressive step on the part of the Eastman Kodak Company must be evident to all concerned.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER VIII.

RHEOSTATS (Continued).

As regards the rheostats put out with the Lubin machine, cuts are in process of making, but not yet available. There is a rheostat put out by the Chicago Stage Lighting Company and another of the same type put out by the Kleine Optical Company which are in such general use that they must be mentioned, though not put out with a machine outfit. These machines comply with Underwriters' rules and consist of a number of cells in one case. They are well made and in every way first class machines. Each cell is in effect a separate rheostat and the various cells may be used singly, in series or in multiple. The five-cell rheostat is an excellent machine for road work.

TRANSFORMERS.

The use of the rheostat form of resistance on alternating current is out of date. Too much power is wasted in heat, besides which they do not furnish nearly so satisfactory projection current as does a rightly constructed transformer. The "Indicators," "Economizers," "compensarcs," etc., so widely advertised, are nothing more or less than low voltage transformers. The claims made as to current saving through their use are probably somewhat exaggerated, but that they are very much more economical than is the rheostat is beyond question. There is, however, a very decided difference in different makes of these machines and you will do well to investigate carefully before purchasing, especially as they are somewhat expensive in first cost. Their weight renders them undesirable for road work. In ordering it is well to state the number of cycles of the current it is to be used on. A good transformer used on the current cycle it is designed for is absolutely noiseless and you should be able to lay your hand on it anywhere, at any time, without feeling undue heat. Usually they are adjustable, giving about three different amperages, ranging from 30 to 50, from 35 to 55 or 40 to 60 in different machines. It is quite possible to get practically as good projection light from 60 cycle alternating current, by the use of one of these machines, as from direct current, but very close attention must be paid to setting the carbons, as will be explained further on under different heading.

The current you get from a transformer has no kind of mechanical contact with the street mains. It is not the same current as that with which they are charged, but an induced current of much lower voltage. The transformer operates as follows: Within a soft iron core (shell type, Fig. 26), made up of laminated plates of soft iron, are four coils of insulated wire, two of which are called the "primary" and two the "secondary" coils. The two latter (I am speaking now of the projection transformer, though all transformers operate in essentially the same manner) are connected directly with the projection lamp. The relative number of turns and size of wire in the primary and secondary coils will determine the pressure and amount of current you will get from a given line voltage. The secondary coils will have a less number of turns of larger wire than will the primary. Were this condition reversed the machine would then be a "step-up" transformer, furnishing current of higher voltage than that of the line. Should you connect your line wires to the wrong set of binding posts this is precisely the condition you would establish and fireworks would be due real soon. When current is switched on the primary coils the iron

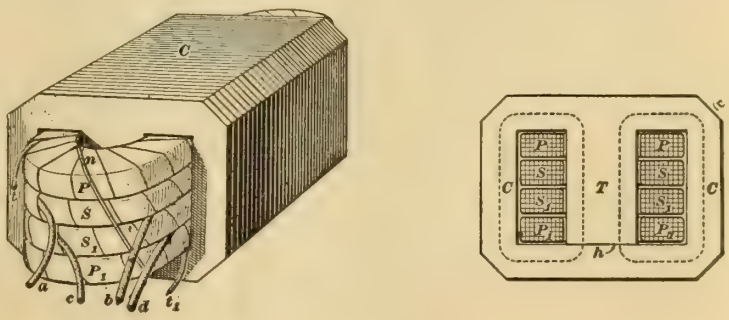

FIG. 26

plates become magnetized and a current is induced in the secondary coils to which your lamp is attached. Those who wish to learn all about induced currents should consult standard electrical works at their public library.

In Fig. 26 P, P' are the primary and S, S' the secondary coils. Wires a, c would connect to the binding posts marked "Lamp." Shell type transformers are the kind used almost exclusively in projection work. **Transformers cannot be used on direct current** under any conditions. In making connections you will find, on most machines, two binding posts marked **"Lamp."** Connect a wire to each post and run one (either one) to one lamp binding post and the other to the other lamp binding post. Some machines have but two other binding posts, they being marked **"Line."** Run wires from operating room switch to these posts. That is all there is to it. Other machines have four line binding posts, connections being made to different posts for different voltages. Instructions will come with these machines for connecting.

A well built transformer, used on the current it is designed for, will last indefinitely. If at any time there is smoke or odor of burning insulation coming from the machine it indicates that one of the coils is burning, due to overloading or faulty insulation. The machine must be cut out at once and the coil removed and rewound—which is a job for the manufacturer. Do not attempt to run the machine after it begins to burn else you may injure the other coils, thus very greatly increasing the damage. Transformers should be set on insulation the same as directed for rheostats. Cuts of the various machines may be seen in the advertising columns of trade papers. They are a comparatively new thing and manufacturers are changing their machines so often that it is not advisable to run cuts of them in this matter, which will afterward be made into permanent form. The Nicholas Power Company, New York City; J. H. Hallberg; Kleine Optical Company, Chicago; General Electric Company; Electric Appliance Company,—any one or all of them will send you full information about their machines, all of which are standard, well made and efficient.

MERCURY ARC RECTIFIER.

This is a new device put out by the General Electric Company. It is too new to the trade to be well known as yet, but the company claims big things for it. This machine transforms alternating current into direct. The machine operates somewhat as follows: In the first place it is not attached directly to the street mains, but behind a transformer, working on the secondary circuit. There is a large glass bulb with two wings sticking out on either side, near the bottom, to each of which the alternating wires are attached.

At the bottom is a short tube in which is a small quantity of mercury. Near it, also pointing downward, is another short tube containing mercury. By tipping the tube, or bulb, slightly an electric arc is sprung between these two bodies of mercury and this arc creates a mercury vapor which fills the whole bulb, acting as a sort of conductor for the main current which enters through the two side wings, passing down and out of the bottom mercury tube, to which is attached the negative lamp wire. As has been stated, alternating current flows first in one direction and then in the other, changing direction 120 times per second in a 60 cycle current. When the current direction is toward the left hand wing (called an anoid) it enters and passes to the lamp as indicated above, but, when the direction of the current is reversed it cannot flow up and out by reason of the excessive resistance. The opposite wing (anoid), however, is connected to the other wire of the circuit and when the direction changes the current in that wire is then flowing toward that wing and passes through to the lamp just as it did on the other side, but it will be noted that this brings the direction of current flow through the mercury tube always in one direction. This is the principle the machine works on. There are other very important details concerning reactance which maintains the arc during the instant of time in which the direction of current movement is reversed, but this matter would be too deep for the average operator and is of little importance from the operator's point of view, anyhow. The machine seems to be entirely practical and the company claims it reduces current bills very greatly. They are very simple to operate.

THE OPERATING ROOM.

Before taking up lamps, carbons, lenses, machines, etc., etc., we will consider the operating room itself. In nine cases out of every ten, particularly in theaters of the "store room" variety, the operating room of the past has been miserably planned and constructed, the prevailing idea seeming to have been that any space which could not possibly be used for anything else on earth, and that was in sight of the curtain, would do for the operating room. As to size, some managers seem to have considered anything above 4 feet square by 4 deep as a sinful waste of space. The whole show, or the greater portion of it, at least, comes from the operating room, and to expect an operator to produce the best possible results on the screen when cooped up in a little 2 x 4 iron-lined cracker box is expecting just a little too much. The very least permissible operating room dimensions should be 7 feet square by 6 in the clear from floor to ceiling. The writer well knows it is often difficult to get the latter dimensions, but a room that is too low to allow plenty of head room below floor thickness and 6 feet above is not fit for a theater. A 13-foot ceiling will do it easily. In building the operating room be very sure and get the floor perfectly solid. The least vibration will produce very bad effects on the curtain, especially when the stereo picture is on. The writer has seen an operating room floor so loose that every time the operator would move, when running the stereo, the picture would jump. The walls may be built of 3 or 4-inch hollow tile, set in rich cement mortar, plastered inside and out; or they may be made of wood and fireproofed with sheet iron and asbestos, covering floor and ceiling with the fireproofing also, of course. Where studding walls are to be covered with iron and asbestos they should be first covered with rough lumber. Nailing the iron and asbestos directly to studding is very objectionable from any point of view. Cover walls, floor and ceiling completely with sheet asbestos, which should be at least ¼ inch and preferably ⅜ inch thick.

Cover this with sheet iron or steel, with joints well nailed down. This latter is very important, as otherwise the seams will buckle and open up with the heat of a fire. If the walls, floor and ceiling have been completely covered with asbestos and iron, properly put on, the room will stand a surprisingly heavy fire without material damage. Where depth is limited by reason of lack of head room below 2 inches may be made to answer for floor thickness instead of the usual 5 to 7 inches. Cut good, sound 2 x 12 planks, sized on one side, the length you want your operating room. By length I mean from front to back. Ship-lap them ½ to ¾ inch and lay them side by side with plenty of dowel pins between. The back end may rest on a 2 x 6 lag screwed to inside of front wall. At other end, on top and flush with ends of planks lay a good, sound 2 x 4, to which fasten each plank with two ¼ x 4½-inch bolts. This completes the floor, which may be supported from below or hung from the ceiling joists with one ½ inch rod every 3 feet. The floor will be solid if you have used plenty of dowel pins and set them in tight, and will be just 2 inches thick. It may be covered with sheet metal below and painted or covered with canvas and papered. If the planks are more than 8 feet long there should be some rod hangers in center of floor. Use dry, seasoned lumber or cracks will open. In the smaller cities it is not usually required by law that operating rooms be made fireproof. Better do it anyhow, however. It may save your whole house from destruction. By thoroughly fireproofing the operating room as above it is quite possible to burn a whole reel of film, or even two of them, and the audience hardly know of the disaster. To accomplish this, however, you must protect the lens and peep holes, which may be done with small, individual shutters for each hole, arranged to slide up and down in grooves, or hung from a hinge. The latter method is not so good, however, as the shutters will not close tightly. All must be held up by one cord which must be so arranged that the operator can reach it and instantly close all shutters. The cord should be carried directly over the machine head so that the fire will reach and sever it quickly should the operator lose his head. Another and better way is to hang a wide sheet of iron in grooves on the front of the operating room wall. This sheet should be wide enough to cover all holes and be stiffened so that it will remain perfectly flat. Hang with cord running into room, so arranged that operator can drop it instantly, or fire will sever the cord quickly. In addition to this there must be a large vent pipe from the ceiling of the operating room to the open air. This pipe should be not less than 1 and preferably 2 feet in diameter. With such an operating room the films may burn and the audience scarcely know it. Where a large vent pipe is impractical an ordinary stovepipe, with firmly riveted joints, run from near the operating room ceiling to a chimney flue will help a lot, though of course it will not carry off near all the smoke from a burning film. It helps amazingly in ventilating the room, too, in Summer. In the front wall should be a window arranged to open for ventilation. It may be covered on the outside with ornamental lattice if the bare window detracts from the appearance of the front. The door to the operating room should open outward, being held shut with a stiff spring. If a trap door is used it should be not less than 30 inches square.

Observations by Our Man About Town.

Somebody is responsible for an unwarranted scare among the moving picture exhibitors of Greater New York as to the future of their business and the matter should be painted in its proper color to disabuse the minds of the misled exhibitors and relieve some well-meaning people of rather unpleasant charges.

* * *

On several occasions recently these people have given moving picture entertainments to select gatherings of people engaged, or, to a more or less extent, interested in the various educational institutions. They have been given gratis, the sole object being to get interested in the pictures many people who in the past have failed to become interested in them. Up to a very recent date these people have been opposed to the pictures on account of prejudice created in various quarters by attacks from standpoints of immorality and impropriety. These entertainments have been neither promoted nor conducted by people directly interested in the picture field, but by representatives of the institutions which have assumed the responsibility for raising the standard of the pictures and the places in which they are exhibited. They are the people who constitute the Board of Censors and those that created them.

* * *

This campaign of conversion has been going on quietly for many weeks. It has been a gratifying success. Many who looked upon the pictures as an agency through which the younger and weaker minds were being trained in a channel of degeneracy and crime have, by the campaign referred to, been made firm supporters of animated photography. Six months ago the clergy were almost unanimous in their condemnation of the pictures. The attacks were so bitter and sweeping that replies charging those making them with improper motives were freely hurled back. The present situation justifies the statement that many of the attacks that came from the pulpits and like sources were made under misapprehension and without investigation of declarations that had been made by thoughtless writers.

* * *

In conducting the campaign the promoters have confined their programmes to educational, historical and biblical subjects. They have proved revelations to the audiences. Those who have heretofore believed, in the absence of personal observation, that the makers of the pictures took their topics from the poor grade of conception and literature that made poorer comedy and deplorable dramatic subjects now concede that the field of animated photography embraces many features of a much higher standard and from an educational standpoint has a scope to which there is almost no limit.

* * *

The persistency with which the promoters have worked to enlighten their deluded educators has resulted in suggestions on the part of the latter that such exhibitions as they have witnessed should be given in all the public and parochial schools. In several instances the enthusiasm has prompted much more forcible suggestions, one of which is that every school should have a library comprising subjects of travel in various parts of the world, historical pictures and views bearing upon the various indoor and outdoor industries. Several influential people are now engaged in compiling a list of such subjects now in existence and will be on the alert for any that may be made, the idea being to incorporate the exhibition of such subjects in each day's course of study in the various schools. Discussions bearing upon these suggestions have gradually gained outside circulation, which accounts for the following communication, received this week:

"I understand the city officials are going to give free motion picture exhibitions in all the schools. How many more things are they going to do to us?. They have driven almost to desperation by their regulations for exits, sanitary measures, licenses and Sunday closings, and now they want to drive us out of business altogether. Let them stay out of the show business and give the thousands of men with all their small capital invested in a legitimately conducted business a chance to earn an honest living."

* * *

Not wishing to depend entirely upon my own version of what the people advocating the school exhibitions aspired to, I sought an interview with a gentleman eminently qalified to talk on the subject. He said: "Your correspondent has not been correctly informed. In the first place, our movement is not directed against moving picture exhibitors as such. I will admit that a few months ago our people were condemning them quite generally, but we, too, have become educated, as it were, and we now direct our campaign of restriction and condemnation against only such pictures and such picture places as do not conform to morality and propriety. I will go forward a step and say that in this work we try to be as conservative as each case will allow. I am pleased to say that immorality has not manifested itself to anywhere near the extent we were led to believe it existed in the moving pictures. I will also add that impropriety has been almost entirely eliminated from them and the makers of the subjects are exercising commendable zeal in this direction.

* * *

"I mention these matters to emphasize the fact that the critics, censors, manufacturers and exhibitors of the pictures are now working in more harmony than during any preceding period and there is no desire on our part to do any injustice to anyone. Your correspondent is misinformed as to the intention of the city authorities. I assume that if the authorities undertook to have the exhibitions given in the public schools the matter would come under the jurisdiction and supervision of the Board of Education, and I am in a position to state authoritively that the Board has not yet had the proposition under consideration. I believe and hope, however, that the day is not too far distant when it will, and I am confident that the proposition will receive cordial support and be adopted unanimously.

* * *

"Now let me say that if we succeed in getting the suggestions adopted the regular exhibitors will not suffer.. The school exhibitions will not partake of an entertaining character. For a time they will be a novelty, no doubt, but they will soon settle down to the sphere outlined for them—a process of education. The pupils will become absorbed in the pictures as objects of study and for entertainment they will go elsewhere. Our idea is to eliminate all features bearing upon the comic and dramatic, leaving the pupil to seek such things at the regular places of entertainment.

* * *

"The suggestions thus far made are that each school be supplied with a complete set of the subjects we have in mind. The same subjects will be used over and over again, as often as they will last. They will be treated as books, maps, etc., their use being the supplying with more effectiveness points that the books and maps do not quite adequately convey to the mind. You may teach a child the spelling of the name of some bird or animal and spend much time in describing the appearance of some strange people, or country, but the true effectiveness of the teaching is never reached until the original or a picture has been shown. The more fortunate students who can travel to foreign lands may not appreciate our work in this line as those who have neither the means nor hope for such journeys. It is to bring these in closer touch with what they have been studying, and send them out into the world with a more clear conception of what it contains than is conveyed by the cold prints of the books and maps, that we desire to introduce the motion pictures into the schools." OLIVER.

LICENSED MANUFACTURERS DETERMINED THAT THE PUBLIC SHALL NOT BE DECEIVED.

The film manufacturers licensed by the Motion Picture Patents Company are determined to protect their rights and trade marks, and exhibitors will do well to be honest in their advertising.

The Biograph Company, one of the foremost film manufacturers in the world, has begun action against Herbert L. Clark, of the Gorman Theater, of South Framingham, Mass., for $25,000 damages for unlawfully advertising Biograph features.

It seems that Clark has been conducting the above mentioned theater and recently advertised Biograph pictures. People are daily recognizing more and more the merit and quality of Biograph films, and naturally flocked to this Gorman Theater believing that they were going to see some of these excellent subjects.

But the pictures shown were not made by the Biograph Company; in fact, they were not made by any manufacturer who is licensed by the Motion Picture Patents Company.

Clark, an exhibitor, who is not licensed by the Patents Company, was using the word Biograph in his advertising to attract the people to his house.

The word Biograph is a trade mark belonging to the company of that name, and, of course, is an asset of untold value to them, and when an exhibitor advertises that he is going to show Biograph pictures and then fails to do so, it is what is known in the legal phrase as "Unfair Competition in Trade."

The Biograph Company commenced action for $25,000 damages, filing a bill against him and got service of same on Clark last Friday, June 11.

A trade mark that has become universally recognized as a sign of quality is valuable, and when it is used unlawfully as a false pretense to secure business, it is a serious matter.

ON THE SCREEN.

By "Lux Graphicus."

Arthur McMackin, I salute you. You and I are of one mind. With one slight exception: that I thought and wrote ten years ago what you are writing and thinking to-day. I perceive that you predicate the time when the Film d'Art Theater will take its place between the two institutions of the art gallery and the drama. In that time, you say, we will have the story written by some G. Bernard Shaw, Tolstoi or Ibsen, in which some latter-day Bernhardt, Irving or Mansfield will take the principal role. If you will turn to the pages of the Moving Picture World for March 13 and 20, last, you will find exactly the same sentiments expressed.

* *

That this is no dream and that we are perceptibly advancing towards the much desired goal, is evidenced by some recently published facts. For example: in their Oliver Twist play, the Vitagraph Company had the services of a noted actress, Elita Proctor Otis. More recently there was talk of Miss Adams taking part in moving pictures, and now comes the announcement that the Edison Company are paying a noted star to act before the moving picture camera. Our charming friend, the Biograph heroine, is also said to be a stage celebrity, and the Pathe's enterprise in this respect is well known.

* * *

All these are just so many straws showing the direction in which the wind is blowing. There is no dearth of dramatic talent available for the moving picture stage. All that is wanted is recognition on the part of the film manufacturers that this is the kind of goods the public want. Then, no doubt, with true American enterprise, they will deliver said goods to the public. I, myself, know many capable actors and actresses who earn good money in New York City in front of the moving picture camera. As good money as they do on the regular stage. As time goes on there will be more, for Pathe, Biograph and other firms I can see are directing the public to a very high standard, indeed, in acting; below which standard in the near future it will be dangerous for any manufacturer to fall.

* * *

I wish I was assured, however, that the Shaws and Ibsens will be called upon to write the stories. There seems at present no disposition to encourage talent of this calibre. When the least sign of that disposition is available, I, for one, will give it every encouragement. It will **have** to come to it, for the present habit of buying amateur stories at $10, $15 or $20 each and then working them up at the film factory is bound to lead to disaster, as the pages of the Moving Picture World demonstrate every week. If you get first-rate actors and actresses, you must give them first-rate matter to interpret; otherwise, they cannot do justice to themselves. This is logic. It is also the Pathe habit, as shown in "La Tosca."

* * *

The McMackin interview on the future of the film which I quoted also contained much other hopeful matter that I was glad to read. G. K. Spoor is the author, and G. K. Spoor says things which incline me to think that the Essanay people have a clear outlook as to the future of the moving picture. Says Spoor: "I thoroughly believe that what the other camera has done and will do, can be duplicated by the moving picture camera." Well, "the other camera," that is, the stationary camera, produces pictorial photographs, which in New York City, London, Paris and elsewhere are publicly exhibited side by side, with the works of the greatest painters of the time. Pictorial photography, in fact, has been admitted to an equality with the older graphic arts. This satisfactory state of things has not come about, but as the result of years of hard work and years of struggle.

* * *

Spoor, like a wise man, is no doubt prepared to incur the struggle and do the work. If this sentiment animates all makers of moving pictures, then we are in for a very successful time indeed in this class of photography. The Wild West photograph made in New Jersey will soon be a thing of the past. We shall go to nature for our inspiration. If you want to make a Wild West photograph go to the Wild West. If you want to make a naturalistic, that is, a pictorial, moving picture play, the recognized canons of art can be consulted in any text-book. If you work in accordance with those principles, then you will get a pictorial moving picture. You won't get it by trial and error or by mixing a lot of people's brains together and relying upon the result to be "pictorial." Just in the same manner as so many people rely upon a variety of brains for their moving picture stories. God help those stories, I say.

Pictorial moving pictures can only be made strictly according to rule and formula. Just the same as the other parts of the work—exposure, development, printing, etc. Spoor is, I think, the earliest American film manufacturer to publicly recognize the possibilities of the moving picture, and I hope his words will carry the weight they deserve to.

THE WAGES OF GIRLS WHO COLOR SLIDES.

There have been many complaints lately concerning the quality of lantern slides turned out by certain establishments in this city. The people, of course, who make the complaint do not realize that the remedy lies in their own hands by refusing their patronage to the concerns who turn out the poorly colored slides. They want slides for less than it costs to make good slides and they will persist in buying slides where they can get them cheap, while what they want is $10.00 slides for $3.00 per set.

But the complaint does not all lie against the cheap establishments altogether. We know some of the big slide establishments where the salaries of the girls are based entirely on their speed, but not on their quality, and where they are compelled to keep up a speed of coloring forty slides per day for $7.00 a week and sixty slides a day for $9.00 a week. That, if a person will take a pencil and figure, means what: Why, that the girls get just 2 cents and 6 mills per slide, one-tenth of a cent more than two and a half cents per slide. Perchance some of the girls do more than sixty slides per day; they do not get any more; and some do enough to pull down the price to 2 cents per slide. This fact has been established by actual investigation and inquiry.

Now, what is the result? The result is that all artistic effort is stamped out. The girls do not try to do good work, but only try to see how many slides they can get on the rack when the day's work is done. Another result is that skillful colorists quit the business, leaving only incompetents to teach the newcomers.

I have before me now two slides made by one of the largest slide establishments of this city. One of them was made ten years ago. It represents a landscape and is a work of art. I have another slide of a beautiful landscape made by this same firm recently. It is a miserable daub. The first slide was made when song slides brought $10.00 per set and the latter one came out of a $4.50 set.

It is a sad commentary upon the art of slide making that lantern slides containing eighteen slides to the set have to be sold to-day for $4.50 per set, new. There isn't an establishment in America to-day making slides that gets more than $5.00 per set. What sane man expects to make strictly first-class lantern slides, artistically colored, for 25 cents each and turn out just as good work as he did when he got 75 cents for them?

They also know that they are running sweatshops, where they are taking their lost profits out of the girls who color slides, to recoup them in a measure for the difference in prices which has prevailed since the slide-making business has been entered by concerns knowing but little or nothing about the art. They likewise know that quality has been sacrificed and that there are very few competent colorists left to-day and that the class of women employed are that of poor copyists, instead of colorists. In other words, they are poor imitators of original work and that the work which they do would have been rejected as unfit to be sent out ten years ago.

Apropos of that remark, I wish to state that women apply to me nearly every day for work coloring slides, bringing in very beautiful samples, saying that they have been working for such-and-such a firm, but when you entrust them with work you find that the samples they exhibit are not their work and the work which they are capable of doing is absolutely worthless after it is done. Of course, it is plain that the prices which slide makers can afford to pay to-day for coloring, as before stated, absolutely precludes any possibility of good work. Were I a working colorist I would not do good work for the prices paid.

Now, who is to blame for degrading this noblest of illustrative arts? Simply nobody but the sheet music publishers. My opinion and practice has always been to not do business with any publisher who holds up the argument that because he has to give away slides to singers I should cut my price to him for making slides. What have I to do with the amount he pays out for advertising? Must I help him pay his advertising bills by giving him the profits on the goods I manufacture? I think not, but that is just what a lot of lantern slide makers have been doing. They have been allowing a lot of music publishers to browbeat them into prices so low that they could not get sufficient money out of their business to make competition anything but destruc-

tive. Then they have tried to square themselves by robbing the girls who color slides.

Every slide maker in the United States knows that material is higher to-day than it was ten years ago, and that slides cannot be made as cheap to-day as then except by the constant pressing down of wages. Yet the slide making establishments are increasing by the dozens. Ninety per cent. of them could go out of business to the absolute betterment of the art, to say nothing about the betterment of the industry, and perhaps I may be among the number. Fully ninety per cent. of them are incapable of turning out a decent slide and the country is overloaded with their trash. I do not consider myself a manufacturer, as I do but very little new work outside of my own publications, but I know whose slides sell from my shelves, and I know the concerns also whose slides are dead stock. The music publisher is wholly responsible for the trash with which the country is littered and encumbered to-day, and he is also responsible for the degradation of the art and the cutting of prices to the bone, because no man will make as good a slide for 25 cents as he will for 50 cents, and no man will make as good a slide for 50 cents as he will for 75 cents. And even so few slide makers cannot make a good slide at any price, yet the good shops have placed themselves on a level with these upstarts by listening to the music publishers howl for lower prices.

The latest thing is that a certain slide maker in this city is now offering the music publishers to illustrate any song they want pictured and offers to buy 1,000 sheets of the music, if they will give him the exclusive privilege of picturing their songs. He agrees to give ten sets of finished slides in half payment for the eighty dollars the music will cost, and the rest in cash and agree to put twenty-five sets of slides out where they will go through sixty theaters inside of six weeks.

(Some of the publishers sell their music as low as sixty dollars per thousand, and while at eighty dollars this man is selling his ten sets of slides $4.00 per set, when he strikes a publisher who sells his music at sixty dollars per thousand he is only getting three dollars per set for his slides.)

Now this man should know the law as well as anybody and he should know that any music publishing house cannot give him or any other slide maker the exclusive right to illustrate his songs and that the minute that publisher advertises the name of any slide maker as having illustrated his song without authority from the publisher's firm he subjects the publishing house to a suit for damages because it does not require any authority from them for any man to make pictures for a song.

Now this slide maker, as the bargain is understood, makes and circulates 35 sets of song slides for which he does not receive one cent except the half of the 1,000 sheets of music. He will of course reduce his colorists' pay again to help out in this ridiculous scheme to destroy what little profit there is left in the slide business. H. B. INGRAM.

BACKGROUNDS FOR SONG SLIDES.

Mr. J. F. Bull, a noted English background painter, gives, in The Kinematograph, the following hints on the preparation of backgrounds for song slides: "As a practical artist for studio work, I think many slide makers are mistaken in posing their life models in front of ordinary scenery executed in various colors. Your own experience will doubtless tell you that a really satisfactory result cannot be obtained by these means. No matter what background is wanted, whether a sylvan glade, a seascape, a rich interior, a street scene, or a crofter's kitchen, to get a good result let it be painted in neutral tints on a flat background, thoroughly stretched, and not submitted to the gaze of the camera until it is absolutely dry. Take care not to dress your models in unsuitable colors, the first frocks of the period which come to hand at a theatrical costumiers may be quite unsuitable for photographic work—let the tints be sober, but be very careful to secure graceful drapings and natural pose; then take your pictures, develop slowly and carefully and when properly fixed, have your slides colored by hand, allowing an artist of genius to finish them to his own satisfaction when given absolute **carte blanche!** This simple method will be found to give the best results even in these days of iso-chromiate discovery. I fear one or two of your previous correspondents have overdone the cost. I cannot see why really excellent original slides to illustrate a new song, for instance, cannot be produced at from £3 to £4 each—I am speaking of the originals, or proof copies! Now few songs need more than eight slides so £30 ought to provide a full set and if at this figure a slide dealer cannot make a good thing of song slides the present state of the market is very discouraging. As to screens, most of these are now required opaque; so long as they remain as originally fixed this is easy, but when the company running the show goes on tour that screen needs transportation, and whether it rolls up or folds up or do what you may with it, when erected it is bound to show sings of wear. It has been suggested to me that a screen composed of sections, somewhat like a firework set piece, each being of a size suitable for depositing in a guard's van on the railway, would meet the difficulty. To get a 24-foot picture this would entail 24 sections, each 6 feet by 4 feet. The intersection could possibly be prevented from showing during use, but I fear the thing would prove unwieldly in transit. You see, if each frame was only 2 inches thick the entire screen when packed would measure 4 feet by 4 feet by 6 feet. The bamboo frame and sheet device generally in vogue is scarcely satisfactory; it is often easy enough to fix them up on the floor, but when it comes to rendering them vertical that is another matter. To get a really unsagged screen over 20 feet is still a matter of considerable difficulty for the showman. I am giving my attention to this requirement and hope before next Autumn to publish the result of my experiments. A baggy screen spoils any picture, so this is a vital desideratum."

SONG SLIDE NOTES.

We hear that the young lady pianist at the moving picture theater at or in the neighborhood of 116th street who pronounced Miss Henrietta Markstein's compositions "Punk," has lost her job. The story is "that her employer gave her Offenbach's "Cascade of Roses," and Mendelssohn's "Songs Without Words" to play as a prelude, and she fell off her chair and had a fit. In justification to her we wish to say that it is also reported that her employer was induced by a joker who flim-flammed him to go to Schirmer's and ask for some first-class classical ragtime productions and a German clerk recently imported by the house of Schirmer from Swabia gave him the above-mentioned pieces. Hence the catastrophe.

The person who engages in the manufacture of any article and cuts the prices of established firms in the same line of goods at once admits that he is turning out an inferior article.

There is no reason why any man who makes just as good an article as any competitor cannot get just as good a price. If he cannot get the standard price he does not make just as good an article. There is no philosophy in bidding for patronage by trying to undercut prices. The song slides made for "I Wish I had a Girl," for $3.50 per set were of the "just as good" kind, but when Jerome H. Remick got the slides made at $5.00 per set by DeWitt C. Wheeler for the same song he discarded the other. It's always safe to trust the bridge that carries you safely over.

The man who publishes a boastful, dishonest, misleading advertisement lives next door to the thief, and is an accessory to the crime of theft both before and after the fact.

It is not necessary for a man to do business any longer in Chicago or New York to prosper. Many of the most prosperous moving picture exchanges are in the second and third class cities. It is only necessary to show the moving picture shows in the neighborhood of these cities where they gain in express charges and other incidental expenses by patronizing home concerns when they leave the exchanges operating in the big cities.

The Chicago Song Slide Exchange is reporting a steadily increasing business. The illustrated song has become indispensable with the well-conducted theater, and a good singer and beautiful slides are to some the chief attraction on the program. Exhibitors all through the country are beginning to realize the importance of this and are booking their songs just like their film service, through firms that make a specialty of this line. Film exchanges used to carry slides as a side line, but it seems the film people didn't give the attention to this entertainment that it deserves. This fact was early recognized by Messrs. Honeck, the originators of the song slide exchange in the West, and these gentlemen opened an establishment for renting of song slides for a small rental fee a week. The idea met with tremendous success from the very start and hundreds of theaters all through the country are now getting their weekly supply of song slides from this firm. The success of the Chicago Song Slide Exchange, of course, is largely due to the grit and ample management of the two brothers that run the Chicago office, Messrs. C. E. and C. R. Honeck. Mr. R. C. Honeck, their father, president of the concern, has been compelled to abandon their St. Louis office to be able to handle the increase of trade in the last few weeks accumulated in the Chicago office.

FOOL AND FREAK LEGISLATION.

By F. H. Richardson.

The writer is aware that the above title is strong, but firmly believes the acts of certain legislative bodies, both State and city, fully justifies even more severe names. New York's law-makers, filled to the brim with the wisdom of the ages, have solemnly decreed that no child of less than sixteen may be admitted to a motion picture show, presumably when unaccompanied by a parent —for even the Solomons which compose New York's legislative bodies would not feel severely shocked if a parent took his or her child to a moving picture show, though, as a matter of added safety, they might require that both the maternal and paternal ancestors be along, with maybe a grandparent thrown in for added safeguard. But these wise legislators kindly allow children of even ten years to roam the streets of the cities at any hour of the night. Selling papers and in pursuance of their "business," or with no business at all, these babies may and do visit the most disreputable sections of New York at all hours of the night —particularly Saturday night, when the Sunday papers are on sale. The writer has with his own eyes seen boys—yes, and girls, too—with a bundle of paper, on the streets at 2 A. M. That these children, and their number is great, learn more devilment in one night on the streets than they would learn in a year, or in ten of them, in nickel shows, no sane man will deny. But the legislative owl faces don't throw any fits over the demoralizing of these children, do they? Then, too, these same wise, WISE law-makers allow the children to work in factory and store below the age of sixteen, don't they? They allow them to go to the "family" theater, where melodrama with all its lurid, sensational, Deadshot Dick, murder, robbery, arson plays are set forth with every possible grewsome detail.

But the nickel theater—horrors! and then more horrors! They must not go there, for they might be led astray and contaminated!

Piffle and O fudge! Is it really the children or the theatrical trust they are so solicitous about? Don't all answer at once! I wonder which it is. I'm not making any assertions, mind you, but I have the inalienable right to wonder all I please. There isn't a man on this earth who is more willing and anxious to protect the children than is the writer, who, by the way, has four of his own, and he can absolutely prove having spent both time and money, in years gone by, advocating curfew and child labor laws. The legislator who calmly allows children to run the streets at all hours of the night without let or hindrance, who allows nickel and ten-cent novels of the worst, most lurid type to be freely displayed and sold on public newsstands; who allows murders, robberies, kidnappings, arson, burglary and almost every crime in the catalogue to be depicted on the stages of theaters avowedly catering to women and children—I say, allows all this and much more—and then suddenly grows exceedingly virtuous over a nickel show displaying nothing but films censored by a board which all recognize as high class, reminds me very much of the lines:

"We strain with mighty straining
At a measly little gnat,
And swallow a rhinoceros
And not an eyelid bat."

Such legislation is not honest. It is not good sense and is rightly named by the heading of this article. In view of the fact that no other than the moving picture theater is named, the writer believes the law could be overturned on the grounds of class legislation.

But the New York law-making body has no monopoly on "wisdom." The legislature of Pennsylvania (where an Epworth Band of Hope built the capitol) also has been heard from in no uncertain tones and mighty is its roar and great is its wisdom. Were Solomon alive he would turn green at such display of subtle penetration, acumen and almost human intelligence. One provision of a law governing theaters (I believe it is all kinds of theaters in this case) recently passed by that body of astute statesmen is that there shall be two side and one center aisles, each four feet in the clear. Now the writer is operating in a State street (Chicago) theater which cost many thousands of dollars and of which the rent alone would scare a Pennsylvania legislator into fits. This house has the record of having handled 1,400 people in a single hour, and it is just 18 feet 3 inches wide, though very long. Now, according to the accumulated wisdom of the Pennsylvania oracle, this house would be allowed just four seats to each row and it would have twelve feet of aisle space. Six feet three inches of seat to twelve feet of aisle. Haw! haw! Do you imagine property costing many thousands of dollars could be thus confiscated by a fool law like that? Not on your life!—unless our courts have gone mad, too. Had the legislature said there could be but so many seats in a row unbroken by an aisle of certain width, and made the seat number and aisle width reasonable, they would have been passing a good and sensible law.

Notable Film of the Week.

"La Tosca" (Pathe).

"What acting!" said a man sitting in front of us at the conclusion of the Pathe, "La Tosca," which we witnessed last week. Then he repeated, "What acting! Those French people **can** do it." No more striking piece of criticism could be passed on this film, than that of our friend, whom we quote. He was an intelligent man, and when the other pictures came on, he turned to us with a smile of deprecation, and the remark, "Not anything like so good as that French one." Pathe Freres are evidently getting down to the best line of moving picture making to cultivate: that of the modern drama. The antique and the historical are all very well, but nobody wants them, and few people understand them, especially in America. The Moving Picture World's formula for a simple dramatic story clearly told and well acted is evidently the Pathe formula of to-day. And the result is complete success all along the line. "La Tosca" gave Sarah Bernhardt her greatest chance of tragic success and her followers and would-be imitators on the stage also find in it a fine opportunity for their talent. Moreover, the play was regarded as Victorien Sardou's masterpiece of dramatic construction. Consider for a moment what splendid opportunities for acting this piece affords! Floria Tosca, the Roman singer, is beloved by a young artist, Mario Cavaradossi, during the war time in Rome 109 years ago. The Chief of Police, Baron Scarpia, also loves the woman and determines to possess her. Mario unwisely interferes on behalf of a political agitator, and this is Scarpia's opportunity. He gets La Tosca in his power by torturing Mario in her presence when the agonized woman reveals where the concealed culprit is hiding. Mario is ordered to be shot by Scarpia; to further his ends, he gives orders that blank cartridges only are to be used. Secretly, however, he countermands the order. He also gives La Tosca and Mario a passport. This is his opportunity. He importunes the beautiful singer to yield to his embraces, but seeing that she has secured the freedom of her lover, as well as herself, she stabs her enemy to death and escapes only to find that Mario has been shot in real earnest. All that is then left for her to do is to fling herself from the battlement of the castle, and so the triple tragedy ends.

Now this, it will be seen, is a very simple story which can be followed without the aid of a book, although it is better, of course, that the audience should be already familiar with it. As a film, it unquestionably ranks as a masterpiece, flawless from end to end. Consider the acting: It is by some of the most renowned artists in the world; for if La Bargy, Alexander and Cecile Sorel came to New York, they would draw all the town. They are the most celebrated of the kind on the stage to-day. The piece affords chances for the display of the most tragic emotions, and as you sit and look at the development of the drama, you are totally unconscious of a film moving in front of you. It looks for all the world as if the actual incidents themselves were taking place before you, so convincing, so intense is the action of this great drama. Indeed, there is not a moment when excitement is not at fever heat. No useless pause, no padding, no superfluous movement—everything has been perfectly rehearsed and the result is a stage play certainly unexcelled in our experience of moving picture drama. It goes without saying that the picture is superbly mounted. That is to say, the costumes, the scenery and the appointments are reproduced with Pathe's well-known fidelity to the originals. As we have said before, it is flawless.

And, again, it has been carefully photographed. The film we saw didn't show a single technical defect. The tints and tones of the picture harmonize with the various scenes; in fact, you get a very fine series of stage pictures all through. The actress's salon, the mob in the streets, the prison cell, the castle battlements, nothing could possibly be finer. And then, again, the steadiness of this picture on the screen was simply wonderful; we were absolutely unconscious of the slightest movement. Presumably a very steady camera was used; the film accurately perforated and ideal care exercised in the printing. The result seems to be that on a good projector nearly ideal steadiness is assured. We would say to those who wish to see the high water mark of moving picture drama on the screen, that the Pathe "La Tosca" gives them a chance which should not be missed. It is unquestionably the finest moving picture that we have seen.

Lafayette, Col.—Simpson & Morgan are making arrangements to establish a new moving picture theater here.

Alta, Ia.—Segar Brothers are preparing to open a new nickelodeon here.

Coming Headliners.

"THE JAPANESE INVASION" (Kalem).

It was obvious that sooner or later "An Englishman's House," which at present is running in two London theaters, would suggest the handling of a similar theme from the American standpoint. "An Englishman's House," it may be explained, is a play by a well-known literary officer which deals in comedy form with the every-day facts that are likely to be happening at the moment when the unexpected invasion of Britain by Germans takes place. By a mixture of comedy and tragedy it brings home to the average Britain an imminent danger which is as real as any material fact in of comedy and tragedy it brings home to the average Briton and Germany is not an impossibility. Unfortunately, however, the ordinary mass of ignorant people, which means to say, a preponderance of the population, does not realize this fact, and so Major Du Maurier, in order to bring the danger home to the comprehension of the "average ass," wrote the play of "An Englishman's House." This play was produced in New York City, and it failed because an average New York audience does not understand the situation of matters in Britain.

It is greatly to the credit of the Kalem Company that they have outstripped every competitor, every dramatist, and, we believe, every author in handling the possibility of a Japanese invasion of America, from a standpoint quite as intelligible as that taken up by Major Du Maurier. And the Kalem Company, if we may say so, have gone about the business with an intelligence not inferior to that possessed by the British military officer. They have gone right down to roots, and the story they unfold is an eminently feasible one, which no doubt will appeal to the practical instincts of American people. It shows the feasibility of an invasion, and, what is more, a successful invasion, of the Pacific Coast by the Japanese. True, it leaves the issue in doubt; at the end of matters you don't know whether the Japanese won or Uncle Sam won. Of course, every one hopes and believes that the United States of America could not, or would not, lose.

The story shows how a Japanese spy is disguised as a butler, enters the service of an American general at Santa Barbara, and from him obtains particulars of army dispositions and strategy, which are conveyed to the Japanese forces. With this information the Japanese land on the Pacific coast. They interrupt telegraphic communication and then, in a fine series of incidents, we witness what imagination tells us to be the cannonading of the American forces by the Japanese; a hand-to-hand set-to between the soldiers of both armies, and finally the heroic defense of Old Glory by three of our bravest sons. The picture ends indecisively, and we imagine that on this point there will be much discussion. In Britain the Germans are always beaten off, for tales of this kind are by no means new; they, in fact, to our knowledge are over twenty years old. Here, however, the producers of this magnificent film have exercised their discretion in ending with a note of interrogation—a discretion which we do not feel justified in questioning. So much for the story and the reflections which it excites. What of the photography and the dressing of the piece? Speaking of the latter, it is hard for the ordinary layman to imagine that there could be any other way of accoutring the soldiers, conducting the military movements, the elaborate marchings, the battle and the hand-to-hand conflict. It all looks so real—so real, indeed, that it recalls to us in parts some moving pictures of the Japanese War that were shown in London, and which had been obtained by a moving picture photographer at the risk of his own life, for he penetrated right within the firing line and braved the crossing shells. But, aside of our own impressions of the realism of these pictures, we have the evidence of the Kalem Company that the military costumes and all the details, even down to the enacting of the piece by real Japanese, have been provided by expert help. In other words, the piece has been accurately and conscientiously stage managed. The acting, or rather the action, if we may so term it, seems to us to be above criticism, it was so spirited, so earnest, and just what we might expect in a state of real war. Of course, the public little knows what real war is like. Those actually engaged in it are too busy to concern themselves with what is going on outside of their own sphere, and it is rarely the privilege nowadays of any outsider to get within miles of an actual conflict of a hand-to-hand character.

The photography is uniformly fine throughout. The scene in which the Japanese officers discuss the proposed invasion is very pretty and picturesque—Japanese, of course; at least, we assume so, for we have never been in Japan. And then the particular scene where the Japanese cavalry are seen traversing the peaceful fields is also a very fine piece of accurate photographic translation. Indeed, simply in respect of the photography the Kalem Company have gone up in our estimation enormously, for they show that they have absolute command over the technique of the subject.

Altogether, "The Japanese Invasion" is a piece of work which calls for the very highest praise. The skill, the enterprise, the daring and the brilliancy of the idea show that in the Kalem Company we have a moving picture firm of unbounded ambition. The picture will assuredly be a phenomenal success wherever it is shown. It is really so marvelously good, and the people who have made it have such a thorough grip of the enormous possibilities that yet lie before the moving picture, that our sincere appreciation of this fine piece of work does not prevent us asking the Kalem Company, "When are you going to excel your present best?" This will be a very hard thing to do, but we think the Kalem Company will do it.

ANOTHER FILM D'ART.

"The Grandfather," by M. Edmund Gueroult, which will be issued by Pathe next Wednesday, is a powerful rendering of a dramatic episode in the Franco-Prussian war. Well-known actors from the Comedie Francaise and Theater Rejane, in Paris, portray the leading characters in a most artistic manner.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

An energetic person was energetically thumping the piano in the front entrance of the Comedy Theater, on Fourteenth street, on the hottest afternoon of the present week, so, as I was anxious to escape the torrid heat, the energetic person's musical invitation had the desired effect, and, having parted with my nickel, I was soon in possession of a front seat in this temple of the moving picture drama. I had no sooner sat down when a young lady started to sing a song to some of my excellent friend, Levi's, highly colored song slides. According to the title, it was a love song, though the young lady appeared to have a good voice and to be able to use it, I did not catch what she sang, because there was another energetic person at another piano thumping so energetically on the unoffending instrument that he absolutely drowned the singer's voice. Apparently it was a contest between the two, and the pianist won; which, I think, to say the least of it, was rather unchivalrous. They evidently believe in loud music on Fourteenth street. I don't. I hope the next time that I go there they will have the soft pedal on the instrument.

Curious to tell, the theater was crowded. I suppose with people who, like myself, sought half an hour's cool retreat at the small charge of a nickel. No doubt the Comedy is popular, as people seem to be going in and out all the time. It is one of the few moving picture theaters with a "rake" on it. That is, the floor slopes down from the back of the hall to the orchestra, so that the people in the rear see well over the heads of those in front. It is well provided with exits and it is safe and well conducted.

The pictures shown at the Comedy seem to be three or four weeks old, but that, I suppose, is by arrangement. Considering the severe competition that is on Fourteenth street, it must be considered something of a phenomenon to find any one moving picture theater crowded on a hot June afternoon. It says much for the popularity of this form of entertainment. Possibly there are persons who walk along Fourteenth street with a handful of nickels and dimes, patronizing each show in turn. I have heard that there were such people, although I have never met one.

You see, a "dose" of moving pictures, as was pointed out in these pages a few weeks ago, is an unfailing specific for brain fag. Would you believe it, that when I went to the Comedy the other day I was suffering from severe nervous irritation superinduced by having to endure the lengthy recital of the woes and worries of a fellow man in whom I do not possess the smallest scintilla of interest. "I love my fellow man—but, oh! you bore." Well, when I had taken my seat in the Comedy Theater and the pictures got in motion, the mental absorption so caused quite refreshed me, notwithstanding the athletic performances of the two energetic pianists, so that when I came out I was another man and felt quite benevolent.

I had almost forgotten to mention the one outstanding feature of the Comedy entertainment, for which it certainly deserves a word of praise. I allude to the very excellent lecturer they have there. This gentleman on Tuesday last lectured whilst the Biograph picture, "The Son's Return," was being shown, and he did his work exceedingly well. As good lecturers are scarce, this one is entitled to a word of encouragement. My one regret is that he had such a disagreeable subject to talk about. I think the audience shared my opinion.

Comments on the Week's Films.

"THE LONELY VILLA" (Biograph).

"Thank God, they're saved!" said a woman behind us at the conclusion of the Biograph film bearing the above title. Just like this woman, the entire audience were in a state of intense excitement as this picture was being shown. And no wonder, for it is one of the most adroitly managed bits of bloodless film drama that we have seen. From the moment the picture starts all is expectancy. The occupants of a beautiful house received a message by the hands of a man, who is nothing more nor less than a burglar's decoy. The father of the family is decoyed away by this bogus message, and in his absence the burglars enter the house, to the evident alarm of the lady and her children, who, realizing their danger, barricade themselves in room after room, which are entered by the miscreants. Meanwhile, the automobile of the father has broken down on his journey, and we see him communicating by telephone with his agonized wife, who is telling him to return and deliver her children and her from peril. But the burglars have got wise. They cut the telephone wires. All seems lost. Anothing thrilling scene shows us the husband driving frantically along the road in a gipsy wagon. Yet, apparently his efforts are in vain, for the next scene shows us his poor wife and children beaten back in their defense. At this moment the villains break into the room, commence to strip the lady of her jewels and ransack the place. But deliverance is at hand right in the nick of time. The husband enters with police help. The burglars are arrested and the situation is saved: to the manifest relief of the audience who have followed the picture, as we have said, with the greatest possible interest and excitement. Indeed, when we saw the picture at Fourteenth street, the house literally "rose" at the story, it is so closely, effectively and convincingly told. As good a piece of sharp, rapid, decisive, dramatic work as we have seen. As is usual nowadays with all Biograph stories—and the Biograph Company certainly have the art of getting hold of good stories—this one is finely photographed. The acting, too, is of a high order. The villains are villainous, the husband very realistic in his agony, especially at the telephone, whilst the Biograph heroine is as handsome and graceful as ever. We really felt inclined to kick that burglar man for so unceremoniously stripping the jewels from this fair lady's neck. "Lonely Villa" is another Biograph success.

"THE MOONSTONE" (Selig).

The conversion of Wilkie Collins' famous novel into a moving picture film interested us greatly, for we have read nearly every line that Collins published in novel form. "The Moonstone" is not the least of our favorites. Very weird, very fascinating, very eerie is the book, with its story of the theft of the Indian diamond, "The Moonstone," its adventures in London and its final recovery and restoration. We were curious to see if Mr. Selig had succeeded in producing anything of the wonderful atmosphere of the story. Collins was a master hand at the mysterious in fiction; in some respects he may be regarded as the great exemplar for Sir Arthur Conan Doyle. In other respects he resembles Edgar Allen Poe. When you start one of his books, he hands you out a mystery for hundreds of pages, he keeps your mind always on the alert to know how it all ends, and even his last pages don't tell you. The unravelment is a gradual and scientific process. So you must not skip any part of his books, you must read it all.

Now in this very fine film, gorgeous with oriental drapings and costumes, we seemed, as we watched its progress on the screen, to be breathing the very atmosphere that Collins created. Mystery starts almost at the beginning, when, as the result of a Sepoy outbreak, the great diamond is stolen from the head of the Idol. Thereafter the scene changes to London, and the story is that of the tracking down of the stone by mysterious-looking Indians. It is hidden by a somnambulistic woman; there are many adventures and encounters; it is recovered from a chimney stack on the top of a roof, and, finally, to crown all, it is restored to the head of the Idol, amidst the salaams and obeisances of gorgeously robed Orientals. Very exciting, very mysterious and very fascinating. It is quite the thing to expect lively and accurate Western dramas from the Selig studio, but it is a far cry indeed from the hurly-burly of the great untamed American West to the mysticism of the Orient, yet the drama is quite as successful, and so far as one may judge who is unaccustomed to the manner of living there, the details seem to have been worked out with quite as close fidelity to facts as has been shown in other dramas. Even though the Orient is supposed to be best represented by mystery, there is stir enough in this picture to keep the audience up to the highest pitch. To be sure, the scene changes to London, and one is disposed to think that the details of the London scene are less faithfully rendered. There is no such place as Hampton Heath in London, Mr. Selig. There is a Hampton, small town on the Thames, near London, and there is a Hampton Court, but no Hampton Heath, as you would have us believe in your splendid film, "The Moonstone." We know, because many of the happiest hours of our lives have been passed at that same Hampton. Apart from this, the setting is splendid and the scene showing the conflict in the car of a balloon far up among the clouds is highly sensational.

In this film, as in many others recently made, Selig shows that he has an eye for the gorgeously effective and magnificent in spectacle. He is marking himself out as the spectacular producer **par excellence.** He dresses his pieces superbly, and they are well photographed and judiciously tinted. Moreover, he is paying greater attention to the acting part—a respect in which some American film makers have hitherto been somewhat deficient. The picture was followed with real interest by a crowded house. It adds another laurel to the many that Selig has recently gainted as a famous manufacturer of moving picture films.

"THE CLOISTER OR THE HEARTH" (Urban-Eclipse).

Last week's Urban-Eclipse release contained a passage which, in our opinion, entitles it to take the very first rank as a pure piece of lofty sentiment conveyed by means of the moving picture. The story is that of a girl, who prefers to enter a nunnery rather than marry the man whom her parents have chosen to be her husband; and so she takes the veil. In after years, however, a favored lover finds her out in the nunnery grounds, and endeavors to induce her to break her vows. But this she refuses to do. We have never seen a more beautiful picture than that in which the nun turns from her lover and walks away from him through the sun-lit cloister, without flinching from her duty. As a stage picture it is unexcelled. The acting of both characters was fine and the photographic rendering of light and shade absolutely perfect. The story might fittingly have ended here, but the author of it has thought fit to attach a climax, so as to bring about something like the conventional happy ending. Years afterwards, the lover, who is a soldier, is wounded on the field of battle, and there he is discovered by the Sister of Mercy to whom he is only temporarly reunited, for both are victims of an exploding shell and die in each other's arms. A very telling story. The part which particularly appealed to us was that which illustrates the conventional calm of the cloister. Urban-Eclipse films have, of late, not come so prominently forward as they might have done. Photographic and dramatic work of this kind, however, cannot but give Mr. Kleine every confidence that he is handling a line of film which deserves to take the most prominent position in the moving picture field to-day.

"THE SON'S RETURN" (Biograph).

The latest release of the Biograph Company would seem to point to the fact that their scene of operations has been shifted from Fourteenth street to the country. Presumably, when this picture was made, the staff had not settled down to its work, for the result can hardly be said to be equal to the very high standard to which the Biograph Company have recently accustomed us. Some of the earlier scenes of the film are, we think, idyllic. The meeting of a girl and her lover amongst the fruit blossoms, for example. The remainder of the film, however, is far below this in merit. The main thread of the story is simple, it is true, but to our minds hardly an agreeable one. A boy leaves home to make his way in the world, and after five years is successful. He returns home in disguise and stays at the very inn kept by his parents, whom, we are asked to believe, fail to recognize him. The parents are about to be turned out of their home because they cannot pay their rent, so in their dilemma the father resolves to rob the sleeping stranger—his own son. But the "sleeping stranger" wakes up whilst the old man is at his pockets, whereupon the old man knocks him senseless with a blow. Then, in company with his wife, they take the body and drop it in a field. But the stranger is not dead, and, wonderful to relate, is found and taken to the home of his sweetheart, who has been waiting for him these five years. Remorse, however, has seized upon the imaginary murderer. He goes to the home of the girl, prepared to avow his crime, whereupon the recovered man is produced and the parents and son recognize each other. The son at first declines to forgive his parents, but finally does

so, and all ends happily. If such a series of incidents in real life could be said to end happily! Of course, the story is exceedingly improbable. It is inconceivable that after a lapse of five years a man and a woman in full possession of their faculties could fail to recognize their own son, especially when he was asleep, and even though he wore a beard. On the other hand, if it *is* conceivable, it is straining the probabilities too far. The whole story is unpleasant, and we regret that the Biograph Company should have had their very high reputation jeopardized by such work. It is obvious that there has been a lapse somewhere. The photography of the piece is not up to the Biograph level, nor is the acting. We have not the smallest doubt that very speedy efforts will be made to efface the indifferent impression created by Monday's release.

"Through Jealousy."—A Lubin which, while it lacks any particular merit in acting, tells an interesting enough story, basing it upon jealousy. Perhaps it might be true that jealousy should develop like this. It seems plausible, at any rate, when watching this picture. While there is an accident, the audience is spared any death scene, and the ending is happy. Photographically some improvement is possible in places, but this is true only in spots. As a rule, the picture is good, and the story it tells is strong enough to hold the undivided attention of the audience.

"A New Trick."—It is worth something to originate a fresh bit of comedy. This the Biograph Company has done, and shows in this picture an entirely new way to make a thief disgorge. The two hurrah boys get the girl's pocketbook and a few other things they didn't expect, and the thief's facial expression when he realizes that he has been duped never fails to raise a laugh.

"Prof. Wise's Brain Serum Injector."—A Lubin comedy which is well carried out. The action is very lively and some interesting effects are produced.

"Ten Nights in a Bar Room."—If temperance advocates want any stronger advocate of total abstinence than this picture from the Essanay studio it would be difficult to find it. Based on the old story of that name, the acting is very realistic. One feels that the audience is indeed fortunate to be spared the scenes of all the nights. Those depicted are sufficient for the purpose. The recovery from the attack of delirium tremens, the recovery of the little girl, the return to work, the promotion and the last scene after seven years of sobriety are all pleasant. The effects of over-indulgence are perhaps more strongly emphasized by being offset by the happiness that comes from sobriety. It is not a pleasant film, yet it is strong and should be popular. But the Essanay photographer will be losing his job if he cannot do better. Patches of white, without the least detail, are not permissible in modern work. The cause is obvious to every photographer who knows his business, and we have seen "dupes" films in which the details and halftones were better rendered than in portions of this Essanay film.

"The Race Course."—A record film from the Eclipse house, representing a series of scenes at a race course at Saurakarta, Java, and has much of educational interest and value. Perhaps the most interesting feature is the oxen race, the first time such a race was ever shown to Americans. The photographic quality is good, and as transcriptions of actual scenes are always interesting, this picture charms by its representation of actual occurrences in that far-away part of the world.

"Snakeskin Industry in Java."—If one wants a choice selection of creeps they are easily acquired by looking at this Pathe film. It is interesting to know how those beautiful skins of which purses and a whole collection of other attractive articles are made, but it certainly does create a feeling of disgust to see the natives catch the huge pythons, carry them in and skin them. Technically the film could scarcely be improved, but one is inclined to deny that the subject is attractive.

"A Woman's Intrigue."—A beautifully colored Pathe picture which illustrates some good acting, though the subject is too abhorrent to allow one to be pleased with it. To have a wife begin making love to her husband's brother almost as soon as she sees him for the first time is not to be commended. Perhaps that her perfidy is discovered and amends made is sufficient compensation. On the other hand, how about the husband whose hopes were thus ruthlessly shattered? The photography and the tinting are exceptionally good and it is a pity the excellent qualities were not utilized in illustrating a pleasanter subject.

"Romance of Old Mexico."—Save for the costuming this might have been a romance anywhere. Nevertheless, the Vitagraph actors and stage managers have achieved a reasonable degree of success in presenting a picture which is full of life and has plenty of action until the play is about half done, then its strength wanes, and the reconciliation scene is anything but convincing. The gatherings and the dances are quite satisfactory, and the disaffection of the lover is not without its interest, but there the interest ends and the remainder is played in a more or less perfunctory manner. The brown tone which has been given the picture is generally pleasing, excepting where it degenerates into such broad lighting that it is almost white. In the main it is good, and possibly minor defects should be overlooked.

"Caught at Last."—A comedy from the Vitagraph studio which illustrates the pranks of a mischievous boy and emphasizes the uncertainty of circumstantial evidence. But even though this uncertainty is admitted there is little uncertainty about what happened to Willie when in the last scene his father is represented as cutting, trimming and carefully testing a substantial switch.

"Historical Fans."—A beautiful film from the Gaumonts illustrating the history of the fan. Its chief objection is that few will understand the meaning of the panoramic pictures shown. Adam and Eve appears to be understood by everyone, but the Egyptians, the Greeks, the Romans, the sixteenth century and modern use are all alike somewhat obscure, and a larger proportion will never know what the pictures mean. A legend explaining each one would have made the series much more satisfactory. The technical quality and the coloring are alike beyond criticism.

"A Strong Diet."—A rather rough-house film from the Gaumont studio which shows what might occur from eating bull meat. The destruction which accompanies the action is scarcely to be commended. Perhaps it should not be condemned, but the picture does not possess the delicate humor which is a characteristic of many Gaumont comedies.

"Buying Manhattan Island."—An Edison historical film which is timely, this year being the three hundredth anniversary of Henry Hudson's discovery of the Hudson River. The dramatic episode of purchasing Manhattan Island for $24 and the ill-concealed joy of the Indians at obtaining so many goods for so little value is convincingly illustrated, but the panoramic view of New York to-day, which shows what the Dutch really bought, is a missed opportunity.

"Cupid's Four Darts."—A beautifully colored film from the Pathes, with the scenario remarkably impressive and attractive, even for the Pathes. The steps of the temple, with the massive columns rising to the roof of the porch, and the grouping of the figures makes a particularly engaging picture.

"The Dog Detective."—A Pathe which affords opportunity to exhibit a trained dog. But even though some interest attaches to this feature of the picture it must be admitted that the dog's action is not convincing. Fortunately there are no murders, though a man is abducted and the criminals are punished in the end. The staging and photographic quality are alike pleasing, but the picture has not so many of the Pathe qualities as some others.

"The Little Angel of Roaring Springs."—A Western drama from the Kalem studio which has elements not heretofore introduced. The principal scenes are typical. Where the rough miners refuse to give the evangelist money for his church they are representing what would probably happen under similar circumstances. When they reward the evangelist's bravery in saving the little boy's life with almost unlimited money, they are equally natural. The emotional features of the wild life in such environment are clearly depicted. Technically the picture is an improvement on some of the Kalem productions.

NOTES OF THE TRADE.

Manhattan, Kans.—The contract for the erection of the new Marshall Theater here has been awarded to George Hopper, of this city.

Duluth, Minn.—The Superior Theater Company is completing arrangements for the rebuilding of a theater, on the site of the Grand Opera House.

Seattle, Wash.—The Washington Amusement Company is erecting a new theater at Fourth avenue and Seneca street.

Sioux City, Ia.—David Beehler is contemplating erecting a new theater here.

New York, N. Y.—M. G. Ferguson has had plans prepared by architects Harrison & Sackheim for a moving picture theater to be erected at 110th street and Manhattan avenue.

Beloit, Wis.—H. G. Helgerson has sold the Colonial Theater on East Grand avenue to D. W. Parkinson.

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Have you tried the newest fad at your theater—a real Baby Show? The largest picture houses have, with great success. From all reports this is positively the best hot weather attraction ever introduced in a moving picture theater, and managers who have tried same report it a certain "money-getter." If you want the mothers, their little ones and their many friends to pack your house day after day, just start a baby show; you'll get plenty of free advertising out of it and without question make money in the bargain. For full information and particulars write to the Novelty Slide Company, 221 East Fifty-third street, promoters of moving picture baby shows.

The regular meeting of the **Picture Machine Branch Local 35, I. A. T. S. E.,** was held at Gallagher's Hall, 402 Eighth avenue, to an overflowing attendance. Fifteen new members were enrolled, while twenty-four are to take the examination on next Monday night at the union rooms, 402 Eighth avenue. Mr. Cartwright, the president, will represent the operators of New York and vicinity at the convention to be held at Springfield, Ohio, on July 5, 1909. The Greater New York Film Exchange, we are informed, will employ only union men. At the last meeting the proposition of candidates was held.

Fort Slocum, N. Y.—The Post Exchange at Fort Slocum, on the Sound, has installed a moving picture outfit. The shows are exceedingly popular with the soldiers at the port and will serve to furnish many a pleasant and instructive hour's entertainment while they are off duty. As will be seen in our advertising, they want the services of a singer and piano player for two evenings a week.

Annapolis, Md.—The Annapolis Amusement Company have leased the Criterion Bowling Alleys on Main street and are remodeling same at a cost of about $8,000. When completed, the building will contain a moving picture theater with seating capacity of 350 on the ground floor, and bowling alleys and poolrooms in basement. Mr. J. Boyd Dexter is manager of the new enterprise.

The Brookside-Fulton Amusement Company is the title of a new firm operating with Samuel Bullock as manager and Herman Spillner treasurer. Mr. Bullock has successfully conducted The Grand, opposite Lorain avenue market house, for two years, and is well and favorably known among the fraternity in Ohio; incidentally, Sam is the author of the big song hit, "Billy Boy, the Kidnapped Child." The firm opens a new Summer theater, "The Brookside Airdome," June 16th. The office is 304 Superior building, Cleveland, O.

The Chicago Song Slide Company is making sad inroads on the rental customers of some of the dispensers of junk in the East. No less than sixty moving picture theaters between New York and Buffalo formerly renting their song slides in New York now take service from the Chicago concern.

OPEN AIR THEATERS FOR FIFTH AVENUE.

Plans have been filed with Building Superintendent Murphy for two open air theaters for moving picture exhibitions to be built for A. W. Rassmussen and A. S. Underwood respectively on the two vacant lots on Fifth avenue, one at the northwest corner of 125th street and its companion at the northeast corner of 116th street. The drawings in each case show rows of seats ranged in front of platforms containing fireproof booths for the shelter of the operators and the picture machines, before which fireproofed sheets will be stretched. Theaters of this sort will be a novelty in Manhattan.

Kearney, Neb.—Morn Brothers have opened a new moving picture theater here.

Hanover, Kan.—Wm. Schropp has purchased the interest of Doc Jones in the Electric Theater.

Philadelphia, Pa.—Harry P. Schneider, builder, is taking estimates on an amusement hall for Forty-ninth street.

Wymore, Neb.—J. D. Kite, of this city, has purchased the Majestic Moving Picture Theater at Washington, Kan., of F. N. Hotaling of this city, and has taken possession.

CORRESPONDENCE.

THE EDUCATION OF OPERATORS.

Harry H. Lamount Company,
Moving Picture Operators' School,
467 Eighth avenue.

New York, June 11, 1909.

Editor Moving Picture World:

Dear Sir—If you can find space in your valuable paper and care to publish the following, perhaps it may do some good towards improving the present conditions and ability of all first-class picture operators. As you perhaps know, nearly all exhibitors and renters are complaining of poor operators, both in regard to poorly projected pictures and the daily destroying of valuable film through ignorance or carelessness of these same operators. The operator that has the ability to properly assemble and keep correctly adjusted his machine, does not strip sprocket holes for from 50 to 300 feet of first run film and does not have jumpy or flickery pictures, is badly wanted. I suggest that our Hon. Mayor take the same steps as did the State licensed commissioner in Massachusetts, which was that all present operators' permits be called in and declared null or void, then have each and every operator pass a new examination before a board of practical and expert men in the operating line. There are a number of such men in New York working every day that could and would do the examining of these young men to the satisfaction of all and for the benefit of all. There are positions open at all times for these kind of men with a good salary attached. Why is it that a man of seven or eight years' experience at both road and permanent, when he applies for a permit in New York is turned down with the excuse that there are too many operators in the market loafing, so they do not care to grant any more permits? Why is it that some of the largest rental exchanges make personal inquiries for operators and advertise in daily paper for operators, when at almost any time in the day from five to twenty young men with New York cards are loafing around the film department of these same exchanges? The answer is, they will not trust their film or machine to "Crank Turners," so-called, because they do not know how to protect their film from injury and in case of machine breakdown do not know what to do in regard to the repairing of same.

Hoping some other operators will say a word on this subject soon, I am,

Yours truly,
PROF. H. KELLEY.

P. S.—I think a few words on this subject by F. H. Richardson, whom we all know by his excellent lessons, would be appreciated by all operators.—H. K.

[No doubt friend Richardson will respond with a few words.—Editor M. P. W.]

THE WAGES OF M. P. EMPLOYEES.

Editor Moving Picture World:

Dear Sir—Is there any way to reach operators so as to enrol them as adherents to a uniform salary schedule? In the eyes of the **Electrical Department** and the **Board of Fire Underwriters** an operator **must be A MAN, intelligent, capable, qualified, responsible.** He cannot get a license unless he is of proper age and has a knowledge that qualifies him to give efficient service.

If the operator holds a responsible position, if the **safety** of the audience and **perfect results** upon the canvas **count for anything,** he should get **a living salary.** He must pay rent, have clothes, keep up the living expenses of his family. How can this be done if he is not recognized according to his actual value to the show?

A bureau sent an operator for a situation to a **high class** show house in this city, people who do a standing room business. The **success** of every show and **their grip** on future business is dependent on the care, intelligent, scientific work of **the man at the machine.**

Listen to the conversation between the carefully groomed uniformed gentleman in charge, and the man with careful training and years of experience to make the work on the screen as perfect as knowledge, training and experience could make it:

"Your name is Mr. C——?"

"Yes. I have called in reference to position as operator, sent by such and such a bureau. The position pays but $12.00 per week. What is the highest wage you pay head operators?"

"Fourteen dollars."

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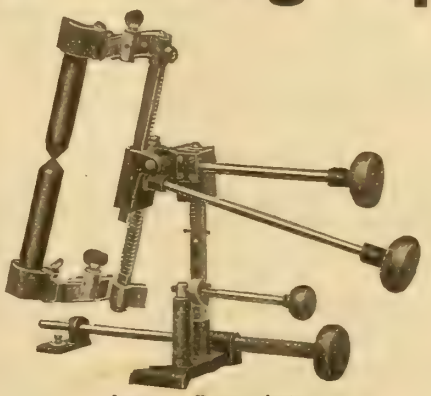

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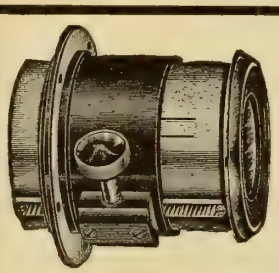

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MOVING PICTURE WORLD ADVERTISING RATES.

ADVERTISING RATES: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.
Transient rates $2.00 per inch 2½-inch col. $3.00 per inch 3½-inch col.

"I cannot accept such wages; my salary has been $25.00 and $35.00 per week."

It is certainly **a cruel** wrong to skilled labor for a great show company like the one mentioned to refuse to pay for value received. It is a fierce setback to every operator in the business to have the price, **a beggar's pittance,** set by a single firm to be followed by thousands of exhibitors or managers of amusements halls and theaters.

Self-preservation is the first law of life.

If operators get together and sign a schedule of $18.00 for six days, $21.00 for seven days, $25.00 on the road, it will be a fair living. If operators refuse to work until their schedule is complied with a better day will come for the operator. As he now stands **greed has him by the throat.** The hours are long, the conditions under which he works uncomfortable and **unhealthy.** Let a representative of the Board of Health try to stay in a booth one day and they would be convinced that the exactions and restrictions safeguarding an absolutely fireproof machine are ridiculous.

But such restrictions and exactions are needful to **enable a cheap service to life,** also to give work to the kindergarten operator who knows only to turn a crank after a scientific mechanician has made ready everything. Operators, **real operators,** must get together, must have self-protecting laws enacted, must require a fair, just salary for safe skilled labor.

Listen now to a concluding word. Who is to blame for theater managers and owners **growing wealthy** out of beggarly pay for their artists' services.

Pianists and singers and operators, **listen to the answer: You are to blame.** Who made Standard oil kings? **The people who bought the oil. The people did it.** Who makes **the humble wage you receive? You fix the price.** The people hate the trust with its oppression, yet they made it.

The people cry out in **amazement** over the **meanness** of great popular show houses, yet the answer is for you to make. Do you want **decent wages?** Then don't make **scandalous wages** possible by accepting them.

This is up to pianists, singers, operators. The answer: Get together, fix your wage scale, stand by it **if the heavens fall. It is your duty to yourself.** These facts cannot be regarded as idle reflections. An organized army safeguards the country, so organization which reaches every operator, pianist, singer will adjust the wage scale to **just compensation.**

W. G.

NOTES OF THE TRADE.

Chillicothe, Mo.—Reece E. Thompson is planning to erect a new airdome here.

Monee, Ill.—Mr. Louis Markay has opened a new moving picture theater in the Lazio building.

Elkhart, Ind.—E. O. Rogers, of South Bend, has purchased the Royal Theater on South Main street.

Pottsville, Pa.—John Hersker, of Mahanoy City, is planning to erect a $30,000 vaudeville theater here.

Columbus Junction, Ia.—G. G. Peck and A. Wecott, of Marshalltown, will open a new moving picture theater here.

Batavia, Ill.—Irwin Robinson has purchased the Fairyland Motion Picture Theater, and will make extensive improvements.

Watseka, Ill.—Lewis S. Frith has bought the interest of J. H. Mowry, in the nickelodeon and vaudeville house on Main street.

Pendleton, Ore.—At the Grand Theater plans for moving the front and adding a large balcony are rapidly progressing.

The Dime Theater has recently been converted into a nickelodeon.

Tacoma, Wash.—The Star Theater was recently destroyed by fire.

Plans are progressing for the erection of a moving picture theater on South C street, which will be one of the finest on the Coast.

Tacomans are justly proud of their moving picture shows, which are noted for their size, beauty and perfect appointments, rather than their number.

SITUATIONS WANTED.

At Liberty—Moving picture and vaudeville theater manager; 6 years' experience; can furnish first-class references. Would consider any position in the East or central part of the country. Could furnish limited capital for good enterprise. A. W. Thornley, care New Senate Hotel, Johnstown, Pa.

I. Feuer, 63 East 4th St., New York City. Experienced operator; willing to go out of town as helper.

W. H. Connor, 739 West Wyoming St., Hazleton, N. J. Willing to go anywhere; holds a New York license.

LANTERN PROJECTION DISTANCES.

By H. W. Griggs, Portage, Wis.

The usual published tables of size of disc for a given distance from screen with a 3-inch slide for different focus lenses in projection are perhaps near enough for all ordinary exhibition purposes, but not sufficiently so for accurate projection calculations. The tables give a constant ratio between disc and distance same as a pinhole lens would give, whereas the conjugate focus of an objective naturally increases the disc greater in proportion than the distance calls for, amounting to nearly 18 inches for a 21-foot disc with a half-size objective, as per the table herewith from actual measurements by the writer. The 73-foot floor of the Portage Armory was selected and experiments made through the courtesy of Company F, Third Regiment, some of the members of which kindly assisted with the measurements. The alternating 10-ampere arc lamp was used in the lantern. The objective was half size, 9¼-inch equivalent solar focus according to the one-fourth equal image distance formulæ.

Table of Lantern Projection Distances

Screen to Objective Diaphragm	Lesser Conjugate Focus	Diameter of Disc	Same from 2⅞ in. Slide	Times Enlargement	Ratio 3 in. Slide to Conjugate Focus	Disc for Published Tables 3 in. Slide
Ft.	Inches	Ft. In.	Ft. In.			Ft. In.
10	10.00	3.00	2.10½	12	3.333	3.00
20	9.60	6.03	6.00	25	3.200	6.00
30	9.47	9.06	9 01½	38	3.158	9.00
40	9.41	12.09	12 03	51	3.137	12.00
50	9.37	16.00	15.04	64	3.125	15 00
60	9.35	19 03	18 05½	77	3.117	18.00
70	9.33	22 06	21.07	90	3.110	21 00

The slide was a hymn with words and music full field, having a 3-inch mat exact, focusing sharp at half way from center to edge. As a slide with a 3-inch mat opening is a rarity, and 2⅞-inch horizontal the almost universal width, a column is also given for discs from this width, which ranges tolerably close enough to the usual tables for ordinary purposes. The ratio of slide to focus should be the same as disc to distance, and is closely so.

MOVING PICTURES OF THE INVISIBLE.

Our European contemporaries record some experiments, made at Dresden, in photographing rapidly moving objects in the moving picture camera. There are many movements, particularly those of certain parts of machinery, so rapid that they cannot be seen, and far less analysed by the naked eye. For the purpose of studying the phases of such rapid movements—more particularly those of projectiles such as bullets—attempts have been made to secure records by means of the kinematograph camera, but owing to the fact that the latter cannot work beyond a certain speed the results have not been satisfactory, a rifle bullet covering some 20 meters in the time required to take a single picture in the kinematograph camera. So far, therefore, the actual process by which a bullet splinters a bone or penetrates a target had not been recorded graphically.

At the exhibition in question the Military High School of Charlottenburg send a number of kinematograph records taken at a speed so much in excess of anything previously recorded that the photographing of the invisible may be said to be an accomplished fact.

"The ballistic kinematograph," as the instrument which makes these results possible is called, is the invention of Privy Councillor Cranz of Berlin, and takes no less than 5,000 pictures per second. The secret is the use for illumination purposes of the electric spark, as it is already used for high speed photography, each spark representing a fresh picture. The pictures are, of course, in silhouette; but they give, nevertheless, a wonderfully clear idea of the rapid movements of the objects photographed. A correspondent thus describes the reproduction of "ballistic kinematograph" records of a bone being penetrated by a rifle bullet fired at normal speed:

"First we see the bone hanging free. The bullet seems to approach it gradually, pierces the bone, and proceeds on its path. We see as a slow process the splitting of the bone; out of the rifle close by we see the powder gases issue." Another exhibition is given of firing into a bladder filled with water. "The bladder extends monstrously in the direction of the shot and finally bursts." Other displays show parts of the

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powder gases leaving the mouth of a gun before the shot.

The practical value of the invention is in the clear way in which it shows defects in firearms and ammunition. To give only one instance, it shows grains of powder which have escaped combustion issuing from the muzzle. How rapidly the mechanism works is shown by the fact that thirty distinct pictures were taken of a hand moved as quickly as possible through the air before it had covered a distance of 1.9 centimeters.

The individual films are of the same size as those used in the ordinary kinematograph, and the pictures are described as having perfectly clear outlines. The apparatus may be used for speed-testing purposes and for ascertaining the dynamic loss caused by impact of projectiles with obstacles. An extended use promised is in examining machinery for defects which militate against smooth working. Apart from such mechanical uses the new kinematograph promises to be of value in abstract science, for studying the rapid movements on the wings of insects, and in various physico-chemical processes which take place at a speed too great for examination by the naked eye.

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SYNOPSIS

A troop of cowboys dash up to a Western saloon. An Indian boy comes in and they treat him to whiskey. His sister comes in and dashes the bottle from his hand. Bad Bill is about to strike him, when one of the cowboys, who is something of a gentleman, interferes and takes Bad Bill's gun from him. They all leave, and Bad Bill, who has taken Tom's gun from him, returns and robs the proprietor of the saloon, leaving him for dead. The Indian boy, who has returned for more whiskey, sees the crime through the window. Bad Bill discovers that he is seen and starts after the Indian boy, lossoes and drags him to a cliff, binds him and throws him over. Tom, the gentleman cowboy, also returns to the saloon for more whiskey and discovers the proprietor apparently dead. He finds the gun alongside of him. The other boys arrive and ask him what he has done. He is dazed and cannot answer. They take him out, drag him to a tree and hold a short trial. A bag of money is found on him which he has picked up outside of the saloon, and an empty shell discovered in his gun. They place a rope around his neck and start to hang him, when the Indian, who has been rescued by his sister, arrives and cuts him down. The Indian then accuses Bad Bill and tells how he saw the crime through the window. Then the Indian girl arrives with the proprietor of the saloon, who luckily was only slightly injured.

This is a very thrilling story and one which is sure to please the audience.

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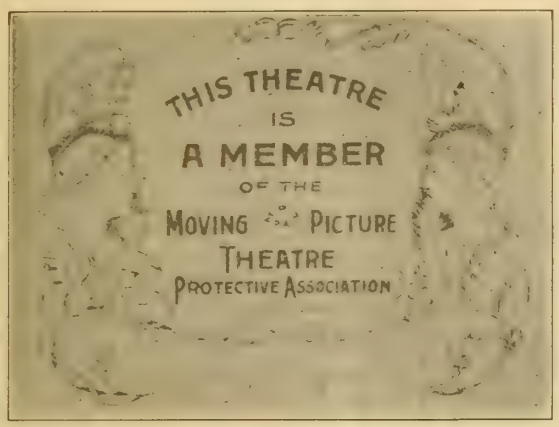

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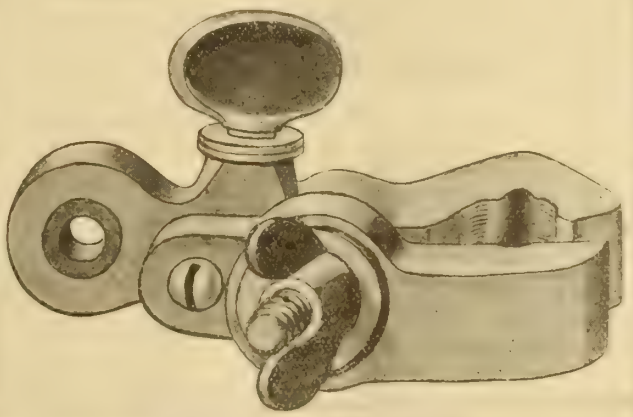

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NEW SUBJECTS

RELEASED JUNE 15, 1909

No. 6471 **A Rural Tragedy** — A Drama of Action. Code, VERLETZEST — Approximate Length, 1000 feet.

A powerful drama of love and hate in which the heroine and her brother are rescued from a burning building. The rescue is made from a real house that was deliberately destroyed by fire for the purpose of making this picture. The story leading up to the rescue is full of strength.

RELEASED JUNE 18, 1909

No. 6472 **How the Tramp got the Lunch** — A Character Comedy Sketch. Code, VERLETZT. — Approx. Length 170 feet.

A humorous description of how a tramp secured the lunch of a workman. The picture also shows how the tramp was captured before he got away with the goods and what happened to him in consequence.

RELEASED JUNE 18, 1909

No. 6473 **Closed on Sunday** — A Film of Fun. Code, VERLETZUNG. — Approximate Length, 830 feet.

Bill Stebbins, a drummer arrives at a Prohibition town on Sunday. The efforts he makes to get a drink and the obstacles he meets at every turn make up a story full of fun. Strangers who have been compelled to spend Sunday in dry towns will readily recognize many of the scenes in this film.

NEXT WEEK'S SUBJECTS

RELEASED JUNE 22, 1909

No. 6474 **The Lost Invitation** — Comedy. Code, VERLEUREN — Approximate Length, 1000 feet.

RELEASED JUNE 25, 1909

No. 6475 **The Whole World Kin** — A Drama of Childhood. Code, VERLIEFD. — Approximate Length, 500 feet.

RELEASED JUNE 25, 1909

No. 6476 **An Affair of Art** — A Merry Farce. Code, VERLIESS. — Approximate Length, 500 feet.

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Stories of the Films.

BIOGRAPH COMPANY.

WAS JUSTICE SERVED? Showing What Might Result from Circumstantial Evidence.—While the title of this Biograph subject is interrogatory, yet we feel the answer will be in the affirmative, for, as Goldsmith said: "Justice may be defined as that virtue which impels us to give every person what is his due." Thus justice, properly speaking, is the only virtue, and all the rest have their origin in it. Fate, that tantalizing dame, ofttimes takes cudgels against justice, but is nearly always the victor. Such is the theme of this story. George Wallace has just finished a term in prison, and, discarding the stripes for a civilian suit, he hurries to his home to be greeted by his wife, child and old mother. The meeting is most touching, the poor wife having, during his incarceration, eked a living for them by manual labor. Wallace decides to start a new life and leaves home in search of work. Armed with a newspaper, he looks up the employment offices advertised therein. During the course of his journey he brushes into a man who is returning to his pocket a well-filled wallet. The pocketbook falls to the ground and the parties pass on, ignorant of the occurrence. A moment later a chap passes the spot and grabbing up the wallet hurries from the scene, taking a byway into another neighborhood. Reaching a lonely section of the street, he examines the find, takes the money and throws the wallet away. Now by a cruel trick of fate Wallace passes this way, picks up the purse and is examining it when the owner who has discovered his loss and remembers now of being bumped into by Wallace, comes up, and the evidence certainly looks verifying, so Wallace is arrested. The case is brought to trial before a jury and by a singular fortuity the finder of the money is impaled on the jury. This would seem another subtle trick of derisive fate, for the man himself is not cognizant of the nature of the case upon which he is to sit. You may imagine his amazement when he hears the testimony and is handed with the others the incriminating wallet. To anyone with the most meager powers of discernment the case looks clearly a case of theft against Wallace. What could be more convincing—his brushing against the plaintiff while in the act of returning the money to his pocket, and then being found with the wallet in his hand; worse still is the fact of his being an ex-convict. The retiring of the jury to their room seemed but as a matter of form, so you may imagine their surprise when the ballot results in eleven to convict and one to acquit. It is easy to guess who cast the one dissenting vote—the real offender. Arguments, entreaties, threats are all in vain; he stubbornly refuses to change his opinion. Well, they at length decide to give up the hope of agreeing, and are about to return to court, when the man calls them back, and under their promise of secrecy restores the money to the purse. They then file into court and to the surprise of all render a verdict of "not guilty." The wallet, with its contents, is secretly returned to the owner. Length, 962 feet.

THE MEXICAN SWEETHEARTS.—The experience of Tantalus was never so chafing as a tantalizing sweetheart. The strength of this is better understood when we realize the impetuous nature of the Latin type of person. The Senorita, to tease her sweetheart, pretends love for an American soldier, and for a while it looks as if the little detachment of soldiers would be forced to bestow the last military honors on one of their number. However, by a clever trick, Senorita rights the impending wrong; the soldier escapes without a scar, and the sweethearts are left enjoying their cigarettes. This subject, while being short, is one of the most beautiful pieces of high-class acting ever attempted, the leading character being played by a native Spaniard. Length, 309 feet.

THE PEACHBASKET HAT.—There is invariably a penalty attached to being popular, whether it be animate or inanimate things. The popular man will have his host of enemies, who are making trouble for him; the fragrant rose has its bothersome thorn; also the popular fad or fashion is eternally breeding trouble. No more popular fad has ever struck the feminine fancy than the peachbasket hat. This is a creation of headgear that for size outstrips anything yet designed by the disordered mind of the modiste. As a "skypiece" it is a "skyscraper," and in decoration it looks like a combination horticultural and food exhibition. Nevertheless, this mammoth "lid" was seized onto by the feminine world with the avidity of a boy for his first baseball suit. It is only natural that our friend, Mrs. Jones, should experience this obsession, and what woe it preambled! The Jones family are seated at breakfast. Mr. Jones is reading the morning paper. An account of a kidnapping by gypsies engages his attention, and he is filled with horror at the anticipation of the possible abduction of his young hopeful, a baby one year old. He tries to impress Mrs. J., but she is fascinated by the millinery "ads." The situation for Jones becomes more tense when on going outside he sees a couple of the odious gypsies with a child. Mrs. Jones takes herself off to buy a peachbasket, leaving baby in charge of the nurse, who, being of a romantic nature, enlists the services of the gypsies to tell her fortune. Mrs. Jones returns and almost catches the nursemaid, who is quite beside herself at her near discovery. Mrs. Jones places the huge box containing the hat on the table, while the

nurse, placing the baby on the floor, assists in extricating the hat from its crate. Putting on the hat, Mrs. J. goes into the next room, followed by the maid, to view the effect in the mirror. Mr. Jones now arrives, and his first thought is for baby; he cares naught for the peachbasket hat. Baby is nowhere to be seen. The nurse, in her excitement, does not remember where she placed it. Through the house they rush fruitlessly; out on the road and on after the disappearing gypsies, who are overtaken only to find that the baby the woman carries is not a Jones. The clouds of despair o'ershadow the couple in their dining-room, when suddenly the hat box on the floor is seen to move. There, under the hollow cube of pasteboard, is found baby Jones, the box having been blown by a gust of wind off the table over the child. Length, 666 feet.

EDISON MANUFACTURING CO.

THE LOST INVITATION.—Mrs. Weston, of the "400," arranges a fancy dress masquerade ball. A pressing invitation is sent to Judge Bent, an old chum of her husband. The Judge, reviving the memories of his youth, gladly accepts and sends a letter informing his hostess of his coming.

Judge Bent spends some delightful hours considering various characters, finally deciding on the happy idea of going as a tramp. His costume arrives and the Judge is in the "seventh heaven" of delight and feels like a boy again.

The auspicious time arrives and the Judge sets forth for the ball, but, unfortunately, drops his wallet when entering his cab.

A genuine "Weary Willie," leisurely sauntering along enjoying his after-dinner cigar (and on the lookout for another), comes upon the pocketbook and the invitation.

Having known "better days," he resolves to use the invitation, with the prospect of getting something to eat and drink.

As he is already, perforce, suitably attired for the part, he hies him hence and finds no difficulty in obtaining admittance when he presents the invitation. Meanwhile, our portly friend, the Judge, has arrived at his destination in his assumed character, but, unable to pay the cabman, and losing his temper, he is hustled off to the station house, charged with attempting to defraud a cabby.

Our friend "Weary," at the ball, is having the time of his life. His perfect make-up and true-to-life actions make a hit, despite the corns stepped upon and the ladies' trains ruined. He is the center of attraction and affords untold amusement for the guests.

At the station house Judge Bent succeeds in untangling the web of misfortune, but, disgusted at his boyish enthusiasm, goes home, dons a dress suit and goes to Mrs. Weston's to explain.

His arrival and explanation put an end to "Weary's" good time. "Weary" resumes his wandering career, brimful of "eats" and "drinks" and pleasant reflections. App. length, 905 feet.

THE WHOLE WORLD KIN (A Drama of Childhood).—A story woven around an incident of the sort that makes all hearts beat in unison and interpreted almost exclusively by children are among the chief claims to interest in "The Whole World Kin." The acting of the children is clever and the manner in which these youngsters portray in pantomime the scenes and incidents of the plot will make the picture a subject of admiration as well as pleasure with any audience.

The natural democracy of children is well understood and a never-failing source of interest among all classes of people. It is this that constitutes the basic idea in "The Whole World Kin."

A rich little girl who remains in the automobile while her mother is paying a call, observes a crowd of poor children playing in the street. She is fascinated by their game and, the chauffeur being deep in the pages of a popular novel, stealthily leaves the machine and joins the children of the tenements. Forgetful of all but her pleasure, she follows her new-found playmates to a park and here one of the poor little girls accidentally falls into a pond. The other children run away screaming, but the rich girl plunges in after the drowning little one and drags her from death. Alone she helps the drenched child home and helps the "little mother" in that wretched abode in caring for the crying baby.

The wealthy mother traces her child to the tenement and finds her soothing the infant to slumber. Naturally, the family of poverty soon find their condition temporarily relieved, but to go into all the incidents of this charming tale would be to tell too much. Its simplicity is its greatest attraction and it cannot fail to be a feature wherever shown. App. length, 520 feet.

AN AFFAIR OF ART (A Merry Farce).—Fussy Mr. Dobson was a persistent art collector—when the frames were sufficiently handsome and the canvas sufficiently large to make him feel that he really was getting something for his money. A bargain price and a huge painting was a combination that found in Mr. Dobson a sure customer every time.

Twenty dollars was usually his limit in price, but when he discovered a marine in Hogg's art emporium covering nearly fifteen square feet of canvas and priced at only $22.98, he stretched his limit and bought it. It was too large a painting to pass by on account of a mere matter of $2.98.

He was certainly proud and happy when it was turned over to him; too proud to allow a wagon or a porter to transport the costly painting home. That delicate task he reserved for himself, and with what direful effects to his dignity, his clothing and his anatomy the mirth-provoking scenes in the picture well portray.

The mammoth painting was welcome nowhere on his way. With it Mr. Dobson was catapulted out of the Subway by an irate guard; he was ejected from the roof of a Fifth avenue stage with acrobatic consequences, and by cabmen, street-car conductors and the immediate supervisors of various other public conveyances was treated in similar manner. The painting was unwieldy, and even when he walked he got into trouble. He reached home at last, however, but to what end?

In his condition of nervous excitement he smashed nearly everything in the apartment, and at the finish, just when the painting seemed safe on the wall, it slipped from his hands, fell on his wife's head and was broken and torn to bits. The painting was ruined, also several hundred dollars' worth of furniture and bric-a-brac, as well as Mr. Dobson's best suit of clothes; his wife's temper was ruffled, and that was the end of "An Affair of Art." App. length, 480 feet.

GAUMONT.

(George Kleine.)

A GOOD HEARTED POLICEMAN.—"It never rains, but it pours," is illustrated very forcibly in this series of cinematographic views.

Out of work and sickness in the family is not an unusual condition, but the measure of sorrow would certainly appear to be full when in order to have the prescription filled the mother borrows money from a relative and when she is about to pay for the medicine finds herself arrested for passing counterfeit money. An investigation reveals the destitute condition of the family, whereupon the officer is so moved to compassion that he substitutes a perfect coin for the false one and thus causes the vindication of the woman. Length, 372 feet.

THE TROUBLESOME LAMP-POST.—This is unquestionably the greatest spectacular comedy hit. One scene excels the other in production of action and effect.

A lamp-post on the back of an inebriate citizen is accidentally ignited and produces most remarkable effects in pyrotechnic display. Numerous conflagrations ensue and the fire department is given ample opportunity to display its skill. Length, 357 feet.

THE WRONG MEDICINE.—The servant of a chemist, wishing to avenge himself for an imaginary wrong, fills a number of empty bottles with water and places them with other bottles on the counter.

Shortly after the chemist prepares a prescription and mistakes the bottles, using of their contents, but when later he finds on the bottles a poison label he becomes gravely concerned as he fears that the patient will be poisoned. He gives chase in every possible manner and reaches his destination shortly after a dose of the medicine is taken. An antidote is administered and every measure to avert a catastrophe adopted. When later the concoction is analyzed it develops to be water and all are happy to be relieved of the anxiety. Length, 502 feet.

STUNG BY A BEE.—Spending a week-end holiday in the country the city chap fails to observe that he is preparing for a nap in close proximity to a bee-hive. He soon discovers the fact to his sorrow. His nose swells and directly acquires enormous proportions, causing a very ludicrous appearance. All possible means to remove the unsightly appendage proving unavailing, a miner is finally induced to try his handiwork. He places a charge and sets off a fuse which results in the removal of the troublesome nose.—Length, 377 feet.

URBAN-ECLIPSE.

(George Kleine)

WINNING A PRINCESS. The King of Corconia promises to give the hand of his daughter to whoever will kill the evil spirit, a monster haunting the mountains adjacent to his country.

Two men declare themselves as aspirants to the honors—one a warrior and the other a poet. The latter, however, is much in favor with the princess. The poet befriends a sorcerer and is rewarded with a magic arrow to enable him to accomplish his aim. In the conquest that follows the warrior is worsted, but the poet succeeds. On the return to the castle the poet is attacked while sleeping and the warrior makes claim to the reward. The sorcerer finds the young poet and gives him succor, which brings about his recovery, whereupon he returns to the castle and exposes the warrior, who is cast into prison while the poet receives all honors and the coveted reward—the hand of the princess. Length, 636 feet.

MRS. SIMPSON'S ATTRACTIVENESS. — Mrs. Simpson has a nervous contraction of the face that makes her smile to every man she meets. Aside from being very annoying to the lady it leads into serious complications, giving rise to considerable merriment. Her husband finally succeeds in making explanations which appease the anger of the litigants. Length, 272 feet.

KALEM MFG. CO.

FAMINE IN THE FOREST; Or, THE TRAPPER'S GRATITUDE.—The first scene gives us a view of the wild forest. Here in a little clearing near a small stream Trapper Steve has built himself a rough cabin. This he uses as his headquarters for several months of each year. Scattered within a radius of a day's journey from it are his numerous traps for the wild denizens of the forest. Now we see him returning from making the rounds of them. Worn out with his long tramp he stretches his tired body prone on the ground and in a few seconds is fast asleep. Up creeps an Indian with his marauding band. A sudden rush and he is overpowered. A savage blow with a tomahawk lays him senseless. Part of the band rush into the cabin to plunder it. Two seize brands from the fire and soon the little cabin is ablaze. Around the senseless man the savages dance in fiendish joy. Slowly Steve recovered from the effect of the tomahawk blow. Seizing the half conscious man and almost carrying him they hurry away with their captive to the bank of a river, where he is left to die of thirst at the rivers' edge, bound and helpless. A day and night of infinite length have passed over poor Steve's head. Worn out with his useless struggles, he lies limp on the sands. Along the path come Wanda, a young Indian maid, and her old father, Tall Eagle, the chief of his tribe. Wanda sees Steve. Her heart is touched by his sufferings. She appeals to her father. To gratify her Tall Eagle consents. Drawing his hunting knife he quickly cuts the thongs that bind the trapper.

It is now the early Spring of the next year after Trapper Steve was rescued by Tall Eagle and Wanda. The Winter has been one of bitter coldness and severity. The provisions of the tribe have long ago been exhausted and grim famine now stalks in their midst. Tall Eagle journeys to the whites for help and reaches the camp famished. The prospectors have suffered many petty annoyances from marauding Indians and conclude here is an opportunity for them to revenge themselves. Drawing their guns they soon have Tall Eagle doing a war dance for them. Now Trapper Steve comes in. He sees the Indian is suffering. Up goes his long hunting rifle and the prospectors are told to stop their torture. Tall Eagle turns to see who his new friend is and recognizes Steve. He crawls to him for protection. Steve now recognizes his liberator. In a few broken words Tall Eagle tells of his tribe's suffering. Steve orders Mike to bring bread for the straving man. The big-hearted prospectors hearing Tall Eagle's story from Steve are now as eager to help Tall Eagle as they were to worry him a few moments ago.

Down the path leading from the settlement come Tall Eagle and Steve. Mounted on Steve's horse and with a bag of provisions behind them, they are hurrying to save the Indians ere it is too late.

Back in the Indian village the end of the long struggle is in sight. Only a few of the strongest remain alive. At last help is here. Steve and Tall Eagle arrive. But, alas! too late to save his people. The old warrior makes his way to the side of his dead squaw and falls beside her in silent grief. Slowly raising himself he thanks Steve for having tried to save them and leaves Wanda in his care. The old chieftain has brought aid but at the cost of his life. Enfeebled by privation and broken hearted with grief he falls lifeless across the body of his dead squaw. Only Wanda remains of the once prosperous tribe. Steve, remembering how she saved his life, draws her to him and resolves by loving care to blot out the sad remembrance of the tragic end of her parents and people.

NEVER AGAIN.—Being firm believers in the old adage that "A little nonsense now and then is relished by the best of men" we present a short comedy film telling of an adventure that befell Mr. Gayboy, a giddy old flirt, and of how he was beautifully "stung" at its conclusion.

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THROUGH SHADOW TO SUNSHINE.—A distinguished gathering is present at Lord Avalon's castle. Suddenly Lord Avalon enters, stops the music and tells his guests that speculation in gold mines has made him penniless. At once the guests remember pressing engagements and one by one they leave the house under vague excuses.

Only one remains, Earl, a lad of about 23, who is in love with Dolly, the Lord's daughter. The Lord pays off his servants and then, as poor as his poorest servant, leaves for California, accompanied by Dolly and Earl.

Two months later they arrive at Rocky Camp. Blind Mike, the terror of the camp, tries to get fresh with Dolly, but he is promptly floored by her father. Blind Mike swears revenge.

Three years have passed. Lord Avalon with the assistance of Earl, has made his mines pay. Blind Mike, knowing that much gold is hidden in the cabin, hires two outlaws to strike down the Lord and rob him of his hard earned gold. Mike's wife is an unwilling witness to the plot. Dolly had been very good to her and she does not wish to see Dolly's father harmed. She follows the outlaws and witnesses the black deed. The three strike down Lord Avalon and steal important papers, besides all the gold they can find.

Blind Mike then accuses Earl of having com

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"Isn't that Enough for You?"
"I Love My Wife, But Oh You Kid"
"The Flag that's Yours and Mine"
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mitted the crime. The enraged miners are just preparing to string him up, when Bessie, Blind Mike's wife, comes to tell the truth and thus liberates Earl. The miners now go after Blind Mike and his two accomplices and they are soon swinging from the highest tree.

Lord Avalon recuperated. He sells his mines, the young couple are married and Bessie accompanies them as housekeeper to their old home. Length, 885 feet.

CURING A JEALOUS HUSBAND.—Mr. Newlywed is of a very jealous disposition, and thus makes his darling little wife most unhappy. He kicks the ice man out of the house, he fights the milk man, he gets after the letter carrier and even cools his temper on the garbage collector.

In her despair, the young wife invites her friend to come and help her cure her jealous husband. The young lady arrives and the two at once lay out a plan to effect a sure cure.

A dummy of a man is made and the same placed in the wardrobe of the sleeping room. The next morning the young wife flirts with the ice man. The husband appears and is furious. Imagine his surprise when the ice man is a great big fellow, and instead of punishing the ice man, Mr. Newlywed gets a good trouncing. The same happens to him by the milk man, by the coal man and by the garbage collector. The young lady having ordered big, strong men to do the delivering on this particular day.

Not enough with these lessons, the young wife pretends to have received a male visitor. She runs up to the bed room, stands before the wardrobe and refuses her husband to open the wardrobe. Now he is sure of the presence of a man in the house. He opens the wardrobe, the dummy falls into his arms. He wrestles with the intruder until the dummy falls apart and he sees he has been made the target of his wife's and her friend's wit. He apologizes and from all appearances he is cured forever of his jealousy. Length, 605 feet.

FLOSSIE'S NEW PEACH-BASKET HAT.—Flossie ordered a new hat. The milliner brings an enormously large box wherein is the new peach-basket hat with its trimmings. While Flossie leaves the room, Bridget enters and seeing the basket and fruit thinks the huckster left the goods in the sitting room instead of the kitchen. She puts the trimmings in the hat, carries it in the kitchen, puts the trimmings in the ice chest and uses the hat for a waste-basket.

Flossie's little brother makes use of the hat, so does the little sister. The father, too, gets some use out of the new hat, and it would just have been thrown out of the house had not Flossie returned in time.

She gathers the trimmings and what is left of the hat, takes it to her room and then does what young ladies do generally, if they do not know what to do: she lies down and cries.

In the meantime a good fairy trims the hat and when Flossie arises she is delighted to see before her the very latest Paris creation of a new peach-basket hat. Length, 275 feet.

PATHE FRERES.

FOR HIS DAUGHTER'S SAKE.—In this beautifully colored picture we are presented with a pathetic little story of human interest which shows the dominating influence of a father's love for his little daughter, who is in a weak physical condition. The poor man lives alone with the little one and while he is at work there is no one to care for the sick child nor administer the proper care and nourishment which would tend to restore the invalid to her normal condition. One day the doctor informs the father that the only manner in which he can expect to save the child's life is an immediate change of climate and plenty of good nourishment. The poor man, who is without funds, is at his wits' end in trying to figure out a possibility of complying with the doctor's wishes. When left alone in the office of his employer, the temptation to take some cash which does not belong to him, masters the man, and he reluctantly yields, and helps himself to a large sum. Returning home, he immediately bundles up the child, and carrying her in his arms down to the wharf, sets sail for foreign lands.

In the next picture we see the same couple ten years later, when through his diligence the man has attained control of a large factory and now that fortune smiles upon him, he does not forget the obligation which he owes to his former employer, so one day he sends a check covering the shortage. Soon after he and his daughter, who now has developed into a charming young lady, return to their native land, and in the course of events the daughter happens to meet and fall in love with the son of the man whom her father robbed. Everything bids fair for their future happiness until one day her prospective father-in-law calls upon her, and when presented to her father the dignified old patriarch recognizes the man whom he once employed and found to be a thief. Although the money has been returned, the stain of guilt rests heavily upon the character of the repentant man and his former friend turns his back upon him and leaves the place. The daughter, who has never known of the affair, is horrified upon hearing the strange story, and to make matters worse, her fiance informs her that their engagement is broken off. This upsets the young lady to such a degree that she has a complete nervous breakdown and her father, realizing that he is to blame for all writes a letter to his avowed enemy telling him that for his daughter's sake he is willing to sacrifice his life in order to expedite the young people's happiness, he intends committing suicide. Upon receiving the missive the man becomes softened, and taking his son goes to the home of his former employee, arriving there just in time to prevent the distracted man from carrying out his threat. The young people are again united and the fathers forget the past and clasping each other's hand they swear eternal friendship. Length, 836 feet.

THE GRANDFATHER. In the opening scene we behold a group of bereaved peasants returning from the cemetery where they have just attended the obsequies and assisted in placing in its last resting place the body of Michael Hans, a French patriot, who died fighting for his country. While the good people are extending their sympathy to the little son and the aged father of the deceased, a group of Prussian soldiers, who are ravaging the country, come along and boisterously break up the sorrowful conclave, forcing the people to scatter in all directions. The old father, Mathias Hans, broken in spirit over the loss of his son, dolefully returns with his grandson to his lonesome little home where he gives vent to his feelings and swears vengeance on his enemies who were responsible for the death of his son. The little grandson, William, who is old enough to realize what a loss he has sustained, is as passionately desirous of revenge as the old man. The little fellow in his rage seizes a rifle and is about to leave the house to avenge the death of his father, but the old man disarms the lad and sends him off to bed; after which he bolts up the house and retires himself for the night. When all is still the boy steals from his room and seeing his grandfather sound asleep, picks up a pair of nippers, quietly sneaks out of the house and bolts away through the lonely wood. He has determined upon a plan of revenge and we see him climbing a telegraph pole and severing the wires, thus cutting off all communication with the enemy. In the midst of the operation some Prussian soldiers happen to pass, and seeing the little fellow at his task, demand of him to come down from his elevated position. When they realize what the lad is up to they become so enraged that they brutally bind him to the pole and leave him there to die.

Old Mathias is awakened in the night by the cold wind blowing upon him through the open door and knowing that he bolted it before retiring, he gets up to investigate, and to his great horror discovers the absence of his grandson. As the old man is leaving the house to go in search of the youngster, he is met by the soldiers who, detaining him, demand some drink. The helpless old fellow, although boiling with rage, acquiesces and as he is offering them his scant hospitality one of the party throws a muffler in his face, which the latter recognizes as one belonging to his grandson. Realizing that ill has befallen the latter, he steals away from his unwelcome guests and goes in search of the body, only to find, after a short time, his lifeless form strung up to the pole. Heartbroken the poor man takes the inanimate form in his arms and carefully carries it back to the old home, and makes his way to an old shed where he hides the body. Having reached the limit of his patience, and trembling with rage and grief, old Mathias determines this time to be avenged for the wrongs heaped upon him. Taking a jug of wine he mixes some deadly poison in it, after, which he enters the house and places the vintage before his unruly guests and invites them to partake of it, telling them that it is some of his private stock of excellent quality. One of the soldiers proposes that their host shall join them, whereupon the old man becomes disconcerted, but manages to retain his gravity, although he knows that a drink of the venomous stuff means instant death. He lifts his cup, however, and raises it to his lips, whereupon one of the party in a most uncourteous manner knocks it from his hand and informs him that they prefer drinking alone. Unsuspecting, the party drain their cups and quench their thirst for the last time, for instantly the deadly potion does its work and one by one the burly soldiers fall dead upon the floor. His work accomplished, old Mathias places the body of his grandson upon the table and turning his face heavenward gives thanks that he was given the opportunity to avenge his dead. Length, 1,062 feet.

AN AFFAIR OF HONOR.—A gay young flirt while strolling down the street happens to spy a very pretty young woman, and being impressed with her charming appearance he makes an attempt to enter into a conversation with her, but she will have none of him. Not to be discouraged he follows her for a short distance and when she sits on a bench he boldly plants himself beside her and tells her of his infatuation. Soon another fellow comes along and takes a seat upon the same bench, and before long he has something to say to the young lady, who indignantly repulses him for his effrontery, whereupon the first fellow assumes the role of her indignant escort, and remonstrates with the stranger. The two men enter into a heated conversation and before long challenge one another to settle the affair by the code of honor. They start out and engage their seconds, after which they retire to a desolate part of the woods where they make preparations to fight a duel. Both fellows are amateurs in the use of the foils and one appears afraid of the other, and they are an amusing pair in their vain efforts to stand their ground. Finally the little fellow, feeling that he has had enough bolts away from the crowd and leads his rival a merry chase through the woods. As a last resort he climbs a tree, but his opponent, determined to continue the fight, sits under the tree to wait for him to come down, which he eventually does, and through the intercession of the young woman they make up and all become good friends. Length, 440 feet.

AN ASSORTMENT OF AEROPLANES.—This picture will be extremely interesting at the present time when so much is being done to further the possibilities of aerial navigation. The Wright brothers seem to stand first in the ranks of genius, as will be readily seen in this picture, when one stops to compare their great achievements with other so-called wonders. In the first picture we see the workshops at Bellancourt, where most of the aeroplanes were made. Next we see Santos Dumont, Kapferer and Archdeacon assisting at the first experiment of Delagrange and it is interesting to note the different types of machines. We then get a good view of Farman's aeroplane in flight, also Breuget's and Antoinette's, all considered master-

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pieces until the Wright brothers brought forth their machine which caused them all to sink into oblivion. Length 456 feet.

JOAN OF ARC.—In this beautiful and wonderfully acted picture we present some of the principal incidents connected with the eventful life of the Maid of Orleans. In the opening picture we see Joan as a peasant girl wandering carefree through the meadows and living a tranquil life among the simple country folks. Her country is besieged in war and she being a patriot and a very religious girl, hears heavenly voices and St. Michael appears before her, telling her to go to see the King and save her country from the enemy. Joan tells her parents of the visions which she saw, but they are amazed at her strange actions and try to persuade her that it is only imagination. Finally they consent to her carrying out her purpose, and she takes her departure from her home and goes with Captain Beaudricourt to see the King. Upon hearing of the strange girl, the King is prone to be skeptical and as a test of her sincerity, he places a substitute on the throne to receive Joan. The latter through her supernatural powers discovers the deception and goes over to the King, who is keeping in the background. She falls on her knees before him and begs to be given charge of the army to lead them on to victory, telling the King that it is divine providence which sends her to him. The King becomes convinced of her sincerity and in the presence of the amassed multitude he complies with her request.

In the next picture we see Joan entering Orleans at the head of the army and attacking the famous towers and after a fierce fight they put the enemy to rout. Next we see Joan triumphantly entering the great cathedral at Rheims where Charles VII. is crowned King.

Finally, at Campiegne, Joan is captured by the enemy and thrown into prison, where she is charged with being a sorceress and condemned to death, and in the last picture we see her being burned at the stake in Rouen, May 14, 1431. Length, about 800 feet.

SELIG POLYSCOPE CO.

A COUNTRY GIRL'S PERIL.—Tom Hooper, a village blacksmith, had for some time been courting the daughter of old John Burton, a well-to-do farmer living a couple of miles from the village of Grey Oak. The opening scene shows Tom spending the evening at the Burton's. Patiently waiting until the old man and his wife are sleeping and have gone to bed, Tom in fear and trembling, pops the question to Eliza, and receives that pretty young lady's promise to become his wife. He is so elated over his good fortune that he cannot refrain from shouting, which brings old John rushing down the stairs to learn the cause of the racket. When Tom stammers out the cause of his sudden burst of joy, the old man gives his consent to the engagement of his only daughter to the sturdy blacksmith, and returns once more to his bed after informing Tom that it was getting late and time all honest folks were "to hum."

With a parting hug and a resounding kiss, the prospective bridegroom starts for the village. His path lies along the country road, and striding along, whistling a familiar hymn, he stumbles onto an automobile party whose machine has broken down, leaving them afoot in the country 25 miles from their city home.

Young James Lawrence, the son of a wealthy manufacturer, is the owner of the car, and the party consists of his invited guests. Anxiously inquiring of Tom whether or not accommodations could be found for the night for his party, he receives the reply that there is not a regular hotel within five miles of that spot, but that perhaps his friend Mr. Burton could take care of them until morning. Positive that the car could not be repaired for several hours, the stranded party are only too willing to follow the blacksmith to the farmhouse, where after rousing the household, Tom asks for shelter for the belated wayfarers. Old Burton shies at the ladies, but finally agrees to stow them all away.

While they are discussing the problem of accommodating so large a party, James' eyes fall on the graceful form and beauty of Eliza, who blushing at the handsome city chap's gaze, drops her eyes in maidenly modesty, and in her simplicity presents so charming a picture to the blase young rone that he secretly makes up his mind to possess her—the most beautiful country girl he has ever seen.

The stay of the city folks is only for a few hours, but in that time the damage has been done. Eliza, dazzled by the dress and manners of the ladies of the party, and fascinated by the smooth and polished manner of the young club man, forgets the honest love of poor Tom and gives herself up to dreams of wealth and splendor that to her simple mind seem the only road to complete happiness.

Before bidding her good-bye, James presses her hand and sets her heart to fluttering when he whispers in her ear the admiration he feels for her grace and beauty. "I shall return before long, my little country flower," says James. "In the meantime think of me as one who has at last found the woman to whom he could devote his whole life." Springing into the auto he is driven away, leaving a maiden so bewildered by what he has said that she is utterly unconscious of her surroundings until the sharp voice of her mother calls her to her household duties.

It is not long before Tom notices the changed manner of his sweetheart, but in his frank, honest nature he has no suspicion of anything out of the way, until one day, while the Burtons are at the village, James Lawrence rolls up in his auto, and seeing the blushing Eliza, springs from the car and all but clasps her in his arms. Tom notices, with rapidly growing jealousy, the look of supreme happiness on the girl's face, and after James has gone on to the hotel, promising to call for Eliza that evening and take her for a ride, he questions her concerning her extraordinary interest in the handsome stranger. Excited by the events of the last few minutes, the foolish girl turns on the blacksmith and tells him that he has no right to question her actions, that she is her own mistress and will not be accountable to him or any one else. Turning on her heel, she rushes away, leaving the poor fellow dumbfounded and utterly at a loss to understand her meaning.

True to his promise, the auto rolls up in front of the Burton home at the appointed time, and James, lifting the blushing girl into the car, orders the chauffeur to drive back towards the village. On the road they pass the blacksmith, who is hastening to the Burton's after his day's work is done, to try, if possible, to fathom the mystery of Eliza's treatment of him. Recognizing her in the whirling car, the realization of his sweetheart's danger comes to him, and for a moment staggers him. "I'll save her. God help her. I'll save her yet," moans the heartbroken blacksmith as he hurries on to the farmer's home.

Now, Eliza, knowing that Tom saw her, becomes frightened, and asks to be taken home. James realizes that he must act quickly, so in his most persuasive manner, he soon, by promises of marriage and wealth, induces the bewildered girl to consent to an immediate elopement. Leaving her, with instructions to meet him at nine o'clock that evening on the country road near the farm, he rides away to his hotel, elated over so easy a victory.

As Eliza steps inside the gate she is met by the pale but determined blacksmith, who demands to know the truth concerning herself and the city chap who had come like a thief in the night to destroy his happiness. Again he receives a rebuff that staggers him and leaves him powerless.

That night, on coming into the house after doing the chores about the farm, old man Burton finds a letter on the sitting-room table addressed to himself. Opening it, he slowly reads:

"Dear Daddy:—I am to be married to Mr. Lawrence. He loves me and can make me happy. Tom never could. Good-bye, and forgive your Eliza."

Scarcely able to believe his eyes, the old farmer summons his son Ike, and giving him the note, bids him run with all speed to Tom's house and warn him of Eliza's danger. Saddling his horse, Tom starts, by a short cut, to head off the couple before they can reach the city.

In the meantime, Eliza has stolen away from the farm and made her way to the waiting lover, who, jubilant over his conquest, has been imbibing too freely of liquor. Seizing the shrinking girl roughly in his arms, he laughs loud and boisterously, at the same time offering her a drink from a flask of whisky he is holding in his hand. Now Eliza had been brought up in a strictly temperate community, and had always looked upon a drinking man as something to be shunned above all else. Using all her strength, she pushes the intoxicated roue from her, and the realization of his true character almost overcomes her. She staggers, and would fall, but the unscrupulous libertine, determined not to be cheated of his prey, seizes her around the waist, and lifting her into the car, orders the chauffeur to go ahead with all speed.

Riding desperately through the night, Tom comes out into the main road just in time to see the approach of the rushing car. Springing forward with the agility of a panther, the powerful blacksmith grasps the brass railing on the rear of the swiftly passing auto, and drawing himself up over the back, hurls his whole weight upon the astonished but now thoroughly frightened villain. "You dog," thunders the mighty smith, as his fingers close about the throat of the cringing James. Choking his adversary into insensibility, he orders the chauffeur to stop, which he promptly does. Lifting the unconscious form of the clubman, he drags him to the road, then tells the scared chauffeur to return at once to the Burton home if he values his life. He supports the fainting form of Eliza in his arms, and upon the arrival of the car at the old farmhouse, Tom carries his precious burden into the house, where, recovering from the shock of her experience, she begs forgiveness for the mistake of her life, and rewards the faithful fellow who had rescued her by declaring that she would hereafter devote her life in making him a true and loyal wife.

The chauffeur quickly returns for his master, who sobered by his recent peril, swears that never will that part of the country see him again.

ESSANY FILM MFG. CO.

THE CURSE OF COCAINE.—Recent police investigations in the large cities into the indiscriminate distribution of cocaine by druggists of shady character, are resulting in most appalling revelations. The wide spreading growth of the use of this drug, especially among the poorer class, is unparalleled, and, although the police are making heroic efforts to check it, it continues to take its toll of thou-

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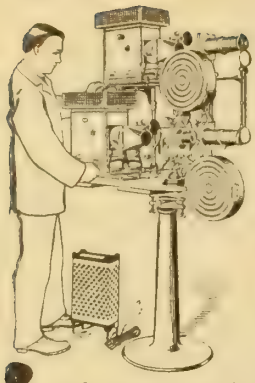

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Repeated trips to the medicine case holding the vial of cocaine does the work, and, a month later, when Dr. Harris again has occasion to use the drug, he finds the vial empty. Not daring to suspect his wife or the servants, he leaves the mystery unsolved and goes out to buy more. During his absence his wife enters, goes to the case, but, to her dismay, finds the nerve soother has been exhausted. Her husband enters at this moment and the mystery of the vanishing cocaine is immediately made clear. She confesses and in despair begs for pardon. He scolds her severely, warns her of the death's valley she is entering and makes her swear never to touch the drug again.

The great craving for the drug, however, proves more powerful than her resolution, and finding that her husband has hidden the deadly vial and its contents, she resorts to subterfuge, forges her husband's name to a prescription for cocaine and hurries to a drug store. On presenting the prescription the cocaine is given her and she leaves the store. Later she is found in an alley, apparently intoxicated, and is taken to the police station. Dr. Harris is notified and calls for her.

The unfortunate woman is next removed to a sanitarium, locked in a padded cell and left alone to pay the penalty of a moment's curiosity. After three days of horrible suffering the drug releases its deadly hold upon her and she is on the road to health. A month later the curse of cocaine is lifted and she is restored to her husband, a wiser and more prudent woman.

This is perhaps one of the strongest stories of its kind ever portrayed in motion pictures. The artistic handling of the story by clever actors, the splendid settings and scenic work, and the superior photography, make this latest Essanay release one of high art value. Length, 988 feet.

VITAGRAPH COMPANY.

THE DUKE'S JESTER; Or, A FOOL'S REVENGE.—Antonio Bordega, a deformed notary and his wife and baby are living happily together. Malatesta, a dissolute young noble, falls in love with Antonio's wife and carries her off to his palace. She stabs herself. They carry the body out into the street and leave it there. Antonio finds her. As she is dying she tells him that it was Malatesta who carried her off. Antonio swears revenge and taking his baby leaves the town.

Fifteen Years Later.—Antonio has become the Duke's Jester. In this disguise he is watching Malatesta who has married a very young wife. The Jester urges the Duke to carry off Malatesta's wife for his own secret revenge, but one of the Duke's followers has seen the Jester's daughter and comes to the Duke and tells him of her beauty. The Duke and his follower watch the meeting between the Jester and his daughter and the Duke falls in love with her and determines to carry her off. The poet, Dell Aquilla, overhears this and determines to save the Jester's daughter. He carries her to the house of Malatesta for safety, unknown to the Jester. The Duke and his followers with masks and cloaks and a ladder start to carry off the Jester's daughter from the house of Malatesta. The Jester, not knowing, and believing the one that they are going to carry off is Malatesta's wife, gloats over his revenge. The Jester's daughter, wrapped up in a hugh cloak, is carried away and placed in an underground hall of the Duke's palace. The Duke proposes to have a banquet for the fair lady.

The Jester brings the Duke's wife to listen at the door so that she see the Duke is false to her. The Duchess, in a jealous rage, listens, hears a woman's voice and poisons the wine that is being taken into the banquet. When Malatesta appears, the Jester scoffs at him, tells him that his wife is inside with the Duke. Malatesta strikes him and says, "My wife is here." The Duchess tells the Jester that Malatesta lies—"Let him bring his wife here." Malatesta brings in his young wife. The Duchess starts, the Jester is appalled. They laugh him to scorn and leave. The Jester then tries to find out who it is that is in the room with the Duke. Dell Aquilla, the poet, hastily comes in, tells the Jester he has been searching for him to tell him that he has saved his daughter; that he carried her to the house of Malatesta where she slept in safety that night. The Jester realizes the frightful mistake; that it is his own daughter they carried off; that the wine has been poisoned and she is in that room with the Duke,—possibly dead. They force the doors and come into the banquet hall. The duke lies

poisoned—dead; the Jester's daughter is in a faint. They ask, "Who poisoned the wine?" The Jester says, "'Twas I." The nobles run their swords through him and he falls at the feet of his daughter who recovers and tells him of her safety, and she is placed in the arms of her lover, Dell Aquilla.

Malatesta comes on, the dying Jester tells Malatesta that 15 years before he stole his wife and in revenge he tried to make the Duke steal Malatesta's wife. He has usurped Heaven's vengeance and only had a Fool's revenge, which recoiled on his own head, and he dies.

THE TROUBLES OF AN AMATEUR DETECTIVE.—A long, lean, lanky individual of the rural type comes down the steps of a police station holding his coat wide open displaying an immense star, a detective, "be-gosh." He is ever on the alert for lawbreakers or disturbers of the peace and at night we see him watching a man who has been detained at his office until very late, making vain attempts to insert his key into the door. The officer grabs for him from behind, the man turns and kicks him into the street just as the wife opens the door and helps her tired husband inside.

He spies a child playing in front of a house as a man passes, gives her a stick of candy and leads her down the street. He is sure this is a kidnapping affair so endeavors to rescue the girl, but in doing so gets a good beating. Passing a grocery store our detective sees a woman picking articles from the different baskets and immediately places her under arrest, thinking her a sneak thief. She gives him a good slap, pays the groceryman for the articles and walks away very indignant. Further down the street a man on a stepladder with a kit of tools is just prying up a window. Our sleuth comes along, pulls the ladder down, the man wallops him good and hard then proceeds to repair the sash. A prospective customer is looking over a suit of clothes displayed on a dummy, the detective observes it, thinks it a holdup, gets in another mixup and is beaten again. Again he finds a woman brushing her husband's trousers and when she pulls out a roll of bills from the pocket he starts to make another arrest. He starts with the woman for the police station but before he has gone far, she is rescued by friends who chase the detective until he runs to the station house for protection. All hands tell their troubles, the detective is set upon by the mob and this time is almost beaten to a finish. Length, 420 feet.

THE OLD ORGAN.—The story opens in the simple but comfortably furnished parlor of a country home. The old mother is playing at the organ, her son John and his young wife are sitting on the sofa chatting, while their little daughter of five years is playing with her doll on the floor. Presently John gets up and with his wife starts on a fishing trip. He sits in the boat smoking his pipe while his wife is absorbed in fishing. A sudden tug at the line excites his wife and anticipating a good prize, she jumps up and the boat capsizes. John grabs his wife, shouts for help and finally gets her out of the water. She is taken home, a doctor summoned but too late to save her life. John is heartbroken over his bereavement, sees an advertisement in the newspaper calling for men to go to the gold fields. Leaving his little girl with his mother he starts for the West. Fortune smiles upon him, he strikes ore, but while prospecting with fellow miners he is accidentally blinded by a charge of dynamite. Berift of his eyesight, John determines to return East. We find him wandering through the country led by a dog, begging from door to door and meeting with but little success. Years pass by and in trudging along a country road the blind man hears sounds of an organ. He immediately recognizes the tune as one his mother used to play in bygone days. He is so overcome that he drops to his knees in supplication. At this moment a little girl appears at the window, sees the blind man, runs outside, helps him to his feet and leads him into the house. The old mother is still playing and as she turns to look at the stranger, she immediately recognizes in him her son John. A joyful reunion takes place and the unfortunate man is happy with his mother and little child. Length, 527 feet.

CENTAUR FILM COMPANY.

COWBOY'S ROMANCE.—A settler, accompanied by his wife and little girl, who are making their way through the wild Western country in search of a spot in which to build their home, are attacked by marauding Indians. After a brave fight the father and mother are killed and their wagon burned. Fortunately the child had been sent with a bucket for water, and so escaped death.

The Indians are frightened away by a trio of cowboys who have been attracted to the spot by the shooting. Big Jim and his two companions find the child weeping over the bodies of her dead parents and Jim, moved by the pitiful situation of the little orphan, declares that he will take care of her.

Fifteen years pass, and Nell has grown up into a beautiful woman, courted by many, admired by all. Jim is about to go on a journey, and he writes a letter to Nell telling her that folks think she ought to be married. Will she marry him? He enters to find Nell embraced and being kissed by Dick, the favored suitor. He tears the letter. Nell, turning quickly, sees him. Jim places the torn letter into the pocket of his old coat. The noble-hearted fellow conceals his great disappointment and blesses the young couple.

While Jim is away a strange woman denounces Dick as the husband who had deserted her.

A month later we find Nell sewing up a tear in Jim's old coat. Jim's letter to her, written months before, falls upon the floor. Nell reads it. Jim enters, and Nell answers his proposal with a loving embrace and kiss.

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May 21	Disinherited Son's Loyalty	887 ft.
May 28	Romance of a Fishermaid	789 ft.
June 4	Davy Crockett—Hearts United	856 ft.
June 11	The Squaw's Revenge	[illegible]
June 18	Why Mr. Jones Was Arrested (Comedy)	450 ft.
June 18	A Terrible Attempt (Dramatic)	550 ft.

RELEASE OF GREAT NORTHERN PRODUCTIONS.

May 8	Danish Capitol Under Snow	300 ft.
May 12	The Beggar Maid	495 ft.
May 12	Summering in the Anstrian Alps	370 ft.
May 12	Moscow	355 ft.
May 19	The Farmer's Grandson	580 ft.
May 19	Winter Landscapes Around Stockholm	298 ft.
May 22	The Master Detective	780 ft.
May 26	The Humane Ape	541 ft.
May 29	The Hasty Tempered Father	565 ft.
May 29	Mother Love of Animals	275 ft.
June 2	Cab No. 519	1105 ft.
June 5	Convict for Life	508 ft.
June 5	Brothers Laurento	340 ft.
June 9	Street Life in North Siam	350 ft.
June 9	General and the Sentry	344 ft.

CENTAUR FILM COMPANY.

May 8	A Cowboy's Sweetheart (Melodrama)	850 ft.
May 15	The Temptation of John Gray	990 ft.
May 22	Johnny and the Indians (Comedy)	900 ft.
May 29	Scrappy Bill (Comedy)	850 ft.
June 26	Cowboy's Romance (Dramatic)	[illegible]

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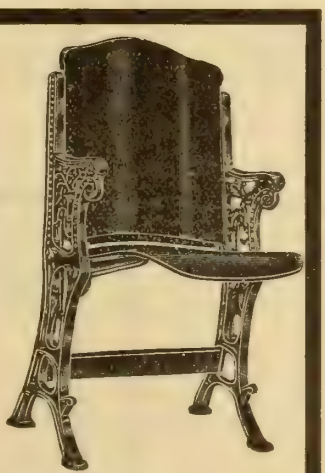
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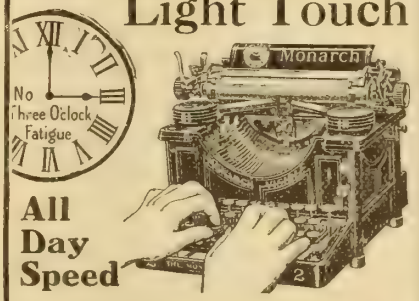

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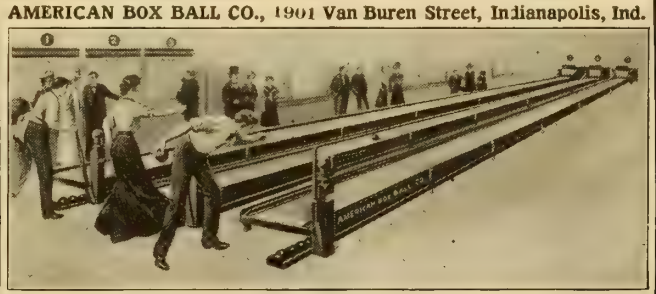

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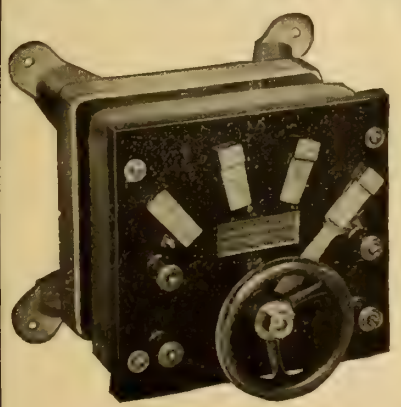

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May 13—A Baby's Shoe (Dramatic).....999 ft.
May 10—The French Duel (Dramatic).....407 ft.
May 10—Jones and the Lady Book Agent (Comedy).589 ft.
May 17—The Jilt (Dramatic).....977 ft.
May 20—Resurrection (Dramatic).....999 ft.
May 24—Eloping With Aunty (Comedy).....614 ft.
May 24—Two Memories (Dramatic).....318 ft.
May 27—The Cricket on the Hearth (Dramatic)....985 ft.
May 31—What Drink Did (Dramatic).....913 ft.
June 3—Eradicating Aunty (Comedy).....545 ft.
June 3—His Duty (Dramatic).....429 ft.
June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.
June 14—The Son's Return (Dramatic).....993 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.
Was Justice Served? (Dramatic).....962 ft.
The Mexican Sweethearts (Dramatic).....309 ft.
The Peachbasket Hat (Comedy).....666 ft.

EDISON MANUFACTURING COMPANY.

May 7—The Doctored Dinner Pail (Comedy).....350 ft.
May 11—Lunatics in Power (Comedy).....945 ft.
May 14—The Pony Express (Drama).....765 ft.
May 14—See a Pin and Pick It Up, All Day You'll Have Good Luck (Comedy).....235 ft.
May 18—A Somnambulistic Hero (Comedy).....900 ft.
May 18—The Sandman (Comedy).....685 ft.
May 21—Little Miss Moffit and Simian Stone (Com.).315 ft.
May 25—Brothers in Arms (Dramatic).....975 ft.
May 28—The Child's Prayer (Dramatic).....660 ft.
May 28—Professor Fix Fixed (Comedy).....335 ft.
June 1—The Curfew Bell (Dramatic.....960 ft.
June 4—A Wife's Ordeal (Dramatic).....840 ft.
June 4—The Hold-Up Help Up (Comedy).....160 ft.
June 8—The Legend of Sterling Keep (Dramatic)..1000 ft.
June 11—Buying Manhattan (Historical).....400 ft.
June 11—The Boots He Couldn't Lose (Com.).....600 ft.
June 15—A Rural Tragedy (Dramatic).....1000 ft.
June 18—How the Tramp Got Even (Comedy).....160 ft.
June 18—Closed on Sunday (Comedy).....840 ft.
June 22—The Lost Invitation (Comedy).....905 ft.
June 25—The Whole World Kin (Dramatic).....520 ft.
June 25—An Affair of Art (Comedy).....480 ft.

ESSANAY FILM MANUFACTURING COMPANY.

May 5—A Mexican's Gratitude (Dramatic).....1000 ft.
May 12—The Bachelor's Wife (Comedy).....550 ft.
May 12—Mr. Flip (Comedy).....450 ft
May 19—The Indian Trailer (Dramatic).....1000 ft.
June 2—The Sleeping Tonic (Comedy).....623 ft.
June 2—The Dog and the Sausage (Comedy).....350 ft.
June 9—Ten Nights in a Bar-room (Dramatic)....992 ft.
June 16—A Hustling Advertiser.....550 ft.
June 16—The Little Peacemaker.....450 ft.
June 23—The Curse of Cocaine (Dram.).....988 ft.

GAUMONT.
George Kleine.

May 4—A Road to Love (Dramatic).....950 ft.
May 11—An Uneven Keel. (Dramatic).....703 ft.
May 11—The Cyclone Sneezer (Comedy).....197 ft.
May 15—The Actor's Mother (Dramatic).....743 ft.
May 15—Free Champagne (Comedy).....143 ft.
May 18—The World Upset (Magic).....297 ft.
May 18—He Couldn't Lose Her (Comedy).....282 ft.
May 18—The Policeman Sleeps (Comedy).....344 ft.
May 22—Justice or Mercy (Dramatic).....400 ft.
May 22—A Guest's Predicament (Comedy).....471 ft.
May 25—The Blind Man of Jerusalem.....648 ft.
May 25—The Glories of Sunset.....285 ft.
May 29—The Accusing Double (Drama).....891 ft.
June 1—The Cripple's Marriage (Comedy).....522 ft.
June 1—The Good Omen (Comedy).....413 ft.
June 5—Saved From Conviction (Dramatic).....812 ft.
June 8—A Mother's Choice (Dramatic).....806 ft.
June 12—A Strong Diet (Comedy).....598 ft.
June 12—Historical Fan (Scenic).....278 ft.
June 15—Hunted to the End (Dramatic).....717 ft.
June 15—A Paying Business (Comedy).....285 ft.
June 19—The Cry from the Well (Dramatic).....812 ft.
June 22—A Good-Hearted Policeman (Dramatic).....572 ft.
June 22—The Troublesome Lamppost (Comedy).....357 ft.
June 26—The Wrong Medicine (Dramatic).....502 ft.
June 26—Stung by a Bee (Comedy).....377 ft.

URBAN-ECLIPSE.
George Kleine.

May 12—A Timely Apparition (Dramatic).....601 ft.
May 12—Wilbur Wright and His Majesty, King Edward VII. (Scenic).....166 ft.
May 12—Bamboo Pole Equilibrist (Sporting).....106 ft.
May 19—Caught on the Cliffs (Drama).....545 ft.
May 19—Objections Overcome (Drama).....430 ft.
May 26—How Jones Paid His Debts.....604 ft.
May 26—Panther Hunting on the Island of Java....357 ft.
June 2—Tender Cords (Dramatic).....628 ft.
June 2—Magic Carpet (Magic).....357 ft.
June 9—Two Heroes (Dramatic).....564 ft.
June 9—The Race Course (Sporting).....436 ft.
June 16—The New Footman (Comedy).....569 ft.
June 16—Modern Algeria (Scenic).....396 ft.
June 23—Winning a Princess (Dramatic).....636 ft.
June 23—Mrs. Simpson's Attractiveness (Comedy)...272 ft.

KALEM COMPANY.

May 28—A Poor Wife's Devotion (Dramatic).....950 ft.
May 28—A Pig in a Poke (Comedy).....150 ft.
June 4—A Child of the Sea (Romantic).....455 ft.
June 4—The Omnibus Taxicab (Trick).....250 ft.
June 4—$5,000 Reward (Comedy).....170 ft.
June 11—The Little Angel of Roaring Springs .....970 ft.
June 18—A Priest of the Wilderness (Hist.).....735 ft.
June 18—Mardi Gras in Havana (Scenic).....
June 25—Famine in the Forest (Dramatic).....745 ft.
June 25—Never Again (Comedy).....135 ft.

LUBIN MANUFACTURING COMPANY.

June 3—Are You the Man? (Comedy).....500 ft.
June 3—My Friend, the Indian (Comedy).....345 ft.
June 7—Saucy Sue (Comedy).....620 ft.
June 7—A Cork Leg Legacy (Comedy).....340 ft.
June 10—Through Jealousy (Dramatic).....690 ft.
June 10—Prof. Wise's Brain Serum Injector .....305 ft.
June 14—Through Shadow to Sunshine (Dramatic)..885 ft.
June 17—Curing a Jealous Husband (Comedy).....605 ft.
June 17—Flossie's New Peach Basket Hat (Comedy).275 ft.
June 21—The Story of Two Lives.....775 ft.
June 24—Saved by His Sweetheart.....440 ft.
June 24—The Hypnotic Cure.....385 ft.

PATHE FRERES.

May 10—A Striking Resemblance (Comedy).....384 ft.
May 12—The Hunter's Grief (Dramatic).....974 ft.
May 14—Manufacturing Steel Rails (Educational)..574 ft.
May 14—A Faithful Old Horse (Dramatic).....394 ft.
May 15—A Woman's Heart (Dramatic).....394 ft.
May 15—The Two Donkeys (Comedy).....298 ft.
May 15—A Distracted Man (Comedy).....262 ft.
May 17—The Beggar's Coin (Dramatic).....548 ft.
May 17—Fountain of Youth (Comedy).....354 ft.
May 19—Pere Milon (Dramatic).....610 ft.
May 19—Blessings Sometimes Come in Disguise (C.).338 ft.
May 21—Daunted by His First Love (Dramatic)...548 ft.
May 21—Land of the Midnight Sun (Scenic).....446 ft.
May 22—Cartouche (Dramatic).....925 ft.
May 24—The Bondsman's Fate (Dramatic).....367 ft.
May 24—Cured by Gymnastics (Comedy).....564 ft.
May 26—Profitable Marriage (Dramatic).....502 ft.
May 26—An Obliging Friend (Comedy).....489 ft.
May 28—Miss Faust (Scenic).....623 ft.
May 28—Alphonse Gets in Wrong (Comedy).....341 ft.
May 29—A Visit to the London Zoological Gardens 584 ft.
May 29—Bottled Up (Comedy).....371 ft.
May 31—An Uninvited Guest (Dramatic).....417 ft.
May 31—Advantages of Aviation (Comedy).....522 ft.
June 2—Saved by a Waif (Dramatic).....712 ft.
June 2—Making Tambourines (Industrial).....266 ft.
June 4—A Bruised Heart (Dramatic).....492 ft.
June 4—Carnival at Nice, 1909 (Scenic).....499 ft.
June 5—Protector of Animals (Comedy).....236 ft.
June 5—Solider's Heart (Dramatic).....489 ft.
June 5—Gambler's Honor (Serio-Dramatic).....259 ft.
June 7—The Blue Legend (Dramatic).....410 ft.
June 7—The Pulverizer (Trick).....531 ft.
June 9—La Tosca (Dramatic).....1075 ft.
June 11—A Woman's Intrigue (Dramatic).....476 ft.
June 11—Snake Skin Industry (Industrial).....492 ft.
June 12—Skylight Theater Seat (Comedy).....289 ft.
June 12—Rapids and Falls of Tannfossen and Rista (Educational).....390 ft.
June 12—His Lucky Day (Comedy).....295 ft.
June 14—The Dog Detective (Dramatic).....659 ft.
June 14—Cupid's Four Darts (Comedy).....262 ft.
June 16—The Reckoning (Dramatic).....666 ft.
June 16—Strenuous Sneezer .....269 ft.
June 18—Mixed in His Dinner Dates (Comedy).....623 ft.
June 18—Looking for His Umbrella (Comedy).....361 ft.
June 19—Poor Little Kiddies (Comedy).....443 ft.
June 19—Good Birthday Present (Comedy).....338 ft.
June 19—Making Lace (Industrial).....197 ft.
June 21—For His Daughter's Sake.....836 ft.
June 23—The Grandfather.....1062 ft.
June 25—An Affair of Honor.....440 ft.
June 25—An Assortment of Aeroplanes.....456 ft.
June 26—Joan of Arc.....853 ft.

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April 22—A Fighting Chance (Dramatic).....689 ft.
April 29—Mephisto and the Maiden (Dramatic)....900 ft.
May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.
May 20—Hunting Big Game in Africa (Scenic).....950 ft.
May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Fighting Bob (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1,000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.

VITAGRAPH COMPANY.

June 22—The Duke's Jester (Dramatic).....945 ft.
June 26—The Troubles of an Amateur Detective .420 ft.
June 26—The Old Organ (Dramatic).....527 ft.
May 18—Teddy in Jungleland (Comedy).....525 ft.
May 18—Bridget on Strike (Comedy).....455 ft.
May 22—Jepthah's Daughter (Dramatic).....605 ft.
May 22—The Judgment of Solomon (Dramatic).....
May 25—Cigarette Making (Educational).....625 ft.
May 25—Old Sweethearts of Mine.....355 ft.
May 29—The Empty Sleeve (Dramatic).....590 ft.
May 29—He Couldn't Dance, But He Learned.....400 ft.
June 1—Oliver Twist (Dramatic).....995 ft.
June 5—The Truer Lover (Dramatic).....575 ft.
June 5—The Oriental Mystic (Comedy).....395 ft.
June 8—A Friend in Need is a Friend Indeed.....552 ft.
June 8—Mr. Physical Culture's Surprise Party.....417 ft.
June 12—A Romance of Old Mexico.....530 ft.
June 12—Caught at Last.....440 ft.
June 15—The Foundling .....1000 ft.
June 19—The Plot that Failed.....485 ft.
June 19—A Maker of Diamonds.....490 ft.

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Sweetheart, Won't You Come With Me to Dreamland.
There'll Come a Day.
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My Bonnie Blue Bell.
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Lonesome.
Beautiful Eyes.
I Want a Girl From a Yankee Doodle Town.
Blue Feather.
Let's Go Back to Baby Days.
Sweetheart's a Pretty Name When It's Y-O-U.
If You've Won the Only One in All the World You Want to Win.
Good-Night, Moonlight.
Come and Tease the Moon With Me.
When the Bloom is on the Cotton, Dixie Lee.
Just as the Brook Flows.
My World Is a Dream of You.
I Love, I Love, I Love My Wife, But Oh, You Kid.
Meet Me Down at the Kissing Gate, Kate.
Love Me All the Time.
When You Know that Your Girlie Loves You.
Dancing Sunshine.
I'm Awfully Glad I Met You.
Pennyland.

ALFRED L. SIMPSON.

Go Easy, Mabel.
I Want a Home, That's All.
Set 'Em Up in the Other Alley.
Cutey.
Be Mine To-day.
Ain't Alabama Good Enough for You, Sue?
I've Been Longing a Long Time for You.
Oh, You Loving Gal.
Arrah, Come In Out of the Rain, Barney McShane.
Schoolmates.
Rose Marie.
Under the Irish Moon.
Keep a Little Feeling in Your Heart for Me.
Somebody Loves You, Too.
Little Miss Golden Curls.
The Whitewash Man.
Heinie Waltzed Round on His Hickory Limb.
Always Pals.

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I Could Learn to Love You.
Twilight Down in Dixie.
There's a Fleet on the Sea.
It's Nice to be Loved by Someone.
I Love You for Yourself Alone.
When You Know that the Girl Loves You.
I'm Going to Tell on You.
Would You Like to Take a Walk With Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will be too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.

The Levi Company

Honey Dear.
Always Think of Mother.
If To-Day Were Yesterday.
Blind Pig.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
If Every Girl Was a Girl Like You.
Henry's Barn Dance.
Rosy Lips and Eyes of Sunshine.
Twilight.
Those Good Old Happy Days.
Good-Bye, Girlie Mine.
I Love You Forever More.
Just One Dearie.
Down in Sunshine Alley, Sally.
The Lilac and the Rose.
Heroes That We Know.
When Your Heart Grows Weary, Dearie.
That's What the Daisy Said.
Alone.
Poverty.
Storm Cloud.
Whirling Over the Ballroom Floor.
Ain't Alabama Good Enough for You, Sue?

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Comedy
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A WOMAN OF THE PEOPLE
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Phoenix No. 100 Sensational Approx. length 875 ft.

Photographically this film is unsurpassed. It thrills with interest from beginning to end and every detail is beautifully portrayed. It is the kind of film that depicts one of the daily occurrences we read about. The story of a brave stenographer, the employee of a wealthy broker, who repulses the attention of the dishonest bookkeeper, but encourages those of the son. The father discovers the two are in love and denounces his son for taking up with a working girl. They finally become reconciled with the heretofore irate parent, which was brought about

The Brave Girl on the Fifteenth Floor—Continued

through the daring deed of the girl to prevent robbery of her employer.

IT TAKES GASOLINE TO WIN A GIRL

Phoenix No. 101 Comedy Approx. length 875 ft.

This film is full of humor from beginning to end. It tells the story of the troubles of two rivals who try to win the favor of a coquettish maiden. The rivals are continually playing tricks upon each other, finally procuring the service of a typical "Weary Willie." This is beautifully portrayed to the last scenes of the film.

JUST RELEASED

WEP-TON-NO-MAH. THE INDIAN MAIL CARRIER
No. 1000 Carson Length 875 feet

A CONSPIRACY
Tiger No. 501 Melodrama Length 865 feet

A RUSSIAN ROMANCE
Tiger No. 500 Melodrama Length 875 feet

VICTIM OF A CRISIS
Tiger No. 502 Pathetic Length 520 feet

WATCH THE FOLLOWING TO BE RELEASED LATER

THE STOLEN PRINCESS
Tiger Melodrama Approx. Length 1000 ft.

This is the most extraordinary subject ever produced from a film. It is highly instructive and interesting, portraying scenes never before projected on the screen.

THE DELAYED TELEGRAM
Roaring Comedy
Phoenix Length 950 feet

THE LOVE PLOTTERS
Tiger Comedy Approx. Length 900 feet

ANSWERED PRAYER
Phoenix Melodrama Length 925 feet

THE LOYAL INDIAN
Tiger Drama Approx. Length 875 feet

THE BACHELOR'S DREAM
Phoenix High Class Comedy Length 875 feet

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the finest of the world's products—to bother with you. Can't be annoyed. He further says that the Independents are "making good" with Trust film secured before going Independent. What a joke. We only use their film for our very cheapest service, and if you can use them and will write us, we will rent you *Six reels a week for $20.00*, and allow you to sub-rent to one other exhibitor and allow you to earn whatever you can get; also will allow you one-half of rentals on all extra customers you get in addition to the first one. Isn't that getting money pretty easy. This offer is only good from our Chicago office.

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See the back page in this issue guaranteeing protection to exhibitors using Independent film. The International Producing & Projecting Co. also add their tremendous weight of legal talent to the disposal of exchanges and exhibitors using their films. Exhibitor—stand pat—pay no attention to any so-called precedents of suits gained by the Trust. I will show you before long where they have in all cases manufactured a "Dummy" film plant or theatre—brought suit and got confession of judgment from them by crooked use of the courts.

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Independent Film Renters' Protective Association

Temporary Offices

Room 204—59 Dearborn Street

Mr. Exhibitor:

You will receive a letter directed to you by a firm of New York lawyers representing the Motion Picture Patents Co., commonly known as the Trust, suggesting that you are liable to become a party to an infringement Action and Injunction Proceedings.

Our inference is that they are in desperation endeavoring to force you into patronizing the so-called Film Trust and fearing that any of the exhibitors using Independent film or prospective users of Independent film are liable to be intimidated by such tactics, we have organized a NATIONAL PROTECTIVE ASSOCIATION and have retained the services of the best legal talent available. The object of this Association is not only to defend and to protect all of its members, but likewise extend its good offices and legal services without charge to any user of Independent film patronizing its members.

We are confident that a concerted action at this time will call this latest bluff of the so-called Film Trust and put a stop to its harassing methods. We will not only be able to protect the interests of members and exhibitors using Independent film, but we invite definite action against us or any of our members by the Trust. This is to be a National body and we invite the legitimate Independent Film Exchanges to become members. A call for a National Convention will be issued in the near future.

Whether you decide to become a member or to act independently of it, our Secretary will, at all times, be pleased to furnish exchanges and moving picture exhibitors with any information they may desire in connection with this movement.

We request the Independent Exhibitors who may be annoyed in any manner by the Trust representatives to get in connection immediately with our Temporary Secretary providing him with full details.

Stand pat—don't be bluffed by the Trust

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The 20th Century Optiscope Co.
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Columbia Film Exchange
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Address all Communications to A. F. Powers, Temporary Secretary

Vol. 4., No. 26 June 26, 1909 Price, 10 Cents

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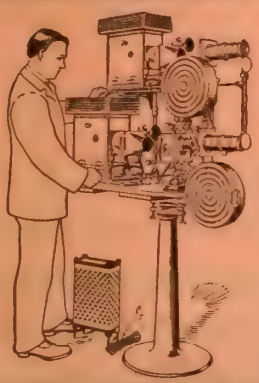
Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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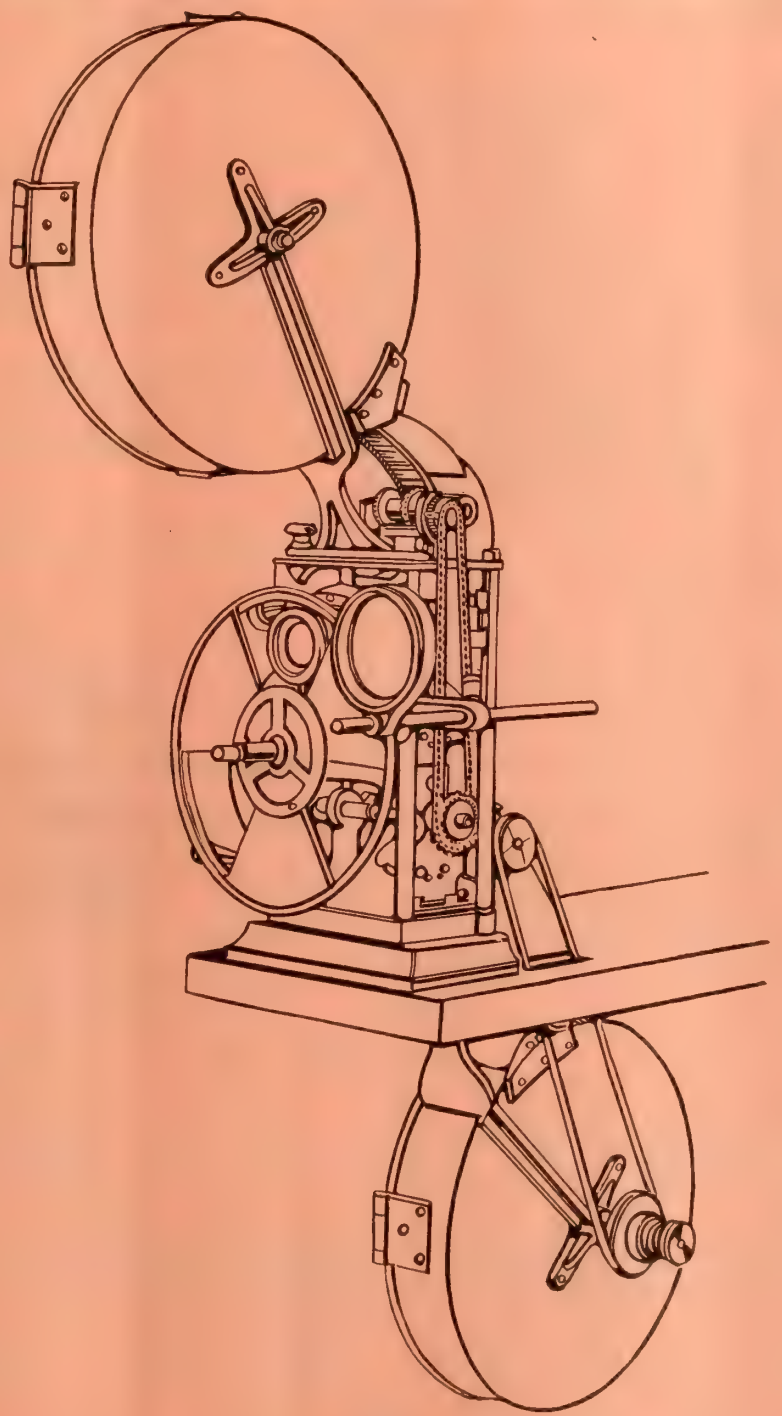

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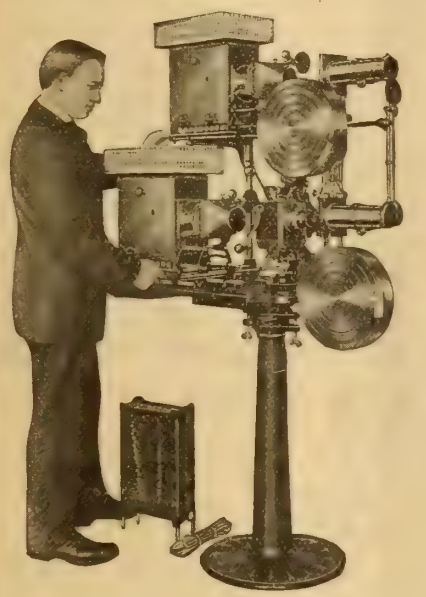

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BIOGRAPH

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FILMS

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THE WAY OF MAN

This subject certainly upsets the old maxim, "Beauty is only skin deep," for it clearly shows that appearances are everything. No matter what our virtues and accomplishments are, if we are homely we are simply out of the game. This is especially true with a woman, for an ugly woman, sad to say, is an aversion. Tom Herne is engaged to Mabel Jarrett, and goes West to fight for fortune to be the more worthy of her. During his absence an accident befalls Mabel—a lamp exploding, disfiguring her face for life. The sight of the poor girl is a great shock to Tom, and although he makes an effort to dissemble, Mabel realizes his feeling and, pretending to commit suicide, buries herself in a charitable institution, caring for homeless foundlings. The self-sacrifice is made that Tom may marry Winnie, her pretty cousin.

Length, 986 Feet.

RELEASED JULY 1st, 1909.

THE NECKLACE

A Powerful Story of the Reward of Vanity.

Vanity, the foundation of the most ridiculous and contemptible vices, is often the cause of woe and disaster, and this subject proves the conclusiveness of the assertion. A young married woman, yearning for ostentation, is invited with her husband to a reception at which several of the nobility are to be present. In moderate circumstances, she feels she hasn't the raiment befitting the occasion, so her husband pawns his watch and chain to procure her a gown; also further humiliating himself to borrow a necklace to adorn her shoulders. During the ball the jewels are stolen, and they price a substitute to replace it. Twenty thousand dollars is the figure marked on the apparent duplicate. To raise this they mortgage their very lives, borrowing money on notes. Meanwhile the thief has tried to dispose of the necklace and finds it a worthless imitation. Five, ten, fifteen years later we find them toiling, toiling, but still in bondage. Their hair white, their bodies bent, their strength ebbing. Twenty years and the necklace is paid for, but at the expense of their lives, only to find out that the one they lost was paste and worthless.

Length, 969 Feet.

A Full Description of these Subjects will be Found on Another Page

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SAVED FROM THE FLAMES

RELEASE, TUESDAY, JUNE 29, 1909.

Spectacular Drama. Approximate Length, 453 Feet.

An elderly lady has as her boon companion a pet dog. The visit of a grandson causes the woman to lavish her attentions upon him and neglect the dog. This causes the dog to seek vengeance upon the boy and he enters the bed-room of the latter, where he upsets a lighted lamp and causes a fire. When the mistress returns and finds the house afire she is greatly excited and worried lest the boy suffer harm. The dog goes to the rescue of the lad in the nick of time. This puts him in favor and he is fairly idolized for his brave act.

NO APPETITE FOR DINNER

Comedy. Approximate Length, 430 Feet.

A civilian had invited his friend, an army officer, to dine with him on a certain day.

On the date set the officer has just concluded dinner in his own apartments and is glancing over the paper when, from the date thereof, it occurs to him that he has forgotten about his engagement. At the home of the prospective host the appointment had also been overlooked and, as the officer is announced, the family are about ready to leave the table. A second meal is prepared and both make every effort to relish the food, but as a matter of fact both feel satisfied after the first meal. Finally a mutual confession is given and all join in the hearty laughter.

The acting of this story is very good and will meet with universal approval.

THE HAND BELL

RELEASE, SATURDAY, JULY 3, 1909.

Comedy. Approximate Length, 420 Feet.

A highly amusing subject. A fairy story of modern type. An old lady is seen begging by the wayside and the kindly disposed gentleman gives her a coin, but she proves to be a fairy, the last surviving member of the legend, "Thousand and One Nights," and rewards his kindness by presenting him a handbell that simulates very mysterious qualities. With it he can surmount any nature of difficulty; silencing the janitor, secures attention at the post-office and insures protection from attack, but he is unable to appease the anger of his wife's mother, and, discouraged, he discards the talisman for which his subdued antagonists now attack him the more vigorously.

THE SUNNY SOUTH OF FRANCE

Travelogue. Approximate Length, 535 Feet.

A delightfully pleasing series of views covering the most beautiful and romantic sections of Southern France.

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Excellent photographic detail and perspective.

URBAN-ECLIPSE FILMS

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THE PHANTOM SIRENS

RELEASE, WEDNESDAY JUNE 30, 1909.

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Moving Picture World

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The World Photographic Publishing Company,
125 East 23d Street (Beach Building), New York.
Telephone call, 1344 Gramercy.
Edited by J. P. CHALMERS, THOS. BEDDING, F.R.P.S.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 2 cents per word, cash with order.
Transient rates $2 per inch 2½ inch col. $3. per inch 3½ in. col.

G. P. VON HARLEMAN, Western Representative.
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Telephone, Central 3763.
Entered at the General Post Office in New York City as Second Class Matter.

Vol. 4 JUNE 26 No. 26

Editorial.

Some More Food for Thought

"Never prophesy unless you know," is a piece of advice we commend to some partisan scribes with whom the wish is the father to thought. For it is dangerous to prophesy—unless you know.

There are many "movements" in the moving picture field. Some are successful, some are in process of achieving success, whilst, with others, success, we are convinced, is only a matter of experience. We have felt it our duty recently to be severe on several of these movements and their manifestations. For example: We have more than once deprecated the marketing of junk by film exchanges. Well, the film exchange and the exhibitors have taken heed of our remarks and junk is disappearing. This is some more food for thought.

And here is more: We have also felt it our duty to deprecate the production of pictures in which peaceful Eastern surroundings by both licensed and unlicensed manufacturers are shown in Wild West subjects. Well, both licensed *and* unlicensed manufacturers have personally assured us that our strictures are thoroughly well justified and they have promised us they will not do these things again. And they are not doing them—which is also some more food for thought.

And then we told the newest manufacturers why the exchanges are not buying their pictures in sufficiently large quantities. And the Independent manufacturer, to the credit of his intelligence, has recognized and admitted the truth of what we say and he is going about the business of making moving pictures in the best possible and the only possible way: He is employing high-class talent to write the stories, to produce the pictures and to photograph them, and he is truning out work which is far and away ahead in quality of that which he produced three months ago, when we commenced first of all to tell him how to make moving pictures and also how not to make them. In other words, he has got wise to the game, as wise as some of those persons who are said to be the only producers of the "highest class," "moral, educational and cleanly amusing," "the most perfect," etc., etc., etc. The growing manufacturing movement, so far from collapsing, appears to be very full of vitality, indeed. Which is still more food for thought for those who seem to stand in somewhat urgent necessity of something to think about and write about.

It is the duty of the Moving Picture World, as the representative organ of the trade, to encourage all enterprises within its field that are conducted along legitimate lines. The boosters for factional elements can be excused for their mud-slinging and the knocks handed out to each other's backers. It is their only mission. As long as a new manufacturer is not interfered with it may be inferred that he is acting within his legal rights; which is some more food for thought to the self-appointed champion of other interests, and whose sphere of influence may be indicated by o. If, in the opinion of the Moving Picture World, the work produced by any manufacturer is of such quality as is calculated to elevate and promote the moving picture business, it is our duty, as well as that of our critic, to encourage, such effort.

Current Saving Devices

"I love a fair critic, but Oh you knocker," to paraphrase a popular slang phrase of the day. Our attention has been called to a published diatribe against moving picture machines in general and current saving devices in particular that caps the climax as an expression of egotism and ignorance. The ridiculous statements therein might have been passed as a merry jest if they had not been prefaced by the following false assertions:

> "We wish emphatically to say that there is hardly a current saving device on the market to-day that is any good. We have examined, tested and watched the working of all the various devices that are now on the market, which, in our opinion, are mere catch-pennies. The exhibitors who use these devices simply lose their money and have to throw away the appliances in the end."

Now we venture to say that there are hundreds of our readers who can testify to the absurdity of the first statement, while the text of the whole article shows that the writer thereof was not qualified to judge, even if he had "examined, tested and watched," which assertion is also open to doubt.

Statistics count. "Facts are chiels that winna ding." But facts are never looked for in the paper that published the article in question. A hasty canvass of exhibitors using current saving devices in this vicinity has shown savings which amounted from 40 to 80 per cent. Such great variation in the saving was found to be due to the fact that some of the exhibitors stated the amount of their entire current bill before and after the installation of the saving device. It is plain that the figures could not produce a more uniform showing, as these devices are only installed for the moving picture lamp and do not influence the current bill for the incandescent lamps. After eliminating the latter expense the figures then showed plainly the difference between the cost of running the m. p. arc on a rheostat and on a current saving device. They averaged up fairly well and showed a saving of from 60 to 80 per cent.

Take one example of a show running 150 hours a month and projecting a good picture on the screen 70 feet from the booth. The current bill was $135 running on a rheostat. An equally good picture was obtained by feeding through a current saver at an expense of only from $30 to $45 a month. The price of even the most expensive current saver would therefore be saved in a short time and the exhibitor pocket a nice profit every month thereafter, as the standard current savers are practically indestructible as long as they are used on the circuit for which they are constructed.

In smaller towns or cities where the moving picture machine is in use a lesser number of hours per month, the bill is correspondingly lower. The current bill in a small city or town for moving picture lamp current with

rheostat control may average $60 per month. The average bill under the same conditions, using a current saving device, is about $25, so that in cities where the moving picture lamp operates comparatively few hours per month, a saving of $25 to $35 per month is not to be overlooked.

The writer of the article from which we have quoted goes on to say that all current saving devices are "built on the principle of the old Rumkorff coil." Some, perhaps, but not all. Any graduate of an electrical training school can build a choke coil and dozens of appliances, outwardly different but radically the same, have been foisted on the market by different manufacturers since the success of the first practical economizer demonstrated that there was a demand for current saving devices. We could mention a round dozen whose high sounding names are no longer heard and whose purchasers have replaced them with scientifically built apparatus.

We referred to standard current saving devices, and, while it is not the province of this article to advertise any apparatus, we feel that our readers should know those which have given eminent satisfaction to the experts with whom we have consulted. While we may have overlooked some, the N. Power Co.'s "Inductor," the General Electric "Mercury Arc Rectifier," the Hallberg "Economizer," the Fort Wayne Electric Works "Compensarc" and the Electric Appliance Co.'s "Regulator" were mentioned. Our own correspondence files also bear testimony to the efficiency of some of these devices, any or all of which we do not hesitate to say do all that is claimed for them if intelligently used.

Much has been written and said in regard to the utility of current saving devices for alternating current. Most of the opinions, pro and con, have emanated from interested sources, therefore could have little weight, even if they were presentations of fact. The scientific principles of all parts that go to make up a moving picture outfit are so varied that only a man of the very highest technical training could hope to master them all. The exhibitor, however, is in business for the net earnings of his show and is interested in the details of his apparatus to an extent only which will permit him to handle his equipment intelligently and as profitably as possible.

Current saving devices have been proved to be a highly profitable investment. Large concerns that have built up an enviable reputation on other articles are not liable to jeopardize their good name by putting out "catch-penny" devices. To obtain the best results, the exhibitor should give clear information as to the voltage, cycles and other particulars. The current saving device can be had to meet any requirements as to throw and size of picture, which factors govern the required intensity of the electric arc. They are made non-adjustable and adjustable, and the latter are operated exactly like adjustable rheostats. They can be used in open air show, in long throws in summer time, and transferred to a closed show of shorter throw by an adjustment as in the case of an adjustable rheostat. They all have stationary parts only and there is no wear and tear on them. Moreover, they are easily installed in accordance with the directions furnished by the maker of the instrument.

Their construction, in general, is identical with that of a transformer, and transformers are known to have a long tenure of usefulness. It would be very interesting for every exhibitor, in whose locality alternating current is furnished, to visit the local electric light plant, and have the electrical engineer show him an ordinary transformer in operation. He could then clearly see how the current is fed into one stationary coil and how, by means of an iron core, it induces the current in the second coil, which flows to the moving picture arc.

It would not do, however, to use an ordinary lighting transformer and work it in conjunction with an arc, because an ordinary transformer has no means of regulating the amount of electric current drawn by the m. p. arc. The genuine current saving devices for moving pictures are designed with that purpose in view. They are transformers which have embodied in their design a strong regulating effect, whereby an even, steady flow of electricity is delivered to the arc.

If, after installing a current saving device, the light is found to be too weak or too strong for your purpose, do not blame the instrument. The manufacturer of the device probably lacked the necessary data as to throw and size of picture, or did not know your exact voltage. It can be re-adjusted to your precise requirements by simply stating the facts to the maker.

We are prepared to put our readers in touch with a number of makers of thoroughly reliable current saving devices on request.

Partisan Error

The partisan and the zealot have always been menaces to progress. They are so blinded by their prejudices that they fail to see that each question has two sides. In olden times two knights once met; a shield was suspended in the air. One knight remarked that the shield was golden and the other knight said that it was silvern. Then they fought, and in their extremity, for they died, each got to the other side of the shield and recognized that one side of it was golden and the other side silvern.

Our advocacy of a National Film Service Association has evoked the biased retort that it is an impossibility because it is an economic fallacy. The fallacy, of course, lies in an untenable assumption. That untenable assumption is that it is possible to conduct an industry without the intervention of a middle man or distributor. Any person with half the intelligence which our critic ought to have, but unfortunately does not possess, who takes a walk through any of the New York streets and looks at the shops or stores, or surveys the down town commercial district, will recognize that facts are against the assumption. It is the case, as we have pointed out before, that the wish is the father to the thought.

Apparently, however, our critic is only partially sincere in his advocacy. If he were entirely so, then what further need is there for the hundred or so exchanges on whose behalf he pleads? He does not seem to realize that if even all those on whose behalf he does violence to his reasoning powers, went out of business to-morrow, the moving picture business as such would still go on.

And that is our point. We have the moving picture business *as a whole*, and its interests, at heart—not any section of it; consequently our commentator's forced arguments fall to the ground. We are more interested in the matter than he is, because we are disinterested, and he is not. We stand for, as he properly recognizes, better films and better prices, and in our philosophy the latter part of the matter can be just as well handled by the distributor as by the producer, or, at any rate, by both in agreement. It is so in other industries throughout the world, so why not in the moving picture business, which, after all, is of mushroom growth and therefore stands urgently in need of disinterested regulation?

The partisan platitudes evoked by our articles on the new F. S. A. supply no noticeable reason why we should depart from the attitude on this matter which we took up on January 9th, last, before the moving picture field was enriched by the presence of a writer who has derived so much information and benefit from these pages. "The renter is an indispensable factor in most branches of

trade, and certainly so in the moving picture industry." [Page 29, January 9th.] But whether the renter himself is fully alive to the value and importance of his position in the matter is entirely for his own decision. If he chooses to allow himself to be dispensed with, well and good. But if so the business as a whole is bound, as any common-sense person with more than a newspaper acquaintance with the conditions of modern commerce ought to know, to suffer in more ways than one.

A National Board of Censorship.

SECOND ARTICLE.

Supplementary to our first article of last week we have been at considerable pains to ascertain the steps that have been made, and are being made, in order to establish a National Board of Censorship on lines that will be satisfactory to all interested in the welfare of the moving picture industry. We desire to acknowledge the courteous co-operation of Mr. John Collier in enabling us to present the following facts to our readers, which also embody the official views of the censorship authorities on the subject.

The problem of financial support for the censorship has been solved by the People's Institute, which has undertaken the sponsorship for the work on the financial side. The People's Institute has espoused the cause of moving pictures, and believes that censorship, considered nationally, is the most important work to be done just now. The People's Institute will invite contributions from every section of the trade—exhibitors and manufacturers alike; but these contributions will go into the general fund of the People's Institute. The censorship is thus given permanent security on the financial side and is made independent of the trade, for the People's Institute is large and well established enough to be free from the charge of graft.

There are other points which will interest our readers. In the first place, all shades of public opinion are represented, and the Censorship Board will be retained in the new arrangements. The governing Board of the Censorship will become the Executive Committee of the People's Institute on moving pictures. This Board is made up of the representative of the Public Schools and the following organizations: The City Vigilance League, the Ethical-Social League, the Federation of Churches, the League for Political Education, the Neighborhood Workers' Association, the People's Institute, the Public Education Association, the Public Schools, the Society for the Prevention of Crime, the Women's Municipal League, Association of Moving Picture Exhibitors of New York State. It will be further enlarged to include the names of individuals known throughout the country.

What about the work which the censorship has to do? The first thing to emphasize is that merely censoring pictures is only a part of that work. The Board will continue to censor all the pictures shown in New York, and will make every effort to nationalize the censorship. At present, the Motion Picture Patents Company are applying the censorship nationally, and the People's Institute is negotiating with the various Independents, and hopes that they will soon agree to submit their pictures nationally. It is clear that the only way by which to protect the public from bad pictures is to make the censorship national, for the simple reason that the supply of pictures is national. At present the whole country seems to be getting busy to establish a local Board of Censorship. Every one of these Boards may be as wise as the New York Board, and they may be wiser, but their standards of censorship are certain to vary from New York's and to vary from each other. How will it be possible for any manufacturer to adapt his product to all these Censorship Boards? The manufacturers do not object to censorship, and there is no reason why they should. They ask nothing better than the Censorship Board, whose methods they can familiarize themselves with, and will thus produce pictures that will go anywhere in the country. But they cannot make their pictures to suit numerous Censorship Boards located all over the country. This without regard to the question of graft or political influence which will creep into the various Boards; so the New York Board, which looks at things from the standpoint of public interest, and the manufacturers, who look at things from their own standpoint, agree on at least one proposition—that there should be one Censorship Board for the whole country.

All the same, there are local conditions in each city that need to be remedied. Here the vaudeville is in a bad way, there the sanitary conditions in shows are bad, etc., etc. We cannot expect that the different cities will lie down on this situation. On the contrary, they insist on remedying them.

We suggest that they co-operate with the New York Board in their censorship of pictures, and act on their own initiative only with regard to local problems. The main value of any Censorship Board is not in the things that are cut out, but the influence it has on the future output of pictures. Moving picture making is an art and a form of the drama with an enormous future along artistic lines. The duty of a Board of Censorship is to guide and stimulate the manufacturers so that the pictures they produce will appeal to the best intelligence of the widest possible public.

In another direction the Censorship Board means to take hold of the local situation. The past two years have proved conclusively that on the present situation of license and the laws governing moving picture shows very little satisfactory work can be done. We cannot regulate the shows, and the shows cannot feel any security.

At present this city is left free to grant or refuse a license practically at will. It may revoke a license when it sees fit and has only to name the cause—not to prove to a court of law that it is right. At this moment there exists one local ordinance regarding moving picture shows—the ordinance restricting the admission of children—which has itself been superseded by a State law. But there are so many regulations of various departments that nobody has ever made a list of them, and this is the trouble. These regulations are not codified or even published. They are subject to change over night; and a license which may involve an investment of $10,000 may be revoked without notice by the license bureau. Think of that situation. A license involves property that may represent all a man has in the world, and through the license this property may be virtually confiscated without notifying the man before hand. Under this condition, responsible men and large capital are certainly not going into the moving picture business. Further than this, the license bureau for the last two years has been subject to sudden whims. It has changed its mind, and with great explosions of virtue such as occurred last December, when the Mayor revoked all licenses at one stroke of the pen. Under conditions like these it cannot be expected that the exhibitor is going to care much about being virtuous, for if he is going to stay alive, it must be by other devices than the devices of righteousness.

Here, again, the Censorship Board and the trade want pretty nearly the same things. The Censorship Board insists that the license shall be regarded as property, that the regulations shall be made public, and shall not be subject to change without notice; that a license shall not

be revoked except by due process of law, and that the whole subject shall be taken out of the realm of caprice and favoritism. Whether all this can be accomplished is another question, but the Board of Censorship and the organizations that are members of it will find out. An ordinance will be introduced covering the points above outlined, laying down reasonable but strict regulations governing moving picture shows. An effort will be made to push the issue to the fore in the approaching political campaign and to get results either from the present administration or from the administration soon to be elected. To carry on this twofold work—national censorship and local regulation—two secretaries will be employed. The Censorship Board will keep its present offices at 96 Fifth avenue.

The New York situation with regard to the license is not merely a local situation; to a greater or less extent, the same condition is found in other cities, and to work out the problem in New York will greatly help those who need to work it out in other cities. It is most important that everyone in the trade should recognize that the Censorship Board is at this moment a keystone of the moving picture arch. It represents a community of interest, between the exhibitor, the renter on one hand, and the right hand public on the other. It means co-operation in place of persecution. The public needs entertainment of the best indoor form, and it goes without saying that moving pictures need the public.

Censoring pictures is about the hardest job that could be put out to any man. The Censorship Board have tried to be as liberal as was consistent with public interest, with the result some people think they have been too liberal.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F.R.P.S.

Chapter XV.

EDUCATIONAL.

Heretofore I have only glanced at the educational possibilities of the moving picture in a casual way. Of course, all moving pictures are "educational," but I mean educational in a sense of which we hold education itself to be of the utmost importance. I allude to primary and secondary education; that is, education in the school for youths and adolescents. The map, the blackboard, the lantern slide, the demonstrator's table have done duty for hundreds of years, but must yield the preference for real effectiveness to the moving pictures. The latter is the only sure way of appealing to the intellect through the eye. Other methods only show one position or phase of an object, or a series of objects, illustrated. With the moving picture, however, you are enabled to show the thing itself, as it is commonly said, like life. If it be an industry, then you show the industry actually in progress; if it be natural history, the animal or bird is shown living its life in a natural way. If it is desired to illustrate the manners and customs of a foreign country, or the growth of plants, or travel; if it be required to demonstrate the physiology of a living object; if it be desired to teach history by showing moving pictures of historical scenes; then the moving picture camera will be found to do all this far more effectively than it can be done by stationary photographic or other graphic representation. Indeed, in this respect the moving picture camera is a perfect substitute for the real thing itself, whatever that real thing may be.

All the tendency of the times is to educate objectively: that is to say, to get away as far as possible from mere pedantry and book knowledge and to appeal to the brain and the intellect by direct means, that is, by showing the pupil the very thing itself about which it is desired he should learn the uses and objects. But, of course, in a great many cases this is impracticable; much as you would like to actually show your pupil how life is lived in New Mexico, for example, it is impracticable because you cannot bring a bit of New Mexico into your school together with a sufficient number of New Mexicans. But you can do just as well. You can photograph a bit of New Mexico and some Mexicans in your moving picture camera. You can show the results on the screen, you can talk round them, and your pupils will thus learn more than they would by reading dry and pedagogic books.

Now the suggestion here thrown out is one capable of widespread application. In short, it is up to the educational authorities all over the United States to recognize the enormous value of the moving picture in primary and secondary educational matters. I think that it should form a part of the outfit of every public school, but it should also be used in the high school, the college and the university. I know that in the latter classes it is used for specialistic purposes, but then it is not every pupil who goes either to a high school, a college, or a university. What I plead for is the use of the moving picture in the beginning of things, and that is in the public school. If this were done, I am convinced that great beneficial results in an educational way would be gained and, moreover, the moving picture industry would be advantaged because a great amount of work of a

Slowly but surely the moving picture for educational purposes is driving the lantern slide from the field. The latter for amusement and entertaining purposes still is and always will be very popular, but when we get down to the utilitarian aspect of things, it is obvious that motion will always be preferable to immobility. It is a case again of Pygmalion and Galatea. In this beautiful romance Pygmalion completes the statue of a lovely woman. He was so enraptured with his hand work that he wished the statue to come to life, and so the statue did. Few of us who saw the beautiful American actress, Mary Anderson, play Galatea will ever forget the experience. The moving picture is a kind of photographic Galatea that has come to life, but, unlike Galatea, who went back to her marble-like condition, after slightly disarranging things in the sculptor's household, the moving picture will go on living. And sooner or later it will take a permanent place in every schoolroom.

In closing this series of short chapters on the making of moving pictures I desire to state that I have material in hand for a second and even more advanced series, which will commence in an early number of the next volume of The Moving Picture World.

On account of pressure on our space the regular chapters of Mr. Richardson's and Mr. Sackheim's articles are held over until next number.

* * *

"I love my automobile, but, oh, you motor boat!" It is due more to good luck than good guidance that the moving picture trade, is not minus one of the leading lights in the producing field, and crepe hanging over the eagle trademark.

* * *

The exchange men, who gather together at Atlantic City next month, do not expect that anything of great importance will develop at the meeting. Herbert Miles, the secretary, has sent notices to all members, asking them to put in writing any business that they desire to bring up and send to him in advance. This is an excellent idea, as it will reduce the time that is usually wasted at such meetings if the points to be discussed are presented in concrete form.

ON THE SCREEN.

By "Lux Graphicus."

"When Adam delved and Eve span, who was then the gentleman?" Not much dignity in the Garden of Eden, as anybody can realize who thinks out the situation for himself. Dignity, as Carlyle says, only belongs to the man who works, and as all work is dignified, why then we arrive at a real basis of equality. Everybody is dignified who works, and he who does not work has no right to be considered dignified. So now we know what dignity is.

* * *

I see that a writer in a theatrical paper is discussing the question whether an actor sacrifices his dignity in doing moving picture work. Actors, or some of them, are *very* "dignified" persons. They talk and write very largely about their art and the mission of the stage. I don't think any of them are sincere in all this. It is just so much dust thrown in the eyes of an ignorant public. A public which, by the way, in its own ignorance, makes far too much fuss over the successful actor or actress.

* * *

I know, and have known, some very prominent actors. Here, in this city, I have met quite a few of them in their dressing rooms when the usual whiskey and sodas and "How do you do?" were proffered. They are the princes of good fellows, these actors. They don't talk much of "dignity." It is with them simply a question of "How much per," plus, of course, an honest endeavor to do their work to the satisfaction of their employer —that is, the public. Of course, if a lot of empty-headed women pander and toady to them, it is hardly to be expected that, human nature being what it is, these same actor men should not give the dear but foolish creatures what they ask for.

* * *

I have heard Irving, Wyndham, Tree, Hare, Toole, Mansfield and other noted actors talk largely in public about dignity, art and all the rest of the stock in trade of the insincere orator. For these people *are* insincere in regard to their public utterances. Privately they look upon themselves as just what they are—tradesmen, workers or what you will, who offer their goods to the public for sale at "so much per."

* * *

An actor may conceivably lose caste by mumming before the moving picture camera, but he can hardly lose dignity. Caste is one thing, dignity is another. Caste is an artificial state of existence, due to the fact that Society resolves itself into a series of sets of people which do not intermingle. I am a very casty person myself, for example. I would not, if I could help it, be found dead in a ditch with the 400 or some other sets of New York city. As to a question of dignity, we are possibly on terms of equality. They work in their way and I work in mine. That is all there is to it. They don't admit me to their set, and I strongly object to their presence in mine. That is a question of caste.

* * *

So it may be with the actor or actress, if it is known that they do moving picture work, although I should doubt if the matter ever reacts unfavorably on them. One thing is quite clear and bears reiteration; they would not lose dignity, for they would be working, which is the very best thing that either man or woman can be doing. There is another aspect of the matter which calls for notice, and it is this, that moving picture dramatic work is a great leveler in so far as the public is concerned. It is not the question of a star character with all the others in the piece revolving around it at a respectable distance. Oh, no! On the silent stage all are on an equality so far as the public is concerned, although their opportunities may be unequal. The moving picture theater is therefore a great democratizer.

* * *

I hope no Broadway actor or actress has really felt that his or her dignity was imperiled by working in a moving picture theatre. I don't think he or she has. I think, I believe—nay, I actually know, that many of them, poor devils, have only been too glad to get hold of a welcome dollar or two, which they would not have got if they stood severely on their "dignity"—that is, remained out of work. So enough about "dignity," friend.

The Baby Show as a Summer Attraction

The baby show scheme, which was first inaugurated by the Brayton Slide Manufacturing Co., of Chicago, has proved so successful as a money-getter for the showman that it is likely to be the fad of the summer among the little theatres. Slide makers in other sections of the country have taken up the idea and several exhibitors have written to us for information as to how to work the scheme. The prize should be a substantial one, and it may be obtained from some local dealer who will be glad to donate it for the advertising he receives. One manager got a go-cart for the first prize from a furniture dealer and a jeweler donated the second prize. In return for this the exhibitor displays a slide showing a photograph of the prize, who gave it, and stating where it can be seen. As this gives the merchant advertising on the theater screen for a month, it is well worth to him the cost of even a very superior article. The Brayton Slide Mfg. Co. furnishes free information to any exhibitor, but the following particulars which were given by their manager to our Chicago representative may be of interest to our readers:

The first thing in importance in arranging for a Baby Show is the grand prize to be offered to the successful contestant. Any merchant in your town will be only too glad to supply the prize. It may be a baby carriage, a gold watch, a sewing machine, any article of furniture, or dishes; in fact, anything which appeals to a mother's heart. The merchant will be glad to do this for advertising on your screen.

The next in importance is a place to display this grand prize. If of convenient size, your box office is the place. If not, have it placed in the merchant's window.

The next, and one of the most important moves, is publicity. In our experience the most successful way to give wide publicity to a coming contest is as follows: Place over your entrance or upon your bulletin board as large and as conspicuous bulletins or banners as possible, such announcement as seems best to you. At the same time commence throwing the following slides upon your screen, which, we find, after having tried many schemes, to be the best and most effective means for starting the contest:

"The Baby Show Contest will commence here June 20th. See the Grand Prize for the handsomest Baby, displayed in our Box Office."

Immediately following this slide throw upon the screen a picture of a baby, upon which is the following: "Chicago's Prize Winner. Can you beat it?" These two slides we furnish at the following prices: The first one $1.00, the second one, the baby, 50c. plain, 75c. colored. These two slides should be thrown upon the screen at every entertainment during the entire time of announcement, which should not be less than a week or ten days prior to the commencement of the contest.

Now you see what is really needed to conduct this contest successfully is the grand prize, the two slides, with other publicity available, such as your bulletins and advertisements in your local newspapers and coupon tickets, which you can procure from us or from any film exchange.

All the people in your community, of course, are not patrons of your show. You should try to reach every one in your town, and we think the newspaper is the best medium outside of the methods named above for reaching all of the people. If you can afford it a band or some other attraction on the street is good, because noise is always attractive.

You are aware that theater-goers are thirsting for novelty and variety. They go to your place of amusement for amusement, of course, but they want it ever changing—something new—therefore the Baby Show will be a very great attraction. The scenes in the streets will surprise you and be very amusing, and of itself will attract large crowds; and you know crowds generate enthusiasm, and enthusiasm for any cause loosens the purse strings.

Very soon after you have made your announcements you will be called upon to explain how the contest is conducted. It will be necessary for you to either announce from the stage or get printed matter to instruct the people as to how to enter the contest. This, of course, is very simple and should be conducted in your own language about as follows:

"Did you see the baby picture on the screen? Bring us a photograph of your baby and we will have a slide made similar to that, which we will give you when the contest is over. Each of these baby pictures will be numbered, so that it can be seen plainly when thrown upon the screen. At the ticket office as the people pass in coupon tickets will be sold like this"—showing your inquirer the coupon ticket—saying, "This part of the ticket will admit you, and on the other you mark the number of the baby for whom you wish to vote; the people in the audience making their choice and marking the number on the ticket and voting as they pass out."

After having induced the party to enter the contest and after having received the money for the slide say to her: "Now you must remember that the winners in baby contests are the ones who get the greatest number of votes, and not always the handsomest baby, and the great interest and enthusiasm which always attend a baby show are because of the friends of the contestants working among others, creating enthusiasm, inducing them to attend the contest and vote as many tickets as they feel like buying for the favorite baby." There arises a spirit of rivalry which seems to have no bounds at times. This is about all that is needed to get parties to enter the contest.

Comments on the Week's Films.

THE FOUNDLING (Vitagraph).

The story of "The Foundling" is one of the best of a week of good productions in which all manufacturers have scored above their average. Not even in its high art films, in which the Vitagraph Company displays its talent for elaborate staging, has it ever produced a subject which so gripped the attention of moving picture theatregoers. As we watched the effect that this film produced on a crowded house, we could not help feeling that the silent drama had come into its own as a substantial and permanent means of entertainment.

The film starts with a touching scene which shows the death of a man who is about to marry the woman he has wronged. Left alone with her child, she seeks the aid of her father, who roughly turns her adrift. Tramping the streets, she sees a stage door open, bringing into contrast the light and warmth inside with the swirling snow and cold that is threatening the life of her child. She cautiously enters and abandons the infant in the dressing-room of the leading actor, who adopts the child, and it grows up to regard him as its father. Ten years after, the mother, who has also achieved success on the stage, becomes the leading lady in the same company with the actor, who falls in love with her, but she refuses his offer of marriage on account of her past. The child visits her father at the theater and explanations follow and a confession from the mother. The actor renews his appeal, which is seconded by the little girl, who has now both father and mother, and a happy marriage results.

Briefly this is the story, and it has been interpreted by capable actors whose faces are new in Vitagraph films. Without exception their parts were well performed, and the scenes are so well arranged and so convincing that the film, as a whole, stands out as being so far above the average that the Vitagraph folks will have to work hard to excel it or even to keep up to its standard.

LOVE WINS (Centaur),

The Centaur Company has taken a bold step in entering the comedy section of the moving picture field—a step which we think, after seeing their latest picture, "Love Wins," will be perfectly well justified. For at all points of the game, this film is a marked improvement on the work which the company has so far turned out. That improvement has, of course, come with experience. It is gratifying to us to find that the company possess the necessary intelligence to profit by their experience, as they are obviously doing. It is not every maker of moving picture films that does, or can do, this. We feel that the Centaur Company have definitely got on the right track of the work, and we also feel that a successful career is before them.

For in "Love Wins" we perceive the practised hand of the skilful dramatist. At every turn we recognize the craftsman, the man who knows how to write a moving picture story, and also knows how to rehearse and produce it. There is not a crude moment, not a moment of hesitation in this pretty little story, which we think will be popular with moving picture audiences wherever it is shown. The dramatist does not overload his canvas at the start. There is a lover and his lass, of course. The land upon which the girl is living suddenly acquires great value, because silver is found here. The old people are almost persuaded to part with the land for a mere song, when the lover opportuntely intervenes and saves the situation. The sudden enrichment of the old people decides the ambitious mother to marry the girl to a wealthy suitor. The scheme, when they get in their new and "toney" surroundings, promises well, for the old lover is made, by means of a forged letter, to appear faithless, so the girl gives her hand to number two. But there is many a slip twixt the cup and the lip. On her wedding morn the girl takes it into her head to cry off her bargain, for she still loves number one, and is not convinced of his faithlessness. In this she is justified, for he turns up, disavows the forgery and so secures his true love. Or almost. The ambitious mother, not to be foiled, still interferes, but she is finally squelched, and the happy pair are united by a convenient clergyman. Now, here the Centaur Company are carrying out the Moving Picture World formula of a simple story well told—a story which the average moving picture audience can understand and like. And we certainly think they will like this one. It is extremely well acted. The characters are natural in their gestures and movements, although here and there the transition from one movement to another is somewhat rapid, but then that is inevitable in a moving picture. Moreover, the picture has been extremely well photographed. "Love Wins" produces a very pleasing impression on our minds, and we think the Centaur Company will be successful in the new and agreeable vein of picture making which they have struck.

THE LOST INVITATION (Edison).

The Edison Company does not often break out into pure comedy, and when it does its work is worth watching, for all around it is showing marked improvements, and whatever comes now, however good it is, is, we are persuaded, as we said a few weeks ago, only symptomatic of much better to come. For the Edison resources are so vast that it can only be a question of time for it to definitely place itself in such a commanding position that it need fear no competition on the score of merit. In "The Lost Invitation" the producers have handled a clever idea in a splendid manner. A lady is given a fancy dress ball, and she invites a friend of hers, who, in accepting, says that he will come as tramp. So he does. But the lordly lackeys refuse to admit him into the house because he has lost his invitation. Meanwhile, a real tramp has picked up that invitation and, daringly resolving to have a good time, he bravely presents the card to the lackeys, who admit him to the house. The impostor certainly enjoys himself. He might have got through unnoticed had not the real guest been fortunate enough to overcome his difficulties and gain admission into the house in *propria persona*, whereupon he unmasks the intruding tramp, who is, of course, promptly ejected from the presence of the gaily-dressed masqueraders. Finally we see a picture of the hobo, who is assuring himself and us that he does not propose to keep up his society experiments.

This picture causes great hilarity, but it does not, in the language of the critic, play "closely enough." Occasionally, too, the characters walk and dance at funereal rates. Then, again, the photographer at one part of the picture allows a head to intrude which should not have been there. These, however, are minor blemishes which we feel this particular company can obviate on future occasions. In the course of the piece nothing more effective was seen than the incident where the tramp guest was arrested by a policeman for not paying his cab fare. When he was presented in court to the magistrate, the removal of his wig showed him to be a real judge to the astonishment of all. So, of course, he was promptly released. All through the pictures there are many ingenious touches like these, showing that the Edison Company has command of very high-class producing ability.

Now we come to the photographic end. There is a distinct improvement week by week in this, although there is room for the elimination of many minor technical defects, such as light and dark spots, irregular patches and the like, which are probably due to lack of necessary attention to details in the positive end of the work. The toning and tinting of the picture are excellent, and, on the whole, we have pleasure in according this film very high praise indeed.

A GOOD-HEARTED POLICEMAN. (Gaumont).

The policeman is the butt of civilization. Here in New York city he is feared and not liked, and everybody jokes at him. In London they joke at him, but they respect him; in Paris they don't joke at him, but everybody respects him. Generally speaking, however, the policeman is regarded as the unemotional embodiment of law and order. He is popularly supposed to have no heart. Very often the *vox populi* is wrong; and the Gaumont Company has done well in making the policeman the hero of as pretty a little piece of dramatic comedy as we have recently seen. A young couple have a sick child, but no money to buy the medicine which the doctor prescribes. The woman appeals to her relatives and they reluctantly part with some money, which, when the woman goes to the druggist for the necessary medicine and offers payment, she discovers to be false. The druggist, who is a hard man, gives her in custody of a policeman. She is taken to the police station and detained for inquiries. The policeman who makes the inquiries has a tender heart, and he finds out that her story is true. So, when he returns to the station he gives the druggist good money for the bad; the woman gets her medicine and the little family is made happy. The final scene of the play shows the woman thanking the policeman; and here comes in a very fine touch of pathetic sentiment. The good-hearted policeman deprecates excessive thanks, and, with a shrug, passes on his way as if assuring himself that he had done nothing particularly good. The picture is quite simple and unpretentious, but beautifully effective as a moving picture story. Again we congratulate Mr. Kleine on having got hold of a really splendid film. The photography is unexceptionally good, while the acting of the various characters is thoroughly natural. "A Good-Hearted Policeman" is a distinct success.

THE DUKE'S JESTER. (Vitagraph).

The source of the "book" of this picture is Italian, and the story itself has been made the basis of opera, novel and play times out of number. It is a very powerful story and yet a very simple one. A man's wife is torn from him and killed, and the child afterwards becomes a beautiful girl at the court of which her own father is jester. The father nourishes revenge, and in carrying that revenge into effect he sacrifices the honor of a woman to the lust of a villain, and discovers, when it is too late, that it is his own daughter who is the victim of his vindictiveness. This is the main thread of the story, which the exigencies of dramatic construction, either in novel, book or operatic form, occasionally allows to be varied. In selecting the subject for film treatment the Vitagraph Company has shown very considerable enterprise and great boldness. The story unfolds a series of elaborately mounted scenes. There are innumerable characters, all richly garbed, and, on the whole, with the series of pictures of Italian court life, the eye is undoubtedly pleased. It is a trial, of course, for American actors and actresses to attempt to simulate the manners, customs and emotions of Italian people of a past century; in fact, it is an enterprise of a very hazardous character. For the Italians, like the French, are born actors and actresses, which makes it all the more difficult for persons of a non-Latin origin to enter into their feelings; hence the extremely daring experiment of the Vitagraph producer. On the whole, he has come wonderfully well through an exceedingly difficult ordeal. In our opinion, however, he handicapped himself somewhat by overcrowding his canvas. There are, we venture to think, too many persons in these gorgeous court scenes. The work involved was surely not less than that which would be demanded in the production of a first-class historical drama at a Broadway theater. The wonder is, therefore, that the producer of this piece did so well with the enormous amount of material at his command. Here and there we thought that the action flagged; here and there, too, individual characters walked through rather than acted their parts. Murder and abduction were played in a very simple and unexciting way. But little minor deficiencies of this kind are inevitable in a production which seeks to compress into twenty minutes a wealth of acting which has held the greatest stages in the world for an entire evening. Operatically and dramatically, "The Fool" has given some of the best artists of the times their most ambitious opportunities. "The Duke's Jester" shows that the Vitagraph Company is in real earnest in grappling with the problems that lie before the maker of moving picture films, and determines to place itself in the front rank by sheer force of quality. Scenic, photographic and other good qualities are visible in this splendid picture. It is so good that we are justified in looking for yet further improvement in the dramatic and producing departments from the capable hands that have put this ambitious "Duke's Jester" before the public.

THE COWBOY'S NARROW ESCAPE. (N. Y. M. P. Co.)

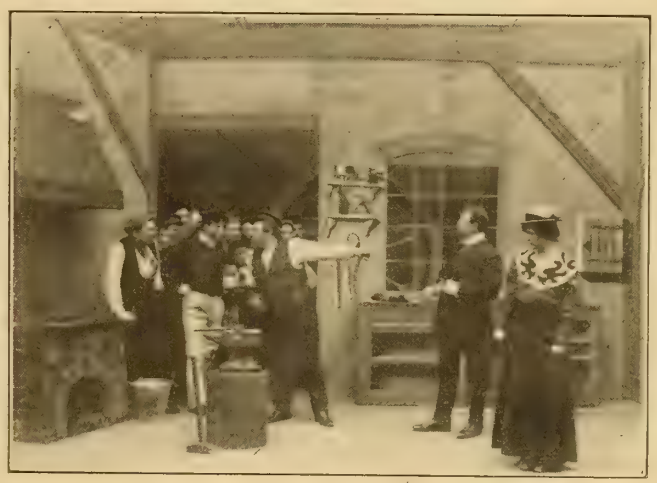
The producers of this interesting picture have gone about the work of making it in such a common sense fashion that hypercriticism is disarmed, and we should think that the picture is one that would successfully appeal on its merits to the very large class of lovers of Indian subjects. The book has been written by an Indian author, and in the piece itself there are Indian characters and a man who followed the profession of cowboy. This is carrying out our last week's suggestion and going straight to nature. The story is roughly that of the robbery by a cowboy, Bad Bill, from a Western saloon, the proprietor of which also suffers at the hands of said Bill. An Indian boy witnesses the double crime and suffers for his unfortunate knowledge by being lassoed and flung over a cliff. He is rescued from death by a brave Indian girl, his sister. Another cowboy who discovers the saloonkeeper dead also suffers at the hands of the villains, who are just going to hang him when he is also rescued by the girl. Bad Bill is run to earth on the testimony of the Indian and all ends happily, so happily indeed that the saloonkeeper was only injured. This is a rough outline of a very simple, probable story, written by one who has a personal knowledge of the life illustrated. We were pleased to notice some very powerful and convincing bits of acting in the piece, the Indian, his sister and Bad Bill being especially fine in their work, and the whole business was extremely well stage managed throughout. And as the photographic end of matters was carefully done, the picture giving every evidence of careful printing, we think this will be a very popular subject with the frequenters of moving picture theaters. The independent exchanges should encourage the New York Motion Picture Company in their work. They are evidently engaging the right kind of talent, and we think that they have all the capacity for making a great success of their pictures.

VITAGRAPH'S WASHINGTON PICTURES.

Apart from the excellent technique, the first reel, "Washington Under the British Flag," possesses no great interest, as the possibilities for dramatic excellence were limited in the subject. This has been redeemed in the second reel, "Washington Under the American Flag," which is a masterly production and brings out several events in the life of the Father of Our Country with convincing clearness and remarkable success. In this the part of Washington is taken by an actor of international fame and who bore the honors of the part to perfection. Even in the minutest details it is evident that the Vitagraph Company has spread itself to make this film historically accurate and pictorially perfect. The toning of the various scenes is tastefully done, and in one scene a double tone effect is produced which has almost the effect of hand coloring. It is doubtful if the demand for a historical subject will bring to the Vitagraph Company sufficient extra orders for this film to warrant the evident expense and time that were spent upon its production. We hope that it will meet with the demand that it deserves, but if disappointed it will at least serve to well advertise the fact that the Vitagraph Company is in the front rank of producers, and that nothing is beyond their ambition or powers to perform.

A WOMAN OF THE PEOPLE (Great Northern).

The producing staff of the Great Northern Film Company are, we have no doubt, attentive readers of the Moving Picture World, the only publication of its kind in the world devoted to the moving picture, which insists week by week upon the employment of a definite formula in the making of moving pictures, namely (to run the risk of repeating ourselves), a good story, simply and clearly told and well photographed. Therein lies the secret of success; therein lies the secret of the creation of an international moving picture drama. In other words, the preparation and production of plays which are understood at a glance by people in all parts of the world. Think of it, now! This Great Northern picture was made in far off Copenhagen, the capital city of Denmark, and, to us, in the ultra modern metropolis of the New World, the action of the piece is as clear as daylight. Now, that is what is wanted in moving picture story telling—no ambiguity, doubt or obscurity. "A Woman of the People" is another Great Northern success,



simply because it fulfills the formula above quoted. Here is the story: A rich manufacturer falls in love with one of his girl employees, but the father, who is also an employee, objects and is discharged. There are some very prettily acted love scenes between the manufacturer and the girl, who subsequently is cast off and satisfied, it would seem, by means of a payment of a sum of money. The father is very angry on discovering the source of this money, and the girl suffers bitterly for her indiscretions. Meanwhile, the rich manufacturer, in a very charming scene of ambrosial pleasure, is betrothed and he has just kissed the new girl to whom he is engaged, when the father of the wronged girl appears and denounces him. A footman tries to eject him and is promptly knocked down, a very fine piece of acting. There are many fine pieces of acting in this picture. Subsequently a fire ruins the manufacturer and he is deserted by all his former friends. An invention makes the discharged workman wealthy. Now comes his turn to heap coals of fire on the head of his former employer, but the proffered money is rejected. Finally a via media is sought by the direct intervention of the discarded girl. This paves the way for a reconciliation between the girl and her former lover, and the

picture ends happily, as all pictures should. The photography of this picture is up to the fine standard which the Great Northern Company have set for themselves, the tints and tones being judiciously chosen. What we like about it, however, is the intense realism of the acting. Every word, every gesture of the principal characters in this piece is a masterpiece of carefully studied histrionics. This is another case where the illusion is so perfect that one seems, as it were, to be looking at scenes from life itself. Great Northern films, which are going from success to success, have a polish and finish about them which give them that distinction of quality which lifts the moving picture onto the plane of the pictorial.

"The Little Peacemaker."—When the Essanay people attempt to make a comedy they usually produce something so different from any one else and so individual in conception and action that the interest of the audience is closely held from first to last. The acting in this skit is so natural and the boy develops his part of the story so easily that it doesn't seem to be acting at all. The final making up of the disgruntled lovers has so much genuine humor in it that the audience involuntarily laughs outright. The photography of the film is fair, but in places falls below the standard which should be set by all the leading houses.

"The Energetic Advertiser."—A comical skit from the Essanay studio which gives outdoor advertisers some points in developing their business. While it might not be either safe or desirable to undertake a repetition of this outdoor man's methods, it will be generally admitted that if an advertiser really did as this picture represents he would get a class of advertising he might not like. The acting is grand, and as most of the action occurs out of doors the staging has plenty of room. The photography alone could be improved.

"Modern Algeria."—An Eclipse picture representing various scenes in Algeria. Most of the scenic work is sufficiently pictorial to be attractive, and a few interesting features, such as the climbing of palm trees and two street scenes, are especially good. The quality of the picture is good. The tones are maintained, and, even with all the movement in the street scenes, little blurring occurs.

"The New Footman."—A comedy from the Eclipse studio which is good photographically, but represents scarcely anything that entitles it to a long run. The conception of a suitor introducing himself into the family as a servant is not new, and no important new feature was connected with it in this instance. Such elaborate staging and such good photography should not have been wasted on this inconsequential subject. That the new footman finally marries the daughter does not add materially to the interest of the picture.

"The Reckoning."—A film d'art from the Pathes which presents stronger dramatic possibilities and development than any film since La Tosca. Mr. Krause, who acts the leading part—that of the injured husband with a weakened heart—is well worth seeing. His acting speaks from the screen, and one can hear the words he utters as he discovers the perfidy of his wife. Supposing him dead, his wife and her lover proceed with their amours in the room with the body. His face, when he comes to himself and comprehends the situation, will never be forgotten if it is once seen. Like a fiend, he seizes the lover by the throat and strangles him, throwing the body into the chair he himself previously occupied. The strangled man's features are horrible enough to shock the most callous nerves. Then, as his wife returns, he forces her to kiss the lips of her dead lover and hurls her senseless to the floor, and, turning, rushes from the room. It is one of those splendid pieces of work which the Pathes turn out. Dramatically it could not be improved, and it is likewise mechanically perfect.

"Faded Lilies."—One of those pathetic dramas by the Biograph company which grips the heart and actually forces one to follow the story to the end regardless of whether one likes it or not. The death scene is so realistic that the audience scarcely breathes when the man is passing through the mental agonies attendant upon his discovery of the deception which had been worked upon him and the physical agony of approaching death. The woman's part was taken by one whose face is new in the Biograph pictures. She is no better than those who have acted such parts before, but her acting was good and she correctly interpreted the part. Photographically little was to be desired. The lighting appears a bit harsh in places, but in the main it is quite satisfactory.

"Her First Biscuits."—A Biograph comedy in which is concealed a moral for brides, or those about to become brides, and a sort of back-hand slap at cooking schools. It is none the less funny, even though it is realized that both features are considerably exaggerated. The facial expressions after eating of the biscuits are varied, but all express one thing—pain. Photographically the film is good, though the lights and shadows are all rather strong. They are good blacks and whites at any rate, and emphasized colors are better than the gloom which sometimes characterizes motion pictures.

"The Strenuous Sneezer."—A Pathe comedy, representing the serious consequences from the forcible sneezes of a powerfully built man. It serves to break the strain after looking at tragedy, and as a comedy has no objectionable features. Mechanically it would be difficult to improve.

"In the Sultan's Power."—Selig is developing a new type of pictures and is offering those with an Oriental setting, and is measurably successful in the production of this type. Many details are not yet adjusted satisfactorily, but each succeeding picture is better than the one before it, both in staging and acting. By far the best piece of work in this one is the acting of Jack, which is so coldly self-reliant that it startles those Orientals who are used to having every one cringe before them. And when he walks away from before the leveled rifles free he does it so nonchalantly that the audience applauds. The story goes on to include the capture of the Sultan and the release of the girl, but, after Jack's release, the rest of the play is tame. The staging is reasonably good, and the lighting of the various scenes is, perhaps, as good as could reasonably be expected. The picture is well worth seeing and deserves a long run.

"Flossie's New Peach Basket."—A Lubin comedy which cleverly represents the vicissitudes of a peach basket hat brought to the house untrimmed. After being used for almost every purpose for which a hod is available, it is finally trimmed and is seen resting upon Flossie's head, the embodiment of modern peach basket complication.

"Curing a Jealous Husband."—A Lubin comedy which shows what happened to a man who was so jealous of his wife that he even thrashed the postman for handing her a letter. But, after the arrival of a friend, the tables are turned, and the husband is cured in a series of lessons which combined some very unpalatable experiences. But the cure was complete, and the audience applauded the wife for arranging her graded lessons so cleverly.

"Debut of an Alpinist."—In this Lux film the panorama of the Alps, or what represents the Alps, is well conceived, but photography is poor and the pictures are far too weak to be impressive. It may be that this would be accepted as comedy abroad, but to see even a man dressed in skirts tumbling about like the one here represented is far too suggestive, or even coarse, for the average American audience, and the picture gets scarcely a semblance of a laugh. Such pictures are not enjoyed by American audiences, and are merely tolerated when shown. Nor is it necessary to descend to vulgarity in preparing a picture of mountain climbing, even when some comedy is introduced. The Lux people have clearly made a mistake in this picture, and should correct it before they send any more such films to America.

"Count of Monte Cristo."—This film was seen at an independent theater and showed no manufacturer's mark. Whether it is new or old does not appear from any lists available. It is mentioned for the purpose of saying that if it was duped the real manufacturer should proceed with all possible dispatch. If it is an original film the work was very poorly done. In scarcely any place was the photography up to the standard. Perhaps that should be modified a bit by saying that in only two scenes were the tone values what they should be. The rest of the film was poor; in some places so dim it was practically impossible to distinguish objects not in the immediate foreground. In the acting Dantes was fair, but none of the rest of the actors showed any spirit or any life. When it is considered that the story from which this film was made offers as many dramatic possibilities as any story ever written the picture is a disappointment. Whoever arranged the scenes would have done better if he had read the book before staging the play.

"Weary Willie Wheeling."—A Wrench film which offers to American audiences another of those broad foreign conceptions of humor which it is difficult to appreciate. Why the foreign humorists insist upon representing women in such a suggestive way is beyond comprehension. Women can do funny things without descending to anything coarse and suggestive, and that occurs far too frequently in this picture. The whole conception is weak and the fun seems far-fetched and requiring a diagram to explain it. Photographically it is good, and it seems a pity that the excellent technical quality should be wasted upon such an unsatisfactory and trivial subject.

"A Good Birthday Present."—A comedy from Pathe which has some elements of fun, though it must be confessed that, as a whole, it is disappointing. The attempt of the recipient to get the huge case home is funny enough, but to smash everything in his own and his neighbor's apartments is too silly to be laughed at even. And then, when the case is opened, to dis-

cover that it contains an elderly woman, evidently the gentleman's mother-in-law, offers no particular humorous feature. Such pictures may seem hilariously funny abroad, but Americans do not appreciate that type of humor.

"Making Lace."—An industrial picture from the Pathe studio which shows clearly the operation of making some of the beautiful laces which come from abroad. It is interesting to observe that children and their grandmothers are alike expert in this work. The instruments for making it will be a revelation to substantially every one who sees the picture. Such industrial subjects, showing excellent technical quality, are to be commended. They disseminate a knowledge of different varieties of work which could be obtained by so many people in no other way.

"Poor Little Kiddies."—A beautifully colored Pathe production which tells a simple story of abduction and suffering of a child and its parents, which ends happily in the restoration of the child to his mother and the rescue of a little girl who had been his companion in captivity. Technically the film is almost flawless, but the story possesses comparatively little interest to most observers.

"The Plot That Failed."—A Vitagraph film which tells a novel story in an interesting way and holds the attention of the audience throughout. To drive away the occupants of a farm by constructing a series of ghosts is certainly novel enough to be interesting, and where the acting has the snap and go which is put into the work by the Vitagraph players it is all the better. And too much praise cannot be bestowed upon the determination of the farmer to trap the ghosts because he discovered their footprints. The kicking the pseudo-ghost received after he was released from the trap will probably be a vigorous memory to his dying day. It is such comedies as this which relieve the monotony of that long list of gloomy subjects by foreign manufacturers and cause one to believe that there is something really funny in the world.

"The Diamond Maker, or Fortune and Misfortune."—A Vitagraph drama which has many elements of strength and affords opportunity for some good acting. The panic of the diamond merchants when they discover the source of the supply is unquestionably a faithful reproduction of what would occur under such circumstances, and the smashing of the apparatus is graphic evidence of how easy it is to destroy the work of years. The actors seem to interpret the feelings and passions of those interested with reasonable accuracy, and the film is technically good, with the exception of weak photography here and there.

"The Cry from the Well."—One of those depressing pictures which contains a murder and leaves one in a disturbed state of mind. The photography is exceptionally good, and little fault can be found with the acting, but the subject is too depressing for the enjoyment of the average audience.

"Hunted to the End."—A Gaumont which illustrates a novel method of dealing with duelists. Perhaps if more of them were hunted down in this way duelling would shortly become a thing of the past. Two features deserve commendation: First, the suggestion for the treatment of silly duellists, and second, the fact that the audience is spared the sight of the duel itself. Photographically and pictorially the film is quite up to the Gaumont standard.

Curse of Cocaine.—This is a very impressive story and well told and well acted by the Essanay Company. Although it teaches a strong moral lesson, the question has been raised by some whether the suggestion would not have a malevolent influence on some minds. This is a matter that we prefer to leave in the hands of the Board of Censorship, whose duty it is to go deeper into the ethics of the problem they have in hand. What chiefly concerns us is the technique, and, as we have said, the presentation and action of this is wholly satisfactory—all except the photography. We have elsewhere remarked that one may forget that he is only looking at a picture when a perfect mimic drama is on the screen. But this can only happen when the photography is so good that we are not rudely reminded by the imperfection that it is a photograph. The white patches that were supposed to represent faces in this film were so ghastly that we charitably supposed it must have been a "dupe."

"A Rural Tragedy."—Something in this drama from the Edison studio will appeal to every lover of good pictures combined with a good story. Sometimes one tires of these stories with a gloomy ending, a story in which one or more must die. It seems as though these stories might be made just as interesting without the necessity of someone dying. Several good features are introduced in this film. One is the scene showing how an improvised fire brigade works in the country. This scene represents one phase of life in the country very clearly. Dramatically the film is good. This particular company is setting a standard for dramatic quality which makes some of the Edison films especially attractive. The photography is of good quality, with the tone values maintained throughout and an almost total absence of uneven lighting. Love stories are always interesting, but in this one a touch of sadness is given to it by the death of one of the young men. The best acted part in the play is the blind girl.

"Stolen by an Eagle."—A Le Lion film which goes to the limit of naturalism. It makes the audience catch its breath when an eagle swoops down and carries away the child from its crib. The only thing that mars the picture is the long climb to the top of the mountain. One gets nervous about the baby long before the searchers reach the eagle's nest. The photographic quality is excellent, in only a few places is the lighting weak or harsh, and when the character of the picture and the difficulties are remembered this seems remarkable.

"Land of the Pharaohs."—A Hepworth which gives a fair idea of life in Egypt, but is marred by poor photographic quality. The lighting is so dim in places that it is almost impossible to distinguish the figures. When a picture like this is run by a careless or poor operator the effect is anything but pleasing.

"France at War in Morocco."—A Warwick film which gives some interesting scenes in Morocco, devoting most of its attention to the field hospital department. A few scenes of men on the march and here and there a view of the armies in camp constitute the whole of the picture. Photographically it is below standard. The lighting is poor, dim in some places and harsh in others. This house has done better many times and should be able to do better in a picture of this sort.

"Good for Nothing Nephew."—An Itala which presents a few elements of comedy in a nephew who spends his patrimony, and when he follows his uncle's direction to hang himself in a certain place, pulls down the ceiling, which is found to be lined with bank notes. Photographically the film is good, but the story is without much point.

"A Mother's Choice."—A picture from the Gaumont studio which grips the heart and was more vigorously applauded when seen by the writer than any which has come out in some time. The climax is not reached until the very last, when the mother finally decides to retain her son and allow her second husband to go. Up to that point, while the picture tells a genuine story, vital with suggestion, the acting is not out of the ordinary. Indeed, perhaps it doesn't need to be. Sometimes the apparent lack of acting proves to be really the best and it may be so in this instance. But the story leads naturally up to the climax where the mother makes her choice. And as the maid closes the doors, shutting the step-father out, and the mother clasps her son in her arms, the audience breaks into applause. Technically the film could scarcely be improved. The tones are good and there is a strength in the picture which makes it very satisfactory to look at.

"A Friend in Need is a Friend Indeed."—A Vitagraph illustration of this old saying which is much too sober to be really attractive, though possibly the eleventh hour change of heart of the grouchy manager, represented in his contribution of money and the belated letter of sympathy, may atone in some degree for former unpleasantness, yet even that does not dispel the gloom caused by the death of the wife. The only real pleasant feature of the picture is the kindly sympathy of the fellow employees. The brown tone descends to mere gloom in places, and is too much disposed to white in others, yet in the main the tone is even and the picture not unattractive technically. They remembered one detail in the office which many forget. The office clock actually moved forward with the passage of the day. In a good many instances it is permitted to stand still.

"Mr. Physical Culture's Surprise Party."—A short comedy from the Vitagraph studio which illustrates the plight a physical culturist found himself in when he refused to dress and a surprise party swooped down on him to celebrate his birthday.

"The Violin Maker of Cremona."—When the capable Biograph Company undertakes to tell a love story they tell it so forcibly, and yet so tenderly, that it lingers in the memory like some sweet dream. Here is a tale of love and sacrifice and when the young violin maker smashes the instrument which would win him the fair girl's hand, so that his rival, whom the girl loves, can win, the intensity of anguish which bursts forth in that blow will not soon be forgotten. The entire film abounds in strong situations, like the one where the cripple exchanges the violins to make sure the rival wins, and again when the rival, not knowing what has been

done, exchanges them again, thereby cutting off every possible chance of winning. Technically the film is good, with artistic grouping of characters and faithful tonal rendering of interiors. The technical quality of the Biograph films is steadily improving.

"The Legend of Sterling Keep."—An Edison film which tells an interesting story allowing scope for some good acting. The acting of the knight on whom the company played the joke rises far above the ordinary, particularly in that portion where the sight of the false burial tablet temporarily destroys his reason. The rest of the acting, while full of movement and gayety, is not especially strong. The pictorial quality of the film is exceptionally good and the tone values are maintained at a high level throughout, even when depicting difficult interiors. There is a depth and richness to the tones that adds greatly to the strength of the picture and makes it a pleasure to look at.

"Saucy Sue."—A Lubin skit which amusingly shows a very lively country girl in a series of pranks in the city which finally drive her relatives to send her back to the country to prevent an attack of nervous prostration.

"The Blue Legend."—A pathetic picture from the Pathes which is another page in the book of gloom that has been the rule this week. The acting goes well with subject and the technical quality is good. But it is not a picture one would care to see again.

"The Pulverizer."—One of those Pathe magic films which utilizes a powder to reduce different things to dust, and afterward reverses the process and reproduces them again.

THE STAGING OF THE PICTURE.

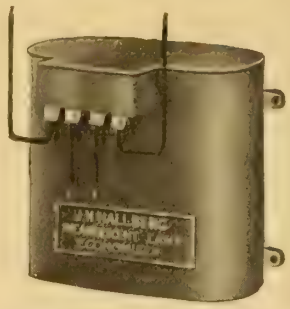
It is astonishing to note how rarely the moving picture is accurately staged; by staging we mean correctness as regards details of scenery, dress, furniture, etc. Only the other day we saw a great picture, the scene of which was laid in a distant foreign country, and yet the furniture in an interior scene belonged to American colonial days. Now this, as we have repeatedly pointed out in these pages, is an example of what is known as a glaring anachronism. How rarely the pictures are correctly produced, correctly lighted, etc.! These reflections were suggested to our mind by an interview with Mr. S. M. Jacobi, the art director of the Genuine Antique Shop, 34 East 30th street, New York city. The Genuine Antique Shop has retained Mr. Jacobi's services in a new capacity, which, we think, should be of great value to moving picture film makers.

Mr. Jacobi, a trained artist and authority on artistic matters generally, has had wide experience in theatrical producing, and also in supplying the furniture, dresses, costumes and accessories for notable productions. The Genuine Antique Store possesses a unique collection of very beautiful paintings, furniture, costumes and refined accessories, which it is willing to let out on hire to moving picture makers who are anxious to have their historical and other productions accurate in respect of accessories and costumes. This is a very important point, as everybody who has the smallest regard for the welfare of the moving picture must realize. At the Genuine Antique Store you see relics of the Colonial period, paneling from old chateaux in France, and even the very finest of furniture from Fraunce's Tavern, where George Washington met his officers, so that there is a good collection from which to choose. Mr. Jacobi has given attention to the moving picture for a great many years, both in Paris and New York. Besides being an artist, he is a trained photographer, and his services are to be available for the designing of studios for moving picture work and generally in the production of the picture with regard to its accurate presentation, photographic lighting, grouping, etc. We advise all to get in touch with the Genuine Antique Shop at the address given, either by mail or, better still, by a personal visit. We feel convinced that they will come away as we did; namely, with a feeling of envy for the treasures it contains—treasures that will look good in a moving picture.

"HALLBERG" INCANDESCENT LAMP ECONOMIZER.

A matter of much importance to users of incandescent lamps, especially for lobby and sign lighting, where 4 and 6-candlepower lamps are used, is the "Hallberg" incandescent lamp economizer and new low candlepower lamp.

To give an illustration of the enormous value of this system the following example may be given: A moving picture, or other theater, usually has from 25 to 400 four to eight-candlepower lamps in the lobby and sign. Assuming that 150 four-candlepower lamps are installed, the current consumed is 20 watts per lamp, or three kilowatts per hour for 150 four-candlepower lamps. At the 10c. rate, 30c. per hour for three hours per night and 26 days, the cost is about $23.40 per month



With the "Hallberg" system, the lamps would require only five watts each per hour, showing a saving of about 75 per cent. on the bill. This would reduce the bill of $23.40 per month to $5.85, giving a saving on the current bill of $17.55 per month. Besides this saving, the light is white instead of yellow and more attractive.

This new economizer and lamps are ready for immediate delivery, and thousands of lamps are already in service, giving excellent satisfaction. Among a few important installations in the vicinity of New York we may mention William Willett, Jr., Rockaway Beach, N. Y.; E. S. Oates, Rockaway Beach; Wainwright & Smith, Rockaway Beach; Chas. Schilling, Rockaway Beach; United Electric Light and Power Co. and Hotel Astor, New York city.

FILM IMPORT & TRADING CO. IN NEW QUARTERS.

This week the effects of the Film Import & Trading Co. were removed to a handsomely appointed floor in the office building at 127 East 23d street. The change in this firm, which includes the officers and most of the employees, even to the furniture, is so complete that there is little left except the title of the firm. The layout of the new offices has been well designed, occupying the entire front, and in the rear the rental department has been taken care of in a specially designed space which permits the handling and inspction of the films with the greatest facility. Evidently this concern has taken a new lease of life.

5-CENT SHOW ACTORS STRIKE IN CHICAGO.

A strike and boycott by all union vaudeville "artists" against the Royal 5-cent theater, 232 North Clark street, the United Booking Agency, conducted by Washburn & Irwin, and Robert Friedlander, a booking agent, were ordered by the Actors' union. This, the first strike declared by the nickel theater performers in Chicago, was voted at a meeting of the union held in the afternoon at 164 Randolph street.

All union actors were ordered to keep away from the theater and from the two booking offices, whose managers incurred the wrath of the performers by failing to comply with the new rule of the union limiting the number of "shows" to four a day and eight on Saturday and Sunday.

The trouble arose over the cancellation of a contract made by George Yortzes, manager of the Royal Theater, with Business Agent F. E. Earnshaw, of the Actors' Union. According to Business Agent Earnshaw, Yortzes agreed to pay the scale of $20 a week for single performers and $40 a week for teams and overtime for all performances required of the actors over four a day.

"After Yortzes signed the agreement with us he went to the United Agency and to Friedlander, who promised to furnish all the talent he wanted at the regular scale, without overtime pay for performances above the limit," said Earnshaw. "Then he came back to us and ordered his contract canceled. The violation was reported to the union, which was in session, and the strike and boycott were ordered."

NOTES OF THE TRADE.

The Buffalo Film Exchange has removed from 13 E. Genesee street to 272 Washington street, increased business requiring more commodious premises. 'Phone numbers: Bell, Seneca 91; Frontier, 2778.

* * *

We desire to call the special attention of our readers to advertisement in this week's issue of the Novelty Slide Company's special Fourth of July slides. This concern makes a feature of special slides for all events, and their work is of the very highest quality.

* * *

The Eagle Film Exchange is said to be one of the largest buyers of independent films, and the steady increase in their volume of business commends their policy.

* * *

Bill Steiner, he of the Imperial Film Exchange, has increased his standing order with the manufacturers. This does not look as if business was falling off with him. But, then, it is said that this exchange is the heaviest buyer of any, compared with their share of the rental business.

THE MOVING PICTURE WORLD

VOLUME IV

January-June, 1909

Edited by
J. P. CHALMERS
THOS. BEDDING. F.R.P.S.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING CO.

125 EAST TWENTY-THIRD STREET, NEW YORK

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NOTES OF THE TRADE.

Decatur, Ark.—J. B. Stoneburner will erect an airdome theater here.

Wadena, Minn.—Dr. I. B. Kenny has disposed of his moving picture business to J. W. Nix.

Quincy, Ill.—Peter Jacobs has opened a new nickel theater on Hampshire street.

Buffalo, N. Y.—Charles Holzinger will build a moving picture theater at 1439 Genesee street.

Bridgeport, Conn.—J. C. Bostock has leased the Smith's Theater here and is now in charge.

Ramsdell, Mich.—George Fletcher has opened a new vaudeville and moving picture show here.

Omaha, Neb.—The London Theater Company has opened a new moving picture theater at 2211 Cuming street.

Rock Port, Mo.—L. E. & C. B. Rundle are making arrangements to reopen their moving picture theater here.

Louisville, Ky.—The Walnut Street Amusement Company has taken out a permit for the erection of a three-story theater.

Winfield, Kans.—"Big" Kelly and U. S. Apple have bought the Electric Theater of J. N. Haskell and taken possession.

Urbana, Ill.—Samuel Katz, of Champaign, has purchased the Theatorium here, on Main street, and has taken possession.

Ottawa, Kans.—Mrs. Burris has purchased the interest of her partner, Miss Pearl Chalmers, in the Yale moving picture theater.

Longmont, Col.—F. W. Dann, of Loveland, has purchased the Dreamland Theater here, from Mr. Schooley, and has taken possession.

Roanoke, Ind.—J. B. Weidgenant, Charles Hart and Ed. Pape are making arrangements to open a new moving picture theater here.

Baltimore, Md.—George E. Ruppell has taken out a permit for the erection of a moving picture theater at 2820 West Pratt street.

Chillicothe, Mo.—Mr. Dickson has opened a new vaudeville and picture theater in the Strehlow Building. It is known as the Dreamland.

Ravena, Neb.—Dr. Albert Gehrke has awarded the contract for the erection of a new moving picture theater here to George Roberts.

Saginaw, Mich.—Mr. A. M. Frazer will open a new moving picture theater at 516 Potter street. It will be known as the New Nixon.

Marquette, Mich.—Charles B. Clifford, of Sault Ste. Marie, has bought the Bijou Theater here from C. A. Crinian and has taken possession.

The Brooklyn Film Exchange has removed from 1432 Myrtle avenue to 138 Stanhope street, Brooklyn, N. Y. Telephone, 3635 Bushwick.

Chillicothe, Mo.—H. H. Dickson, of Adrian, Mich., has leased the Strehlow Building here and will install an up-to-date moving picture theater.

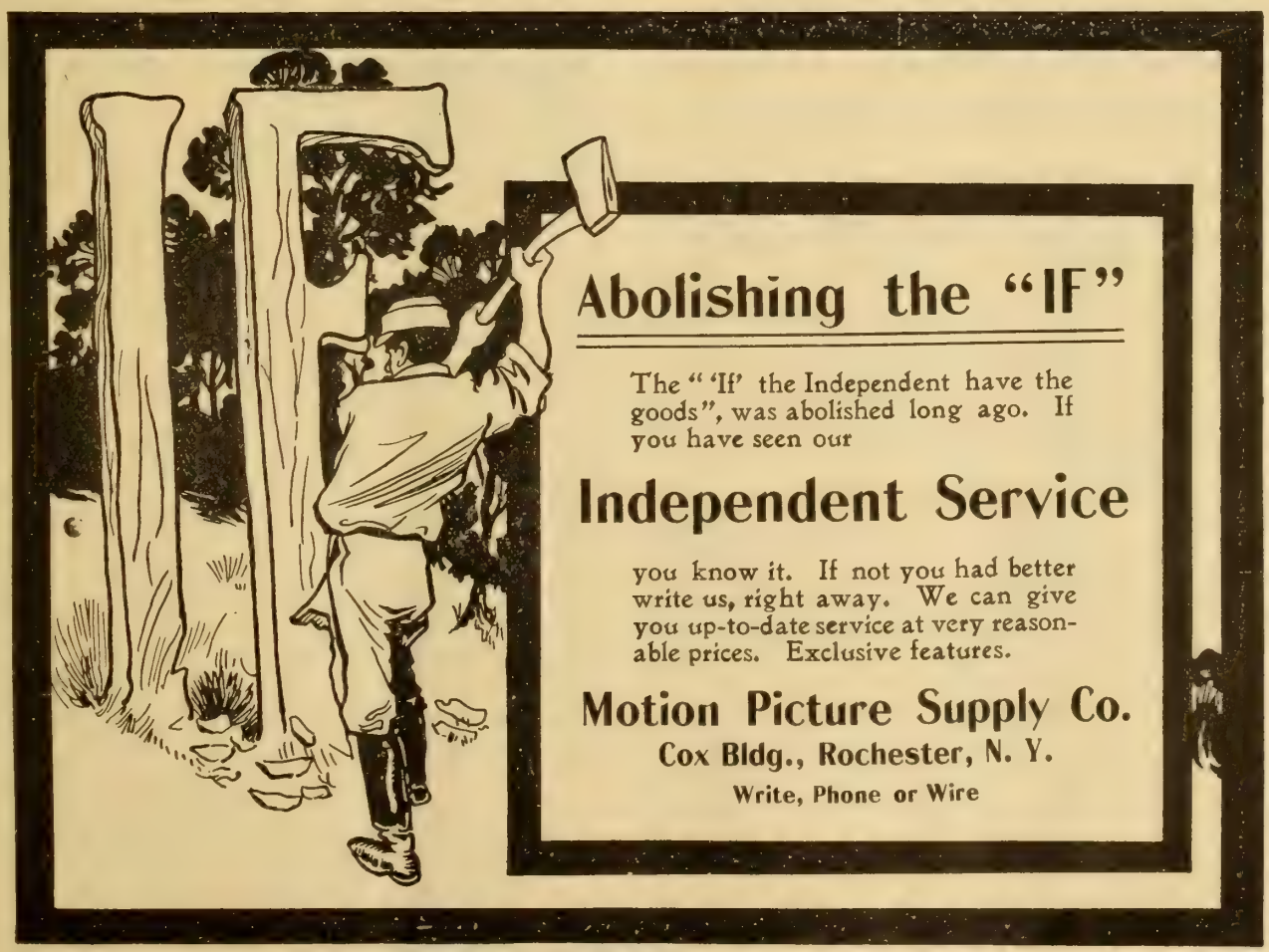
Fort Pierce, Fla.—L. Hollman has awarded the contract for the erection of a new electric theater to be located on Pine street, to L. L. Bellamy.

Philadelphia, Pa.—Edward Fay & Son are estimating on plans for a moving picture theater, to be erected at the corner of Broad and South streets.

Baltimore, Md.—Theodore Doukas and George Konstant have decided to erect a new moving picture theater at the corner of Fulton avenue and Francis street.

Ridgewood, Brooklyn, N. Y.—A new open-air moving picture theater is being fitted up with a capacity of 500 at Cover and Palmer avenues under the proprietorship of Mr. Fisher.

Chicago, Ill.—The Apollo Theater Company has been incorporated with a capital stock of $10,000, to operate moving picture shows. The incorporators are William Wilhartz, Jacob Ringer and Max J. Stein.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THE SONGS.

The songs of the week have been of an unusually high order of merit, and the illustrations accompanying them have been up to the standard of the songs. "Take Me Up With You, Dearie," which was illustrated by De Witt C. Wheeler, was one of the best in several weeks. Mr. Wheeler produced some novel effects in his slides, showing air ships sailing among the clouds, which ranks them among the best slides of the season.

Songs illustrated by A. L. Simpson, Scott & Van Altena, Harstn & Co. and Levy have been among those sung during the week and the pictures have been exceptionally good. Perhaps this is due to the fact that they have had better material to work with; perhaps it is some other cause, but whatever the cause there is no question about the improvement in the quality of the songs and the illustrations, and this feature will appeal to managers.

A song which is adequately illustrated is a great addition to a programme. And the steady improvement during the past few weeks warrants the belief that managers will no longer have difficulty in securing good songs sympathetically and attractively illustrated. They cost no more and their drawing power in a programme is that much greater.

THE LECTURES.

One sometimes wonders whether it is advisable to split a lecture into six parts and distribute it through the week. The reasons for this may be two. One is the lecture is, perhaps, too long to be delivered in one day. In some instances the lectures alone would more than fill the programme. The next reason is that possibly someone who hears part of a travelogue, as they are called, will come back for another part; but under most circumstances this would have no weight. Comparatively few come back the second day, though a good many will come back at some time during the week.

A short, well illustrated lecture always seems to please best. One last week at Keith's entitled "Log Driving" was exceptionally interesting and exceptionally well illustrated. It was just long enough and the interest of the audience was held throughout. This would seem to indicate the temper of the average audience. And perhaps it furnishes a hint for other managers in making up a satisfactory programme.

CORRESPONDENCE.

IF A BOARD OF CENSORSHIP, LET IT BE THOROUGH AND NATIONAL.

New York, June 22, 1909.

Editor THE MOVING PICTURE WORLD.

Dear Sir:—On such occasions as Lincoln's birthday, Washington's birthday, Decoration Day, Flag Day, Fourth of July, etc., the church workers and school board members, composing our New York Board of Censorship, make long and patriotic speeches, in which they never fail to show the great influence that mothers had on the lives of our great men who made of this Republic one of the greatest nations.

It is true that all the men who, as Washington, Lincoln, Garfield, McKinley, etc., loved and respected their parents are the men who respect their families, their employers, their fellow citizens, their country and their flag, men who have the sense of duty, men of real patriotism.

On the other hand, the men who do not respect their parents cannot respect their families, less their employers and fellow citizens, and have no use for their flag, except to use it as an advertising sign. You do not find the deeds of these men recorded in the books of our national history, as such deeds are the ones filling our prisons.

The members of our New York Board of Censorship seem to have a double policy. They pass and accept moving pictures teaching the reverse of what they are preaching in their patriotic speeches, and this under the excuse of strong moral lessons.

One of the accepted films shows us an unnatural son. The old man turns his property, including a saw mill, over to a son This son takes charge of the estate, and, because the father is not willing to give up every cent, the unnatural son beats him throws him on the floor and robs him. When the old father is deprived of his saw mill, of his estate, of his home, of his savings, etc., the son calls up the poor-house wagon to take the old man away.

I fail to see any strong moral lesson in this film, but I see a very deplorable lesson; and, if our young generation is taught to ill-treat and rob their parents, Washington, Lincoln, Grant, Garfield, etc., will have no successors to continue the national history of this glorious Republic.

It is time that our New York Board of Censorship should be called down on a number of films which should not have passed the board.

If you are interested in a movement to establish a liberal, fair-minded and honest board, to take the interests of the manufacturer and the exhibitor, as well as the public, I will be pleased to call on you, if you can give me an interview, and will show you several papers on the question.

I am informed that the present New York Board of Censorship is trying to infuse some new blood in their organization by making it a national board. Let it be local, national or international, no board can succeed if the members are not cool, sober fair and liberal-minded men. I do not believe that we should show a burglar at his professional tricks, yet I do not see why the film, "The Lonely Villa," should be rejected by Chicago In other words, the members of a board of censorship should be intelligent enough to know when the sight of a night shirt is indecent or not, and not reject a picture because a night shirt is shown on the screen.

JOHN M. BRADLEY.

159 W. 36th street, New York.

TO ALABAMA EXHIBITORS

Dothan, Ala., June 12.

Let us get together and organize an association of exhibitors for our State. The other States are organizing, and we should not be the last to fall in line. We would be in better shape to upbuild the moving picture business. It is possible for a national association to be formed, and we should be ready to join them. Besides, all other branches of the business are organized, and we certainly should be. Dothan is a noted city for conventions and many have been formed here that have become a noted success. This city, which is composed of as good people as there are any where, will welcome you and entertain you royally. Kindly let me have your views on this matter.

Respectfully,

H. J. MORRIS.

Electric Theatre, Dothan, Ala.

DEFECTS IN FILM PHOTOGRAPHS AND THEIR REMEDY.

[*From the Photo-Miniature.*]

Unevenness of development, with patchiness of density, is probably caused by the films not being kept moving in the developer. Light bands down the centers of the films may be caused by allowing the film, during development, to float on the top of the solution instead of evenly immersing it all over. Circular spots lighter than the surrounding portions are due to air-bells forming on the emulsion side of the film. To prevent these and the previous defect, keep the films on the move during development. Yellow stains in the clear portions of the negative may be due to (1) unfixed silver, (2) the use of caustic alkalies (potassium hydrate or sodium hydrate) in the developer. In the first case refix in a slightly acid fixing bath, in the second try reduction in Farmer's solution—hyposulphite of sodium fixing bath, to which a few small crystals of red prussiate of potash have been added. Reddish brown stains on the film when dry are probably caused by exposure of the film to white light during fixation; remedy, Farmer's reducer, as aforesaid. Frilling of the gelatine film is caused by too high a temperature of the solution (which should never exceed 60 degrees to 65 degrees Fahr.) or excessive quantities of caustic alkalies. Uneven fixation resulting in circular marks on the film is caused by the film not having been well immersed in the hypo solution. Scratches and markings in the film may be due to rough handling of the films in the solution and developing too many at once. Adhesion of the films during drying will cause the gelatine to become torn. They should be pinned up, with sufficient space between them, in a room where there is a good current of air. Pinholes are caused by dust on the film during exposure or development. Bubbles are caused by air in the developer or froth upon it, or by uneven flowing of the solution. Fog on the films may be due to an unsafe dark-room light, a defective camera, over-exposure, forced development, or to improperly kept film. Patches of uneven density on the films are frequently caused by using a rapid action developer and by placing a number of films in one dish. Slow developers are preferable for the work.

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EDISON FILMS

NEW SUBJECTS

RELEASED JUNE 22, 1909

THE LOST INVITATION

A comedy film showing the number of ludicrous things that happened when Weary Willie, a typical tramp, attends a fancy dress ball in place of Judge Bent, who has lost his invitation. Weary makes a great hit until justice overtakes him.

No. 6474 Code, VERLEUGNEN App. Length, 1,000 feet

RELEASED JUNE 25, 1909

THE WHOLE WORLD KIN

A drama of childhood showing that in spite of the differences in station, children are much the same. The picture also shows that in time of need the rich child is a friend indeed.

No. 6475 Code. VERLIEFD App. Length, 520 feet

RELEASED JUNE 25, 1909

AN AFFAIR OF ART

A merry farce descriptive of what happened when Mr. Dobson attempted to carry home in person, an enormous painting. His ejections from trolley cars, subway trains, stages, cabs, etc., and the final destruction of the picture while attempting to hang it, make up a lively subject.

No. 6476 Code, VERLIESS App. Length, 480 feet

A Feature Film for the Fourth of July Season

"THE MAN WITHOUT A COUNTRY"

A Free Dramatization of Edward Everett Hale's Great Novel

RELEASED JUNE 29, 1909

A FASCINATING STORY **A WONDERFUL LESSON IN PATRIOTISM**

The greatest war scene ever staged. An engagement between imposing frigates at sea. The quarter deck and the great guns during the nerve tension action. The battle lust and the roar of conflict. "Old Glory" nailed 'midst shot and shell, to the wave tossed mast. Scenes, thrills and dramatic interest without a parallel.

A magnificent play, splendidly acted, leading up to a dramatically powerful climax that will bring cheers from any audience.

The film you must have and have early. Your patrons will discuss it in their homes. They will advertise it where they work. It will bring crowds of new faces to your theatre.

No. 6477 Code, VERLIESSES App. Length, 1,000 feet

OTHER SUBJECTS FOR NEXT WEEK

RELEASED JULY 2, 1909

PARTED ON THEIR HONEYMOON —Comic Fantasy of Childhood

No. 6478 Code, VERMILLER App. Length, 690 feet

RELEASED JULY 2, 1909

HE WOULDN'T GO UNDER A LADDER —A Travesty on Superstition

No. 6479 Code, VERMILLON App. Length, 305 feet

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Stories of the Films.

BIOGRAPH COMPANY.

THE WAY OF MAN.—One of the most insincere maxims is "Beauty is only skin deeps," for we all know that appearances are everything and the expression "Pretty is as pretty does" has often proven itself to be obvious satire. The pretty face impresses itself indelibly on the heart, and the homely woman is, sad to say, an aversion. This fact is clearly set forth in this Biograph story. Tom Horne deeply loved pretty little Mabel Jarrett, and that his love was returned goes without saying. Tom's ebullient ambition is intensified by his great love for the girl, so he decides to go out West to fight for fame and fortune to be more worthy of her. After some time in the land of promise he succeeds in attaining the end for which he had striven and writes of his intention to return and claim her for his own. Meanwhile, Mabel's cousin Winnie has visited her and is to spend the Summer months. At the receipt of Tom's letter, Mabel is in the seventh heaven of delight, when cruel fate plunges her into the depths of despair, for a horrible accident occurs. During the evening, while Mabel is in the act of lighting the lamp, it explodes, frightfully burning her face and head. It is conclusive that the poor girl will be disfigured for life. What a blow it is to her almost on the eve of Tom's return! They all try to cheer her, although fully realizing her sad plight. Winnie in particular does her best to allay her anticipating fears. However, Tom arrives and is dreadfully shocked at Mabel's appearance. This wounds Mabel, but he makes an effort to dissemble and make her believe that the awful scar will make no difference; will not lessen his affection for her, or dissipate his desire to make her his wife. But, ah, mere words are empty, and poor Mabel can see a tinge of repugnance in his attitude, and discerns a decided attachment between her cousin and Tom. Winnie realizes this also, and tries to leave the place to be out of the way. Mabel discovers this sacrificial move on the part of Winnie and prevents it by making the sacrifice herself. Leaving a note bidding all farewell, and hoping Tom and Winnie will be married, she goes from the house and makes her way to the coast. Placing her cloak and hat on the high rocky cliff, she hides, so they at once assume she has jumped into the sea. When they have left for the house, all mourning the brave girl as dead, she then goes and enlists her services at an orphan asylum to take care of the poor, homeless foundlings. Later Tom and Winnie are happily married, both holding a tender, reverent remembrance for the brave self-sacrificing girl whom they imagine buried in the dark waters of the remorseless, restless sea. Length, 986 feet.

THE NECKLACE.—Vanity is the foundation of the most ridiculous and contemptible vices—the vices of affectation and common lying. Vanity is often called pride, but it is not, for pride makes us esteem ourselves, while vanity makes us desire the esteem of others, and pride is uplifting, but vanity is its own foe. Miss Louise Leroque was one of those charming young ladies, born, as if through an error of destiny, into a family of clerks, and after she married John Kendrick, she suffered an incessant yearning for all those delicacies and luxuries she felt were her due. John was a big-hearted, indulgent husband whose every thought was for his wife's happiness, and while Louise was a devoted wife, still there was the strain of selfishness ever apparent, for she who studies her glass neglects her heart. She yearned for ostentation, and poor John was in no position to appease this desire. However, an occasion presents itself when they can at least bask in the radiance of the social limelight, in an invitation to attend a reception tendered a foreign prince. John is in the height of elation, but Louise meets him with that time-honored remark, "I've nothing to wear." Well, he feels the strength of her argument, so goes and pawns his watch and chain to procure her a gown fitting for the occasion. The gown emphasizes the absence of jewel ornamentation, so they visit their friend and neighbor, who lends them a handsome necklace. At the reception she makes quite a stir and is presented to the prince, who becomes decidedly attentive. Arriving home after the affair, Louise rehearses the incidents of the event, when suddenly she stands petrified with horror. "My God! the necklace is gone." High and low they search, and even back to the ballroom, but without result, for we have seen it stolen from her neck by a sneak thief while she is talking with the prince. Unable to find the necklace, they swear to give their fingers to the bone, their life's blood until it is paid for. But then there is the humiliation of not returning the jewels, so they hunt for a duplicate. At the jeweler's they find one, in appearance an exact copy, but the price is $20,000. Twenty thousand dollars to ones in their condition meant a large fortune. However, John borrows money on his salary, gets loans from his various friends and is granted a large advance by his employer, giving notes for same; in fact, mortgaging his very life as the result of vanity. With the money he purchases the duplicate and gives it to their friend, who is unaware of the substitution. Meanwhile, the thief has taken the necklace to a pawnshop and finds it is a worthless imitation, and so throws it into the rubbish heap. Five years later we find the couple toiling, toiling, but still in bondage;

after night in the endeavor to make a little extra above his ordinary salary. Ten years we find them, still hounded by the note collectors, aged and broken in health, yet determined. Twenty years, and the last penny on the necklace is paid, but at the expense of their bodily strength. Having cleared up his debt with his employer, he is discharged, being too feeble to do the work. As a last resort they write to their friend, confessing the substitution of the jewels, and their plight as a result, begging that she give them some slight assistance. Treir friend, of course, is amazed, she cognizant of the worthlessness of her property, so hastens to give Louise back the jewels, arriving only in time to put them about her neck when she sinks back dead. John, poor fellow, is found sitting in a chair at the head of the bed, also dead. They had received vanity's reward. Length, 969 feet.

EDISON MANUFACTURING CO.

THE MAN WITHOUT A COUNTRY.—"Breathes there a man with soul so dead who never to himself hath said: 'This is my own, my native land.' "

It was Scott's immortal lines that are said to have inspired Edward Everett Hale when he wrote his celebrated novel, "The Man Without a Country," and no one can read that novel without his patriotism being strengthened and his heart beating just a little faster when next he chances to see his country's standard fluttering in the air.

Though the adaptation from the novel, a book known to every school child from coast to coast, in this new film has been freely made, its theme has been well preserved and its inspiration infused in every scene. No one can see it without being a better citizen, a better man or woman, so deeply does the pictured drama inculcate a nobler, higher patriotism. No expense has been spared to make the production notable and worthy of its subject. The scene depicting the deck of an old time frigate during a battle at sea is particularly strong and will rank, in point of action, fidelity to actual conditions and thoroughly sustained interest, among the noteworthy achievements of the film maker's art.

Lieut. Gaines, a naval constructor, is falsely accused of selling the plans of a new piece of ordnance to the enemy. He is tried by court-martial and condemned on purely circumstantial evidence. The apparent injustice of his trial stirs him to momentary wrath and he crushes the flag under his heel, loudly declaring he hopes he may never see or hear of his native country again. The court-martial alters its sentence and grants his wish. He is deprived of home, country and flag and placed in permanent banishment abroad.

His rage has long since expired ere he reaches foreign shores, and his pathetic longing for home and country, for the dear old flag, is vividly shown in the succeeding scenes. Everywhere scorned as a traitor, his life is pitiable. Americans refuse to associate with him; his every effort for the companionship of his countrymen and a welcome beneath the flag meets with rebuff.

He wanders near the docks where an American frigate is anchored, saves some American sailors from possible death at the hands of foreigners and is taken aboard the ship, having sustained injuries himself. The vessel puts to sea and encounters the enemy. He wants to fight, but he has been recognized now and his wish is refused. At last a shot carries away the standard; with a wild shout he leaps forward, seizes the flag and dashes up the rat-lines. Up he goes midst shot and shell, up, up and up to the shattered masthead, where he fastens the flag just as a shell sends him crashing to the deck. He has redeemed himself. The officers and men stand with bared heads and a flag is draped across his dead body. Length, 1,000 feet.

PARTED ON THEIR HONEYMOON.—They found themselves in love by the seashore, the pounding of the surf was the accompaniment to Cupid's murmurings. Fresh, fragrant, strong grew their love. Communion over the ice cream at a social function increased the ardor and then at last, at last they stood before one garbed in the cloth and listened raptly to the words of the ceremony, responding eagerly to the questions. But the words of the ceremony had scarce echoed off to space ere fate, lusty and vigorous, stepped between and parted them.

Not for long did fate stand between them, however. With lover's cunning they met again and soon, behind a trusty steed, they were speeding to the seclusion, peace and safety of that lover's elysium—a wilderness. Roads ended, they were lost. A trusted friend who had accompanied them stole away during the night as they slumbered 'midst leaves and grass, a trusted friend, but one who betrayed. As they dreamt sweet dreams this friend most foul brought their pursuers to them and that honeymoon of ethereal bliss ended in—resounding spanks.

Spanks, certainly. The elopers were blessed eight years each of life and their mammas spanked them with right good will for their childish prank.

It is a pretty tale, fanciful, graceful and pleasing. Writ in childhood with a melodramatic atmosphere and a film that is not only different, but a genuine delight.

The marriage was a humorous idea of their mothers at a birthday party given by the little girl, the preacher was a lad of six attired in ministerial garments. It was amusing until the children took the thing seriously, but to the spectators the entire story is entertaining from start to finish —the elopement in a cart drawn by a goat with a dog as companion especially so. Length, 690 feet.

HE WOULDN'T GO UNDER A LADDER.—"Superstitious Sam" everyone called Sam Land, the hustling real estate salesman, and with good reason. Hard-headed though he was about everything else, a prosaic of prosaics, yet he was soft about superstitions. If there was a belief of a superstitious nature afloat that Sam hadn't heard of it was a wonder and he believed implicitly in them all. His pet superstition, however, was that it meant twenty-four hours of the worst kind of bad luck if one walked under a ladder and it was this fond belief that cost him his first position in Pleasantville.

Connected with the rival realty dealer was another hustling salesman known as Jim Pickens. It was always a battle for customers between Jim and Sam and when Sam landed a particularly plethoric looking individual who was looking for a house and lot Jim was after the pair like a flash. He wouldn't have come anywhere near the deal if it hadn't been for Sam's ideas about walking under ladders. When he dodged the first one, and it was Sam's bad luck that day to encounter a number, Jim seized the opportunity to begin conversation with the customer. Sam got him back again, but another ladder caused him to walk around while the customer calmly passed under it. Again Jim embraced his opportunity and in the argument Sam knocked the ladder down. While he remained to straighten matter out with the irate gardener, Jim and the customer got away.

Again and again Sam's superstition worked to Jim's advantage and in the end Jim secured the customer for his firm. Sam was discharged and in his rage ran out, found a ladder leaning against a wall and walked under it repeatedly until superstition was dead within him at least. Length, 305 feet.

ESSANY FILM MFG. CO.

THE TRAMP STORY.—There never was a more picturesque character in all the world than the American tramp, yeggman, hobo. His mysterious comings and goings, and his occasional visits at our back doors often excites the desire to inquire of him: "What made you a tramp?"

This motion picture story, "The Tramp," tells the tragic story of the making of an American tramp.

Joe Brown is a jovial, good-natured blacksmith in a little town in the Lehigh Valley in New York, the beloved husband of a good wife and father of a sweet-faced girl of sixteen. They are living happily together, and with careful saving and hard work he has bought a modest little home. Nellie, being the prettiest girl in all the valley is courted by every farmer lad for miles around, but none of them seem to suit her, she declaring that no man in all New York State is good enough for her.

Brown is busily at work at his forge one day when a young stranger, leading a horse, appears. The horse has lost a shoe and during the replacing of another, Nellie appears on the scene. The young stranger is immediately smitten with the girl's winsome face and when she leaves he follows her. They meet later and he confesses his love for her. In the handsome young stranger Nellie at last finds her hero and after a short courtship, of which the girl does not inform her parents, he persuades her to elope with him. The next morning the father and mother discover the loss of their daughter; the mother becomes violently ill and her life despaired of.

The little country girl goes to the city with the young man and after a month, in which she implores him to marry her, he leaves her for another woman. Nellie returns to her home, heartbroken and ill, and after confessing the unhappy ending of her romance drops at her father's feet dead. The poor mother, frantic with shame and grief, survives her daughter by just a week or two, and the poor, grief-stricken blacksmith, his home wrecked, his happiness destroyed, finds solace in drink.

In the hope of finding the scoundrel who betrayed his daughter he becomes a tramp, and after several years' search encounters him in a barroom. Here the villain receives his just deserts, while the tramp leaves happier for having obtained the long-for revenge and the fulfillment of his oath.

This is a human story that will touch every heart. It is splendidly staged and cleverly acted, while the photography is exceptionally good. Length, 750 feet.

A CASE OF SELTZER.—A young dude insists upon masbing a girl who is passing and minding her own affairs. She turns him down coldly, but he still continues to shower his attentions upon her. Finally she breaks away from him and rushes to her home. Her brother and some of his friends are playing cards. She tells them of her episode, and they immediately devise a plan whereby they can give the flirt a lesson. One of the boys dresses in the girl's clothes, and the rest of the boys each take seltzer bottles, and go to do damage to the young man's appearance.

He is still waiting when they come out, and the masher thinks the boy dressed up is the girl. He immediately pounces upon her and endeavors to force his attentions upon her.

The boys with seltzer bottles now rush upon the scene while the man in feminine attire belabors the would-be masher with a parasol.

The masher gets all that is coming to him, and the boys return homeward much elated over the severe lesson they have administered to the impudent young man. Length, 250 feet.

GAUMONT.

(George Kleine.)

SAVED FROM THE FLAMES.—An elderly lady has as her boon companion a pet dog. The visit of a grandson causes the woman to lavish her attentions upon him and neglect the dog. This causes the dog to seek vengeance upon the boy and he enters the bedroom of the latter, where he upsets a lighted lamp and causes a fire. When the mistress returns and finds the house afire she is greatly excited and worried lest the boy suffer harm. The dog goes to the rescue of the lad in the nick of time. This puts him in favor and he is fairly idolized for his brave act. Length, 453 feet.

NO APPETITE FOR DINNER.—A civilian had invited his friend, an army officer, to dine with him on a certain day.

On the date set the officer has just concluded dinner in his own compartments and is glancing over the paper when, from the date thereof, it occurs to him that he has forgotten about his engagement. At the home of the prospective host the appointment had also been overlooked, and, as the officer is announced, the family are about ready to leave the table. A second meal is prepared and both make every effort to relish the food, but as a matter of fact both feel satisfied with the first meal. Finally a mutual confession is given and all joint in the hearty laughter. Length, 430 feet.

URBAN-ECLIPSE—

THE HAND BELL.—An old lady is seen begging by the wayside and the kindly disposed gentleman gives her a coin, but she proves to be a fairy, the last surviving member of the legend, "Thousand and One Nights," and rewards his kindness by presenting him a hand bell that simulates very mysterious qualities. With it he can surmount any nature of difficulty; silencing the janitor, secures attention at the post-office and insures protection from attack, but he is unable to appease the anger of his wife's mother and discouraged, he discards the talisman for which his subdued antagonists now attack him the more vigorously. Length, 420 feet.

THE SUNNY SOUTH OF FRANCE.—A delightfully pleasing series of views covering the most beautiful and romantic sections of Southern France.

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Excellent photographic detail and perspective. Length, 535 feet.

URBAN-ECLIPSE.

(George Kleine)

THE PHANTOM SIRENS.—A pretty picture-story of the fabled sea-nymphs. Grand marine effects. Fishermen depart for the fisheries. En route they are attracted by the Sirens who invite them on to the rocks, but the alluring women vanish each time they are on the point of being overtaken. The men return home disconsolate, neglect their sweethearts, think of nothing but the Sirens and go back to Hypso. The female folk invoke the aid of the Statue of the Virgin and proceed to the Isle, where they present the Holy Cross to the Mermaids, who thereupon magically disappear in the sea. The girls take their places and the spell is broken—the sailors, on approaching, recognizing in the supposed Sirens their own lasses. Length, 727 feet.

RULERS OF THE WORLD.—A decidedly novel method of presenting a number of the foremost rulers of the world.

The nations represented are England, Germany, Russia, France, Spain and United States. Length, 265 feet.

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THE STORY OF TWO LIVES.—In a plain little room of a tenement house lives a young lady with her sick mother whom she supports. She is blessed with a beautiful voice which is greatly admired by mother and friends. In the room below lives a young composer who is writing an opera with which he hopes to achieve fame and fortune. Suddenly he stops. He hears a fall in the room above him. Now his door is thrown open and the young lady from above calls excitedly for his assistance. He accompanies her to the room where he finds the mother prostrated upon the floor. A doctor is called but the mother is dead.

A month has passed. The girl is out of work and despondent. Her last hope lies in a bottle of poison which she bought with the intention of ending all her earthly troubles. Just then she hears a knock at the door. She hides the bottle in the table drawer and opens the door. The young composer enters, telling her that he feels lonely in his cold room and asking permission to share his meal with her. She meekly consents. He at once brings an arm full of eatables which she spreads upon the table. Tired and weak, the poor girl falls asleep. The young composer quietly slips some [illegible] the table drawer. There he sees the [illegible] is startled. He takes the bottle and [illegible] room. Awakening the girl finds the poison and at once recognizes the truth.

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"THE RECKONING"

The next morning the girl goes out, her guitar in her hand, to earn money by singing along the highways. Her unusually fine voice as well as her appearance attacts attention and money is showered upon her. An old lady in an electric brougham stops in astonishment and after speaking to her hands her her visiting card and invites her to call. She then drives away. The young lady, overcome from lack of nourishment, faints. The cards is found in her possession and as the people think this to be her address they carry her to the home of the old lady where she is well taken care of.

Ten years have passed. The young lady has become a famous opera singer while the composer is on the verge of despair. His opera has been turned down by all the managers. He has no money to buy food and is turned out of his room by the heartless landlord. At this time the famous opera singer reads in the paper that although the composition of our young composer has received the highest reward, his opera will not be presented, but another one will be the feature of the next operatic season. The name electrifies the opera singer. She well remembers that it is he who saved her life many years ago. She quickly calls up the manager of the opera house and tells him that she will not sing except it be the leading part of the young composer's opera. She receives the promise of the opera being produces and quickly hurries away to bring the glad tidings to the young composer for whom she searched in vain so many years. He in despair had stuffed up the crevices of doors and windows and turned on the gas to do its deadly work. She calls for assistance. The door is broken in and the composer found nearly lifeless. He is quickly revived. Explanations follow and arm in arm the two leave the room. He saved her life years ago and she was glad to be able to do the same for him. From the love light in her eyes it may be seen that she will make his opera a great success. Length, 985 feet.

SAVED BY HIS SWEETHEART.—A rejected lover, to get revenge on his more fortunate rival, hires two crooks in company with whom he waylays the young man when at night he is leaving his sweetheart's home. They strike him down and thinking they had killed him, throw him into the river.

In her dream, the sweetheart sees the outrage committed. She quickly rises, dresses and alarms the police, whom she induces to seach for her lover. They find him drowning in the river and save him in the nick of time.

Now they go after the villain, whom they capture after many exciting incidents. He is identified by the convalescent and sent to jail. Length 440 feet.

THE HYPNOTIC CURE. Grandpa suffers very much from rheumatism. Incidentally he reads in the paper that Professor Hipp discovered a new hypnotic cure by which to cure rheumatism. He at once visits the Professor, who applies hypnotic treatment.

Just then the Professor is interrupted and called away. The hypnotism works and Grandpa begins to run. When the Professor notices that his patient has gone, he chases after him, and even though he enlists the aid of numerous people they are not able to catch Grandpa.

After the funniest chase ever seen in moving pictures, Grandpa reaches his home. He is cured of his rheumatism, but, oh! what a time he had. Length, 385 feet.

THE OYSTERMAN'S GOLD.—The day's work has been most successful as the boat return heavily laden. Right on the wharf the oysterman sells the entire load. He puts his gold into a bag and starts on his way home. Two helpers watch the transaction and decide to get possession of the oysterman's gold.

They follow him and high upon a cliff they attack him. There is a fierce struggle between the oysterman and one of the outlaws. Just when they are in a clinch the other pushes the two down the rocks, where he finds them afterward, lifeless. He takes the fisherman's gold and runs away, but is haunted by the dead man whose warning hand he continuously sees before him. His guilty conscience drives him towards the sea and from a high rock he jumps into a watery grave. Length, 720 feet.

MARY JANE VISITS HER COUNTRY COUSIN.—Mary Jane goes to the country. Her cousin takes her to the fair. The cousin has a good time, to the great embarrassment of Mary Jane.

After returning home the country cousin repeats the tricks he saw, to the delight of the country folks. Mary Jane, however, vows never again to accompany her country cousin. Length, 200 feet.

THE OLD ARMY CHEST. While standing on the porch of his home, Colonel May spies his daughter hand in hand with a young West Point cadet. He sends the girl into the house and tells the boy never to return again.

Hardly has the cadet returned to the barracks when he is notified that, owing to his high standing on the graduating list, he has been appointed to a captaincy in the Engineer Corps. He at once returns to Beatrice to tell her the good tidings; as a captain he is sure the Colonel will not refuse him. They enter the house and find the Colonel in the garret before an old army chest looking at memories of olden days. We see his thoughts depicted in moving picture. Among his treasured relics is an old flag which accompanied him through many battles. It is this flag the lovers take, and, hand in hand, they ask father for his blessing. His face becomes clouded in anger as he sees the young man again.

The young Captain presents his diploma and asks for the daughter's hand. Colonel May at last consents, saying, "It was not the appointment that did it, not that, but I could not refuse the plea of the old flag," thinking of his own young days of love when this very same flag brought him the hand of his dear departed. Length, 930 feet.

PATHE FRERES.

A WESTERN HERO.—An interesting and thrilling incident of Western frontier life in the early days is cleverly portrayed in this film which gives a vivid idea of the many barbarous acts perpetrated by the Indáns, causing the settlers to be ever on the alert and hold themselves ready to be equal to an emergency at all times. In the first picture we see pretty Marion, who is beloved by two young men; one of the pair, Bill, is a gruff creature who forces his attentions on the girl, only to meet with a cold rebuff. The other youth, Harry, is an army officer and stands in high favor with the girl and her father. The latter, who is a typical old settler, is noted for his skill in handling a rifle and spends his leisure hours scurrying through the mountains hunting. Bill is so persistent in his attempts to win the love of Marion that she is forced to call upon her father to protect her from his unwelcome attentions. The old fellow makes short work of the affair and unceremoniously orders Bill away from the place. Bill is so enraged that he vows vengeance and going to the Indian camp he forms a scheme whereby he will deliver up to them the successful lover, who is a hated enemy of the red man.

In the meantime Harry is called to another settlement, and taking the mail coach, bids his sweetheart good-bye, and is off. As the coach is driving along the lonely mountain road, the Indians keep a close lookout and follow it until it reaches a desolate spot, where one of the savages throws himself across the road which brings the coach to a sudden stop, for the driver is led to believe that the Indian has been injured. Immediately the red men come from their hiding places and attack the party, killing the driver and taking Harry a prisoner. Marion's father, who happens to be hunting in the section, views the proceedings, and rushing down the hill he throws his lasso over two of the Indians, and before they have time to protect themselves, he shoots them both. Following the savages as they trail along, the old man manages to mow them down until he finally liberates his friend and returns with him to the settlement. Length, 410 feet.

BROKE AGAIN.—This clever comedy which is full of droll situations, shows us the care-free manner in which the students of the Latin quarter live; they enjoy life in their own way, never thinking of to-morrow as long as there is a kind relative good-natured enough to shoulder the responsibilities and settle up their accounts. The principal character in this picture is a young medical student who has reached the limit of his allowance and finds himself engulfed in debt with no way of making good; for his relatives have lost faith in him and positively refused to aid him in any manner. He comes to his uncle and aunt, however, and makes one last plea for money, but to no avail, for they are determined in their purpose to let him earn his own living. The youth returns dejectedly to his companions who are as badly off as himself, and when he breaks the bad news to them it has a most depressing effect on them all. Their clever friend, however, soon finds a way out of the difficulty; he invites all the boys up to his room, where he writes a letter to his relatives, telling them that the struggle is too great so he has decided to take poison and that they will find his skeleton in his bed. After the letter had been sealed and sent they get a skeleton and place it in the bed while their friend, who is supposed to have done away with himself, hides under the couch to await developments. Upon receiving the sad message the bereaved relatives hurry to the quarters of the supposed deceased, and there, as expected, they find what they think to be all that is left of their nephew. While they are giving way to their feelings, all the young man's creditors come upon the scene, and for the sake of honor the old uncle settles with every one and sends them away rejoicing over the young man's demise. When the last creditor is paid the youth is discovered under the couch and so pleased are the relations to have him alive that after a little scolding all is forgiven. Length, 535 feet.

PSYCHE.—This artistically colored picture, in a wonderful spectacular production, portrays an interesting story in mythology.

In the first scene we behold the pagan temple where the pretty maidens are making offerings of flowers to their gods. Suddenly Cupid appears and presents Psyche with the love dart, which arouses the jealousy of Venus, who complains to the gods and incurs their wrath against Psyche. Little Cupid intercedes but without success, and the gods summon Psyche before the tribunal and sentence her to everlasting solitude in a great cave. She accepts her punishment and goes to the cave accompanied by a coterie of maids who bid her a fond good-bye, and then leave her. Soon the tired creature falls asleep and the power of love comes to her assistance and she is carried away through the clouds to unknown lands where she is greeted by the three Graces who befriend her. She is then blindfolded and left alone. Cupid comes and consoles her, leading her to the beautiful palace where love conquers hatred and Venus is repelled and Psyche enters eternal paradise. Length, 934 feet.

THE BOGEY WOMAN.—The old bogey woman is an avowed enemy of all the children, for she has the power to change them into various vegetables, which she stores up in her cellar. One day while passing through the wood she comes upon two youngsters at play and immediately transforms them into a head of cabbage and a carrot, respectively. As she is carrying her burden home, a brother of the children, who has seen the transformation, hastens to give the alarm. The poor parents are distracted and give up hope of ever seeing their children again; but the little brother is visited by a fairy queen who gives him a wand and bids him go forth in search of the little ones. The youngster starts out and in his travels [illegible] with many obstacles but they are soon overcome under the power of the magic wand. Finally coming to a fountain he takes some of the magic waters which

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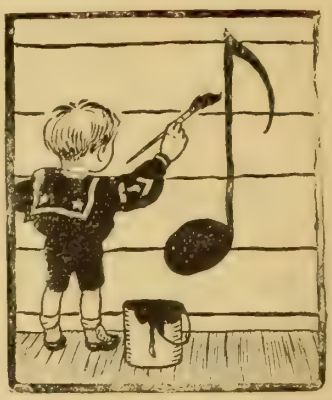

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he takes with him to the home of the bogey woman. Entering the place he sees a large heap of vegetables on which he sprinkles some of the water; immediately there is a great transformation and a lot of romping children appear before him. The old bogey woman rushes in, but a few drops of water cause her to vanish into smoke and all the youngsters are liberated and return to their joyful parents. Length, 394 feet.

FUN WITH A MANIKIN.—A couple of art students suddenly discover that they are without enough money to buy themselves a meal, and being alone in a strange city, they are at their wits end trying to solve the difficult problem of getting some food without having to pay for it. Suddenly one of them hits upon a clever scheme and they proceed to try it. In the studio they have a manikin which they use as a model, so, after divesting the dummy of his classic robes, they dress him up in a conventional business suit and between the two they carry their inanimate friend away. Hailing a cab they enter and are driven to a cafe, where they alight and order the cabby to wait while they enter the place. The trio are given a seat at a table where the dummy is propped up. The fellows order a large meal, which is quickly served, and when finished they make their exit, telling the proprietor that their companion will settle the bill. The waiter present the check to the silent creature and when he gets no response he calls the proprietor, and the two grab the manikin and throw it out of the place. The cabby seeing his fare being treated so harshly, interferes and in turn gets a sound beating. When he discovers that the man is a dummy he drives away from the place vowing vengeance on the two jokers, who are in the background taking in the droll situation. Length, 587 feet.

BOOK-TAUGHT HYPNOTISM.—A funny young fellow reads an advertisement in the paper, stating that one can learn the art of hypnotism by buying and studying the rules prescribed in Dr. Wright's book. He goes to the office of the hypnotist and in a very short time demonstrates that he is a very apt scholar, for after being shown the trick, the first one who comes under his hypnotic influence is the old Doctor himself. Then as the maid enters the room the new pupil casts a spell over her and she stands rigid on the floor waiting directions from her hypnotizer. The fellow then directs the Doctor to pack up all the valuables in the room, and when they are nicely tied up he directs him to carry them out on the street. As the little procession is wending its way down the thoroughfare a policeman stops to inquire the nature of the strange proceedings, but before he has an opportunity to find out, he too is under the hypnotic influence. Then another officer comes along on horseback and after hypnotizing him also, the fellow mounts the rose and taking all the bundles he makes good his escape. The victims return to the station and when the other officers notice the strange conduct of the party they throw pails of water into their faces, which brings them out of their spells and they start out to catch the hypnotizer. Length, 315 feet.

AN INSPIRING SUNSET.—A picture of this kind is indeed a revelation of the heights that can be attained in clever photography; for we have accomplished the wonderful feat of reproducing a sunset as seen across the silent waters of the bay. The photography is wonderful, and the picture is inspiring, and inadequate of description, for one must see it in order to fully appreciate its artistic merits. Length, 289 feet.

DETERMINED WOOER.—A young fellow who is in love with a pretty girl has his troubles in wooing her, for he does not stand in high favor with the young lady's parents, who manage to catch the youth every time that he puts in his appearance. In order to get a glimpse of his lady love the ardent wooer tries all sorts of schemes to fool the old folks. First he disguises as a mail carrier, and enters the house with a letter which he presents to the old man and then, throwing off his disguise, he tries to make love to the girl, but is thrown out of the place. Finally, when they start out on a trip he is disguised as a ticket taker at the gate of the railway station, and when the party enter the train, the lover gets into the next compartment and keeps up a steady flirtation with the young lady. The old father, at last, becoming disgusted with the state of affairs, gives the determined wooer the girl with his blessing. Length, 390 feet.

SELIG POLYSCOPE CO.

BEN'S KID.—Buck Minor was the most detested man in Wolf Hollow, partly because he was quarrelsome and treacherous, partly because he abused and neglected his little wife, Molly, whom all the camp adored, and for whose sake it tolerated Buck.

A bright baby girl was Molly's only comfort and gave her courage to endure the hardships which otherwise must have crushed her.

The opening scene of the story shows a street in Wolf Hollow. Buck is on one of his usual rampages, and running into an athletic cowpuncher who is in town to spend his money, he makes an insulting remark and is soundly drubbed by the younger Hercules of the plains. Buck is proud of his fistic ability, and his defeat by a stranger before the denizens of the camp is more than he can stand, so he determines to pull up stakes and migrate to other parts. Stumbling along home to his cabin, he bursts into the one little room where his patient wife is rocking the little child to sleep, and with an angry growl informs her that he is going to "pull his freight" out of Wolf Hollow forever, and that she must accompany him, but leave the baby behind. Molly clasps the child wildly to her breast and begs piteously to be allowed to take her little one, but Buck is obdurate and gains his point by threatening to kill the infant unless she consents to leave it. Scrawling a note which he intends to leave, offering the child to anyone who may find it, he makes preparations for his immediate departure. Clinging wildly to her little one, the distracted mother is soon dragged from the house and told to mount one of the horses waiting without. Thus we see them riding away toward the setting sun, an inhuman father rejoicing in the prospects of shaking the dust of the hater camp from off his boots, a broken-hearted mother choking with sobs, thinking only of the helpless baby alone and deserted in the little cabin on the hill. Slippery Ann, a half-witted girl of the camp, meets Buck and his wife while on her return from a journey into the foothills, and is intrusted with the note Buck has written regarding the child. Hurrying on to Wolf Hollow, Ann turns the note over to Judge Honk, the father of the camp and dispenser of law and justice. The Judge is greatly exercised over the heartlessness of Buck, and calling the inhabitants of the camp about him, soon organizes a rescue party to repair to the deserted cabin of the Minors' and ascertains what truth there was in the strange letter. No time is lost in reaching the shack on the hill, and there, sure enough, lying on the bed is the infant. Taking it up rather gingerly in his arms, as though he were afraid of breaking it, Judge Honk heads the procession out the door and down the hill to the camp where a mass meeting is at once held to discuss ways and means of taking care of the kid. Cherokee Jim, the bartender of the "thirst emporium," suggests that they raffle off the youngster and whoever draws the winning card shall be the kid's adopted daddy. The raffle is quickly pulled off, and Ben Brooks, a good-natured, big-hearted cowpuncher, draws the lucky number. Ben almost re-nigs when he realizes what he has on his hands, but the cheers of good wishes of the rest of the bunch brace him up and they all retire to the "thirst parlor" to have one on the new daddy. After that "Ben's Kid" (as the baby is christened) becomes the one absorbing topic of conversation. Around the camp that night in the bunk house, a half-dozen sleepy punchers are trying to get some rest, while Ben in his bare feet is prancing around the room, jolting the baby up and down, while the youngster, terrified at its new surroundings, is making the welkin ring with its screams. "Fatty Carter," the heaviest weight on the range, does an Indian war dance, but to no avail. At last they all agree that the kid is sick, and a puncher is at once dispatched on the fastest bronco on the ranch to bring Judge Honk to the scene of battle at once (every one, of course, having absolute faith in the ability and knowledge of the Judge in all matters) to bring them out of the difficulty. The Judge soon arrives loaded down with mustard, and old-fashioned remedies of all kinds, and at once starts in to bring order out of chaos.

Now, to return to Buck and his heartbroken wife. All afternoon they have traveled until near nightfall. The horses are unsaddled, the pack removed from the lead animal, and preparations are made to camp till morning.

Now Molly has been turning over in her mind a plan, although a desperate one, it seems, the only loophole out of her present misery. Waiting until Buck has fallen into a sound slumber, she cautiously steals away from the camp fire and makes for a clump of trees in which are fettered the horses. Releasing her pony, she springs on his back and dashes away in the black night over the homeward trail. Aroused by the sound of her horses' hoofs, Buck awakes, and with a terrible oath upon realizing that Molly has outwitted him, goes crashing through the brush to his horse, and quickly saddling him, gallops away in pursuit of the fleeing woman, determined to overtake and kill her rather than let her escape from him for good. But he does not reckon on the swiftness of Molly's mount, and though he plies both whip and spur, his jaded horse is unable to gain a foot on the game little sorrel. On over rocks, through the stream, now down the slope of the mountainfi and across the gulch speeds the desperate woman, every nerve pounding on her brain, and every muscle strained to its utmost tension, her lips moving in silent prayer that she might outstrip the dread pursuer and regain the child for whom her mother's heart cries out in bitter anguish. At last, brave girl, the goal is reached. Her way leads past the ranch on which Ben Brooks and the U. X. outfit are quartered, and seeing a light in the bunk house, the terrified woman heads her horse toward the beacon ray of hope. She barely reaches the door when the infuriated husband dashes up, bursting into the room. Molly startles the boys and the Judge into action. Buck, losing his head beyond control, follows her. "Save me," shrieks the terrified Molly. In an instant Buck finds himself in the grasp of a dozen willing hands. With a strength born of frenzy, he dashes them aside and draws his gun to shoot the cowering girl, when his aim is spoiled by quick action on Ben's part, and the Judge gets the bullet in his arm. Howling with pain, he yells to the punchers to hang the "varmint." But Buck is too quick for them, and knocking down a couple of the boys, he rushes his way out the door, and throwing himself into the saddle, plunges away into the night. No time is lost in going after him. Twenty swift riders are in the saddle before ten minutes have elapsed and they are off after the

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hated Buck, whose horse, already worn out from the other chase, is soon overtaken. A lariat hurls through the air and settles down about his neck, thus ending all hopes of escape for the fugitive.

A letter written a year later to the Judge tells us what they did to Buck, while Molly, the pretty widow, is persuaded to let Ben retain his title to the kid by allowing Judge Houk to tie the knot, and Mr. and Mrs. Brooks start out on life's journey together, taking with them the good will and well wishes of the entire camp. Length, 1,000 feet.

VITAGRAPH COMPANY.

WASHINGTON UNDER THE BRITISH FLAG.—George Washington was born in 1732, received a plain but practical education at the district schools and later at an academy, much of his learning, however, coming from the teachings of his older brother, who was educated in England.

We find the subject of our picture at the age of 16 on a surveying expedition with George William Fairfax. The day's work ended, the party of surveyors camp for the night. We see the Indians stealing upon them and Washington's early ability as a soldier is here testified to by putting the Indians to flight. At this period both the English and French were claiming lands in the Ohio Valley. The war spirit is manifest especially in Virginia and through the intervention of his brother. Washington received the appointment of Adjutant General and in this capacity is seen on a mission to the French, where he was received indifferently, presumably on account of his youthful appearance.

Preparations for war were begun and at the death of Colonel Frye the command of the regiment devolved on Washington. We find him at Fort Necessity, a palisade built of rough logs and probably named from the prevailing conditions of the time, endeavoring to repel an attack of the French. Being greatly outnumbered, he was forced to surrender at Great Meadows. Shortly after this Washington resigned his commission and returned to his mother's home at Mount Vernon. The acts of French hostility had aroused the attention of the British Minister and preparations for military operations in America were at once begun. General Edward Braddock being placed in charge of the forces in the Colonies. Reaching America, Braddock quickly learned of Washington's merits as a soldier and immediately invited him to join his staff. Despite the entreaties of his mother, Washington could not resist this plea to him and he immediately reported to Braddock at Alexandria. The march to Fort Duquesne, the present site of Pittsburg, was begun.

Washington's knowledge of the country and the mode of warfare, suggested to his superior the sending out of scouting parties. Braddock, however, would not listen and in consequence his men were shot down mercilessly, his forces completely routed and Braddock himself mortally wounded. After the death of Braddock Washington was appointed commander-in-chief of the forces in the Colonies and after recovering from an illness he set out at once to capture Fort Duquesne. The French commander, finding himself outnumbered, waited until the English army was within a short distance of the fort, took his troops away during the night and set fire to the fort. The following day Washington marched up and planted the British flag on the ruins. The capture of Fort Duquesne practically terminated the military career of Washington as a British soldier.

Before starting on this last campaign Washington met the rich and charming widow, Mrs. Martha Custis, who was immediately smitten. He improved every opportunity to press his suit so, that before he left for Fort Duquesne they were engaged, the marriage to take place upon his return. The ceremony took place at the residence of the bride on January 6, 1759. Length, 990 feet.

WASHINGTON UNDER THE AMERICAN FLAG.—Passing over the intervening years between Washington's marriage in 1759 we come to the meeting of a General Congress, at Philadelphia, where the foundations were laid for our mighty nation. Congress assembled in Carpenter's Hall, where Patrick Henry made his famous speech, the keynote of American independence. The spirit of revolt against English oppression was growing in America, while in England the belief was that the appearance of an English army would surely subdue the Colonists.

Washington offered to accept the command of an army should occasion require it. Further and more stringent measures were adopted in Parliament and preparations for hostilities began at once. Military stores at Concord were destroyed, the battle of Lexington soon followed and by this time thoroughly aroused countrymen from all quarters hastened to Boston, the center of operations. This time Congress was in session at Philadelphia and Washington was there unanimously chosen General Commander of the Continental army. He set out at once from Philadelphia, arriving at Cambridge July 3, 1775, where he assumed command of the army. The battle of Bunker Hill meanwhile had been fought and thus proved to the British that their foe was more formidable than anticipated, their loss amounting to four times as many as that of the Colonists. Upon assuming command, Washington hastened to improve the weak points of the Colonies and as the terms of enlistment of his soldiers expired, Washington found his forces greatly depleted. The British, hoping quickly to subdue the Colonists, secured the Hessians to assist. They landed in the southern part of the country, whereupon Washington evacuated Boston and, engaging the enemy at various points on the march, crossed the Delaware in a blinding snowstorm, surprised the Hessians, under Rahl, and put them to rout. The whole Colonial force at this time was approximately five thousand men and, under promises of increased pay and bounties, these were kept together and new recruits added. Omitting the incidents during the intervening time, we find Washington at Valley Forge where he applied himself to forming new plans and cisterns for the army.

In a short time the raw recruits were developed into efficient soldiers, the stress of war was shifted to the south, Cornwallis brought his forces from North Carolina into Virginia. Washington concentrated his forces and, aided by the French ships in the mouth of the York River, succeeded in penning up Cornwallis and plans were laid for dealing a decisive blow. The memorable siege of Yorktown was begun and finally ended by the surrender of the British General. After eight years of war a treaty of peace was signed at Paris and the United States became free and independent, the army was discharged, Washington delivered his commission to Congress and retired to private life. Still he watched with solicitude the formation of a government and as a unanimous sentiment pronounced him the people's choice, he reluctantly accepted the office of President. The oath was administered by the Chancellor of the State of New York. Washington at once set about to properly organize the new government, the success of which is a matter of history. Upon the expiration of his second term, Washington retired to domestic life at Mount Vernon.

The closing scene pictures Washington at Mount Vernon directing servants in the fields and with his wife holding an informal reception. "The fame of Washington stands apart from every other in history. His name by all revered forms a universal tie of brotherhood."

INDEPENDENT FILMS.

GREAT NORTHERN FILM CO.

A WOMAN OF THE PEOPLE.—Eve S. takes lunch to her father, who is working at Mr. Young's factory. By chance the young and handsome manufacturer sees her; he falls in love with her, and after a short talk tries to kiss her. Her father happens to see this; he gets very angry, and catching hold of Mr. Young he flings him to the floor. As might be imagined, Mr. Young will not stand this treatment from one of his men and turn him out.

Some months later we see S. in his plain but neat-looking home. He is working with an invention, which he believes will give him lots of money, but just now the family is very poor, and to procure the necessary money for food S. has to go to a pawnbroker with his best suit of clothes.

Eve is working hard all day with the sewing machine in order to procure a little money for the household.

She is interrupted at her work by a boy who brings a letter from Mr. Young asking her to meet him only for a few minutes. She cannot help granting him the request, as the handsome manufacturer has made a stronger impression on the young girl than she likes to confess.

A few minutes later the two young people take a walk together, and all scruples are forgotten. He kisses her again and again, and Eve does not make any objections, till at last she finds herself alone with several banknotes in her hand which Mr. Young has given her.

Later Mr. Young celebrates his betrothal with a rich and beautiful young lady. The festival is interrupted by S., who appears, using very strong language to Mr. Young, and flings his money right in his face. But the vulgar person is turned out, and the feast is continued.

S. soon after gets his invention sold and becomes a rich man. One day the little family learns that Mr. Young's factory is burned down, and the manufacturer totally ruined, through not having had the insurance policy duly renewed.

Eve had not been able to forget Mr. Young, and she now persuades her father to go to him and offer him partnership, but although the young man is ruined and left by everybody, even his intended bride, he is too proud to accept the noble offer, so that S. comes back without having accomplished his errand. But now Eve takes the matter in her own hands. She goes once more to the man she loves to propose partnership with her father, and this time Mr. Young has to submit, for Eve offers him not only her father's money, but her own honest heart and her hand as well.

CENTAUR FILM COMPANY.

THE CRYSTAL BALL: A Powerful Drama in which Mysterious Clairvoyant Power Prevents a Terrible Tragedy.—The first scene shows a number of convicts working in a quarry. The brutality of one of the guards causes one of the convicts to strike the guard and makes a desperate attempt to escape. After several exciting adventures the convict takes refuge in the home of Professor Brown.

The Professor has left his wife at home alone and he has gone to the home of a friend to meet some fellow scientists who have gathered to investigate the powers of the noted spiritualist "medium" Seera. This medium possesses a ball of pure crystal and he claims and proves that when he places his hands over the ball any person who gazes into the crystal will see a vision of some happening, past, present or future, in the life of a loved one. Professor Brown gazes into the ball and sees his wife bound to a chair, surrounded by the smoke and flames of a burning room.

The ball has given a vision of part of what has happened since Brown left his wife in their peaceful home. The convict has tied Mrs. Brown to a chair to prevent her from alarming the servants while he goes upstairs in search of clothes to take the place of his convict stripes. The brave woman makes her way into the adjoining library, and after knocking the receiver off with her teeth, she is about to telephone for assistance, when the convict enters and cuts the wire. On his way out the convict upsets the lamp, and the carpet and furniture take fire as he leaves the room. Entirely helpless, the poor woman is almost maddened with terror as she sees smoke, and later, flames, coming through the door. She struggles to release herself, but she cannot loosen the rope that binds her to the chair.

The Professor, in his friend's automobile, is seen dashing along the roads at a furious rate; but suddenly he comes to a stop, and the agonized husband is informed by the chauffeur that the machinery has broken. There is no other vehicle in sight. But Brown races off on foot, with but one thought—to save his wife.

Meanwhile, the prison guards in pursuit of the escaped convict have borrowed a buggy and are rapidly driving down the road, when they see their man and capture him.

Brown, running along, finds the buggy. In a moment he is driving at a tremendous speed toward his home. Here follow scenes that will thrill every man, woman and child, in every audience that sees this film. Scenes showing the wife making agonized attempts to release herself and escape from the approaching flames, are followed by others showing the Professor driving for life along country roads, then up the city boulevard, then alighting at his home from which smoke and flames are coming. He dashes into the house, through the rooms full of fire and smoke until he reaches the library. It is the work of only a few seconds to release his wife. But great danger now confronts the devoted pair. Seizing the table cloth and wrapping it around his wife's head, the Professor makes a quick dash through the burning rooms out into the fresh air, which quickly revives his wife. Kneeling down, the Professor and his wife give thanks to the Providence that has spared their lives.

WORLD FILM MFG. CO.

THE RED MAN.—This story shows the open hospitality and unsuspecting honesty of the early pioneers. It also shows that singular gratitude of the Indian which was often displayed in those days.

The hunter leaving his humble cottage, accompanied by his little daughter, chances upon a wounded Indian, helps him to his home, and with his wife nurses him back to health and strength. During his convalescence the Indian and child become fast friends, the hunter realizing the unwavering loyalty of the red man, accepts him in his household.

A stranger, passing one day, asks for food which is cheerfully given; during the meal the hunter produces a small iron box in which he keeps his earnings and opens it in the presence of the stranger, preparatory to going to the village. The stranger watches him with avaricious eyes and notes where the box is kept. After satisfying himself of the hunter's departure, that night he sneaks back to the cabin, crawls through the window, and after stunning the sleeping Indian makes way with the box; soon after his departure the Indian recovers consciousness and discovering the theft, starts in pursuit, and clearly demonstrates the red man as being a veritable bloodhound in following a trail. After a long, hard chase through the woods the thief discovers he is fast being overtaken, and coming upon a bridge, he leaps from the banister and alights upon the rocks below, where his body is discovered by the Indian, who then proceeds to carry him to the home of the hunter, who, having arrived home in the meantime, and being apprised of what has happened during his absence, was starting in pursuit.

The hunter, grasping the situation at once, realizes to what extremes the red men will go in expressing their gratitude for kindness received, takes the hand of the Indian and vows his everlasting friendship to one so prompt in the defense of his home and loved ones.

The scenery in this picture, without a doubt, is something that cannot help but be admired by everyone; the picture being taken in the woods, on the banks of the Columbia River, which is world-famed for its beauty. Length, 750 feet.

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Heroine of the Balkans (Aquila).....873 ft.
The Wrong Coat (Hepworth).....575 ft.
Dollar in Each Egg (Stella).....344 ft.
Lover's Mistake (Lux).....387 ft.
The Buffoon (Eclair).....929 ft.
Winter Horseplay (Wrench).....245 ft.
Fratricide (Lux).....607 ft.
Polly's Excursion (Cricks & Martin).....370 ft.
The Shepherd's Dog (Hepworth).....375 ft.
The Mother-in-law Phantasm (Pineschi).....344 ft.
Aboard the German Navy (Deutsche Bioscope)459 ft.
Maddened Players (Lux).....410 ft.
Misadventures of a Bench (Lux).....341 ft.
Uncle's Rejected Present (Warwick).....500 ft.
Lesson in Cycling (Great Northern).....270 ft.
Crossing Siam on the River Menam (Gr. N.)..332 ft.
Art of Fencing (Great Northern).....258 ft.
Wages of Sin (Great Northern).....870 ft.
Love Wins (Centaur).....931 ft.
Brave Girl on the 15th Floor (Phoenix).....917 ft.
Percy Wanted a Moustache (Phil. Projec.)...440 ft.
The Poisoned Flower (Eclair).....709 ft.
Moonlight on the Thames (Hepworth).....175 ft.
Sunshine After Storm (Williamson).....890 ft.
Louis the XI. (Ambrosio).....939 ft.
Chimney Sweep's Debut (Lux).....502 ft.
To the Custody of the Father (Hepworth)...350 ft.
His Wedding Morn (C. & M.).....575 ft.
Bully and Recruit (Williamson).....350 ft.
The King's Derby, 1909 (Warwick).....645 ft.
Quiet Day at a Cafe (Warwick).....365 ft.
Police Dogs (Eclair).....417 ft.
Grandfather's Birthday (C. & M.).....440 ft.
Foolshead Wrestling (Italia).....359 ft.
Officers' Lodgment (Pineschi).....472 ft.
Cowboy's Narrow Escape (Bison).....965 ft.
Cowboy's Romance (Centaur).....870 ft.
Why Jones Was Arrested (Bison).....450 ft.
Terrible Attempt (Bison).....575 ft.
Two Frolicking Youths (World).....1000 ft.
Red Man (World).....750 ft.

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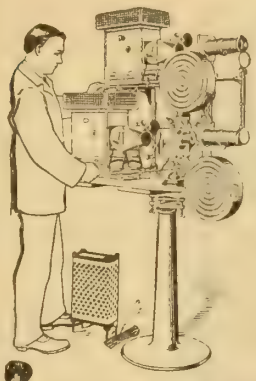
May 21—Disinherited Son's Loyalty.....887 ft.
May 28—Romance of a Fishermaid.....789 ft.
June 4—Davy Crockett—Hearts United.....836 ft.
June 11—The Squaw's Revenge.....
June 18—Why Mr. Jones Was Arrested (C.).450 ft.
June 18—A Terrible Attempt (Dramatic)....550 ft.

RELEASE OF GREAT NORTHERN PRODUCTIONS.

May 8—Danish Capitol Under Snow.....300 ft.
May 12—The Beggar Maid.....495 ft.
May 12—Summering in the Anstrian Alps...370 ft.
May 12—Moscow.....355 ft.
May 19—The Farmer's Grandson.....580 ft.
May 19—Winter Landscapes Around Stockholm.....298 ft.
May 22—The Master Detective.....780 ft.
May 26—The Humane Ape.....541 ft.
May 29—The Hasty Tempered Father.....565 ft.
May 29—Mother Love of Animals.....275 ft.
June 2—Cab No. 519.....1105 ft.
June 5—Convict for Life.....508 ft.
June 5—Brothers Laurento.....340 ft.
June 9—Street Life in North Siam.....350 ft.
June 9—General and the Sentry.....344 ft.

CENTAUR FILM COMPANY.

May 8—A Cowboy's Sweetheart (Melodrama).850 ft.
May 15—The Temptation of John Gray.....990 ft.
May 22—Johnny and the Indians (Comedy)..900 ft.
May 29—Scrappy Bill (Comedy).....850 ft.
June 26—Cowboy's Romance (Dramatic).....



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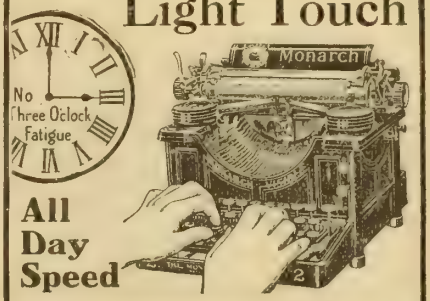

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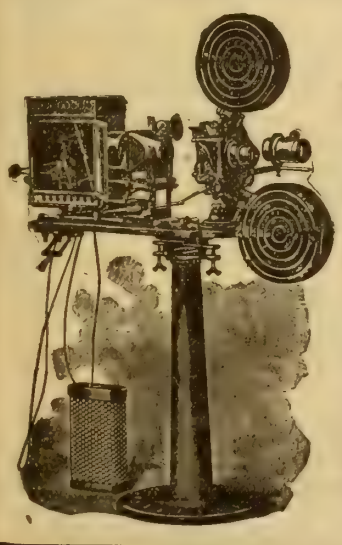

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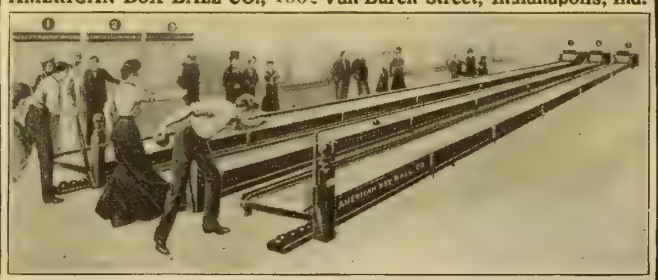

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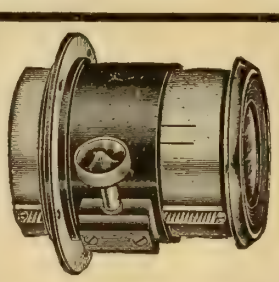

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ALL EXCHANGES CARRY IT IN STOCK. Ask your exchange about it.

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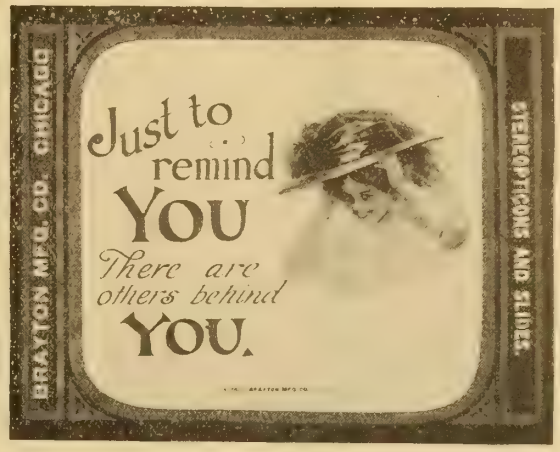

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Both of these slides beautifully colored postpaid on receipt of $1.00.

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How to make merchants pay your expenses.

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BIOGRAPH COMPANY.

May 6—One Busy Hour (Comedy).....279 ft.
May 13—A Baby's Shoe (Dramatic).....999 ft.
May 10—The French Duel (Dramatic).....407 ft.
May 10—Jones and the Lady Book Agent (Comedy).589 ft.
May 17—The Jilt (Dramatic).....977 ft.
May 20—Resurrection (Dramatic).....999 ft.
May 24—Eloping With Aunty (Comedy).....614 ft.
May 24—Two Memories (Dramatic).....318 ft.
May 27—The Cricket on the Hearth (Dramatic)....985 ft.
May 31—What Drink Did (Dramatic).....913 ft.
June 3—Eradicating Aunty (Comedy).....545 ft.
June 3—His Duty (Dramatic).....429 ft.
June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.
June 14—The Son's Return (Dramatic).....993 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.
June 21—Was Justice Served? (Dramatic).....962 ft.
June 24—The Peachbasket Hat (Comedy).....666 ft.
June 24—The Mexican Sweethearts (Dramatic).....309 ft.
June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.

EDISON MANUFACTURING COMPANY.

May 14—See a Pin and Pick It Up, All Day You'll Have Good Luck (Comedy).....235 ft.
May 18—A Somnambulistic Hero (Comedy).....900 ft.
May 18—The Sandman (Comedy).....685 ft.
May 21—Little Miss Moffit and Simian Stone (Com.).315 ft.
May 25—Brothers in Arms (Dramatic).....975 ft.
May 28—The Child's Prayer (Dramatic).....660 ft.
May 28—Professor Fix Fixed (Comedy).....335 ft.
June 1—The Curfew Bell (Dramatic.....960 ft.
June 4—A Wife's Ordeal (Dramatic).....840 ft.
June 4—The Hold-Up Help Up (Comedy).....160 ft.
June 8—The Legend of Sterling Keep (Dramatic)..1000 ft.
June 11—Buying Manhattan (Historical).....400 ft.
June 11—The Boots He Couldn't Lose (Com.).....600 ft.
June 15—A Rural Tragedy (Dramatic).....1000 ft.
June 18—How the Tramp Got Even (Comedy).....160 ft.
June 18—Closed on Sunday (Comedy).....840 ft.
June 22—The Lost Invitation (Comedy).....905 ft.
June 25—The Whole World Kin (Dramatic).....520 ft.
June 25—An Affair of Art (Comedy).....480 ft.
June 29—The Man Without a Country (Dramatic)...1000 ft.
July 2—Parted on Their Honeymoon (Comedy)...690 ft.
July 2—He Wouldn't Go Under a Ladder (Com.)...305 ft.

ESSANAY FILM MANUFACTURING COMPANY.

May 12—Mr. Flip (Comedy).....450 ft
May 19—The Indian Trailer (Dramatic).....1000 ft.
June 2—The Sleeping Tonic (Comedy).....623 ft.
June 2—The Dog and the Sausage (Comedy).....350 ft.
June 9—Ten Nights in a Bar-room (Dramatic)....992 ft.
June 16—A Hustling Advertiser.....550 ft.
June 16—The Little Peacemaker.....450 ft.
June 23—The Curse of Cocaine (Dram.).....988 ft.
June 30—The Tramp Story (Dramatic).....750 ft.
June 30—A Case of Seltzer (Comedy).....250 ft.

GAUMONT.
George Kleine.

May 15—Free Champagne (Comedy).....143 ft.
May 18—The World Upset (Magic).....297 ft.
May 18—He Couldn't Lose Her (Comedy).....282 ft.
May 18—The Policeman Sleeps (Comedy).....344 ft.
May 22—Justice or Mercy (Dramatic).....400 ft.
May 22—A Guest's Predicament (Comedy).....471 ft.
May 25—The Blind Man of Jerusalem.....648 ft.
May 25—The Glories of Sunset.....285 ft.
May 29—The Accusing Double (Drama).....891 ft.
June 1—The Cripple's Marriage (Comedy).....522 ft.
June 1—The Good Omen (Comedy).....413 ft.
June 5—Saved From Conviction (Dramatic).....812 ft.
June 8—A Mother's Choice (Dramatic).....806 ft.
June 12—A Strong Diet (Comedy).....598 ft.
June 12—Historical Fan (Scenic).....278 ft.
June 15—Hunted to the End (Dramatic).....717 ft.
June 15—A Paying Business (Comedy).....285 ft.
June 19—The Cry from the Well (Dramatic).....812 ft.
June 22—A Good-Hearted Policeman (Dramatic).....572 ft.
June 22—The Troublesome Lamppost (Comedy).....357 ft.
June 26—The Wrong Medicine (Dramatic).....502 ft.
June 26—Stung by a Bee (Comedy).....377 ft.
June 29—Saved from the Flames (Dramatic).....453 ft.
June 29—No Appetite for Dinner (Comedy).....430 ft.
July 3—The Hand Bell (Comedy).....420 ft.
July 3—The Sunny South of France (Scenic).....535 ft.

URBAN-ECLIPSE.
George Kleine.

ward VII. (Scenic).....166 ft.
May 12—Bamboo Pole Equilibrist (Sporting).....106 ft.
May 19—Caught on the Cliffs (Drama).....545 ft.
May 19—Objections Overcome (Drama).....430 ft.
May 26—How Jones Paid His Debts.....604 ft.
May 26—Panther Hunting on the Island of Java....357 ft.
June 2—Tender Cords (Dramatic).....628 ft.
June 2—Magic Carpet (Magic).....357 ft.
June 9—Two Heroes (Dramatic).....564 ft.
June 9—The Race Course (Sporting).....436 ft.
June 16—The New Footman (Comedy).....569 ft.
June 16—Modern Algeria (Scenic).....396 ft.
June 23—Winning a Princess (Dramatic).....636 ft.
June 23—Mrs. Simpson's Attractiveness (Comedy)...272 ft.
June 30—The Phantom Sirens (Dramatic).....727 ft.
June 30—Rulers of the World (Historical).....265 ft.

KALEM COMPANY.

May 28—A Poor Wife's Devotion (Dramatic).....950 ft.
May 28—A Pig in a Poke (Comedy).....150 ft.
June 4—A Child of the Sea (Romantic).....455 ft.
June 4—The Omnibus Taxicab (Trick).....250 ft.
June 4—$5,000 Reward (Comedy).....170 ft.
June 11—The Little Angel of Roaring Springs .....970 ft.
June 18—A Priest of the Wilderness (Hist.).....735 ft.
June 18—Mardi Gras in Havana (Scenic).....
June 25—Famine in the Forest (Dramatic) .....745 ft.
June 25—Never Again (Comedy).....135 ft.

LUBIN MANUFACTURING COMPANY.

June 7—A Cork Leg Legacy (Comedy).....340 ft.
June 10—Through Jealousy (Dramatic).....690 ft.
June 10—Prof. Wise's Brain Serum Injector.....305 ft.
June 14—Through Shadow to Sunshine (Dramatic)..885 ft.
June 17—Curing a Jealous Husband (Comedy).....605 ft.
June 17—Flossie's New Peach Basket Hat (Comedy).275 ft.
June 21—The Story of Two Lives.....775 ft.
June 24—Saved by His Sweetheart.....440 ft.
June 24—The Hypnotic Cure.....385 ft.
June 28—The Oysterman's Gold (Dramatic).....715 ft.
June 28—Mary Jane Visits Her Country Cousin (C.).200 ft.
July 1—The Old Army Chest (Dramatic).....930 ft.

PATHE FRERES.

May 17—Fountain of Youth (Comedy).....354 ft.
May 19—Pere Milon (Dramatic).....610 ft.
May 19—Blessings Sometimes Come in Disguise (C.).338 ft.
May 21—Daunted by His First Love (Dramatic)...548 ft.
May 21—Land of the Midnight Sun (Scenic).....446 ft.
May 22—Cartouche (Dramatic).....925 ft.
May 24—The Bondsman's Fate (Dramatic).....367 ft.
May 24—Cured by Gymnastics (Comedy).....564 ft.
May 26—Profitable Marriage (Dramatic).....502 ft.
May 26—An Obliging Friend (Comedy).....489 ft.
May 28—Miss Faust (Scenic).....623 ft.
May 28—Alphonse Gets in Wrong (Comedy).....341 ft.
May 29—A Visit to the London Zoological Gardens584 ft.
May 29—Bottled Up (Comedy).....371 ft.
May 31—An Uninvited Guest (Dramatic).....417 ft.
May 31—Advantages of Aviation (Comedy).....522 ft.
June 2—Saved by a Waif (Dramatic).....712 ft.
June 2—Making Tambourines (Industrial).....266 ft.
June 4—A Bruised Heart (Dramatic).....492 ft.
June 4—Carnival at Nice, 1909 (Scenic).....499 ft.
June 5—Protector of Animals (Comedy).....236 ft.
June 5—Solider's Heart (Dramatic).....489 ft.
June 5—Gambler's Honor (Serio-Dramatic).....259 ft.
June 7—The Blue Legend (Dramatic).....410 ft.
June 7—The Pulverizer (Trick).....531 ft.
June 9—La Tosca (Dramatic).....1075 ft.
June 11—A Woman's Intrigue (Dramatic).....476 ft.
June 11—Snake Skin Industry (Industrial).....492 ft.
June 12—Skylight Theater Seat (Comedy).....289 ft.
June 12—Rapids and Falls of Tannfossen and Rista (Educational) .....390 ft.
June 12—His Lucky Day (Comedy).....295 ft.
June 14—The Dog Detective (Dramatic).....659 ft.
June 14—Cupid's Four Darts (Comedy).....262 ft.
June 16—The Reckoning (Dramatic).....666 ft.
June 16—Strenuous Sneezer .....269 ft.
June 18—Mixed in His Dinner Dates (Comedy).....623 ft.
June 18—Looking for His Umbrella (Comedy).....361 ft.
June 19—Poor Little Kiddies (Comedy).....443 ft.
June 19—Good Birthday Present (Comedy).....338 ft.
June 19—Making Lace (Industrial).....197 ft.
June 21—For His Daughter's Sake.....836 ft.
June 23—The Grandfather.....1062 ft.
June 25—An Affair of Honor.....440 ft.
June 25—An Assortment of Aeroplanes.....456 ft.
June 26—Joan of Arc.....853 ft.
June 28—A Western Hero (Dramatic).....410 ft.
June 28—Broke Again (Comedy).....535 ft.
June 30—Psyche (Scenic) .....934 ft.
July 2—The Bogey Woman (Comedy) .....394 ft.
July 2—Fun with a Manikin (Comedy).....587 ft.
July 3—Book-Taught Hypnotism (Comedy) .....315 ft.
July 3—An Inspiring Sunset (Scenic) .....289 ft.
July 3—Determined Wooer (Comedy) .....390 ft.

SELIG POLYSCOPE COMPANY.

April 29—Mephisto and the Maiden (Dramatic)....900 ft.
May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.
May 20—Hunting Big Game in Africa (Scenic).....950 ft.
May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Fighting Bob (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1,000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.

VITAGRAPH COMPANY.

May 22—Jepthah's Daughter (Dramatic).....605 ft.
May 22—The Judgment of Solomon (Dramatic).....
May 25—Cigarette Making (Educational).....625 ft.
May 25—Old Sweethearts of Mine.....355 ft.
May 29—The Empty Sleeve (Dramatic).....590 ft.
May 29—He Couldn't Dance, But He Learned.....400 ft.
June 1—Oliver Twist (Dramatic).....995 ft.
June 5—The Truer Lover (Dramatic).....575 ft.
June 5—The Oriental Mystic (Comedy).....395 ft.
June 8—A Friend in Need is a Friend Indeed.....552 ft.
June 8—Mr. Physical Culture's Surprise Party.....417 ft.
June 12—A Romance of Old Mexico.....530 ft.
June 12—Caught at Last.....440 ft.
June 15—The Foundling .....1000 ft.
June 19—The Plot that Failed.....485 ft.
June 19—A Maker of Diamonds.....490 ft.
June 22—The Duke's Jester (Dramatic).....945 ft.
June 26—The Troubles of an Amateur Detective .420 ft.
June 26—The Old Organ (Dramatic).....527 ft.
June 29—Washington Under the British Flag (Hist.)990 ft.
June 3—Washington Under the American Flag (H.)995 ft.

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SCOTT & VAN ALTENA,

I'd Turn the World for You, My Love.
Sweetheart, Won't You Come With Me to Dreamland.
There'll Come a Day.
Take Me Out For a Joy Ride.
My Bonnie Blue Bell.
In Sunny Italy.
Lonesome.
Beautiful Eyes.
I Want a Girl From a Yankee Doodle Town.
Blue Feather.
Let's Go Back to Baby Days.
Sweetheart's a Pretty Name When It's Y-O-U.
If You've Won the Only One in All the World You Want to Win.
Good-Night, Moonlight.
Come and Tease the Moon With Me.
When the Bloom is on the Cotton, Dixie Lee.
Just as the Brook Flows.
My World Is a Dream of You.
I Love, I Love, I Love My Wife, But Oh, You Kid.
Meet Me Down at the Kissing Gate, Kate.
Love Me All the Time.
When You Know that Your Girlie Loves You.
Dancing Sunshine.
I'm Awfully Glad I Met You.
Pennyland.

ALFRED L. SIMPSON.

Go Easy, Mabel.
I Want a Home, That's All.
Set 'Em Up in the Other Alley.
Cutey.
Be Mine To-day.
Ain't Alabama Good Enough for You, Sue?
I've Been Longing a Long Time for You.
Oh, You Loving Gal.
Arrah, Come In Out of the Rain, Barney McShane.
Schoolmates.
Rose Marie.
Under the Irish Moon.
Keep a Little Feeling in Your Heart for Me.
Somebody Loves You, Too.
Little Miss Golden Curls.
The Whitewash Man.
Heinie Waltzed Round on His Hickory Limb.
Always Pals.

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Philadelphia.

I Could Learn to Love You.
Twilight Down in Dixie.
There's a Fleet on the Sea.
It's Nice to Be Loved by Someone.
I Love You for Yourself Alone.
When You Know That the Girl Loves You.
I'm Going to Tell on You.
Would You Like to Take a Walk with Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will Be Too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.
As in Days of Old, Dear Heart.
If You Must Love Someone, Won't You Please Love Me?
I Don't Want Another Sister.
In the Sweet Blossom Time.
Nobody Knows Where John Brown Went.
Somewhere—Sometime—Someone.
The Longest Way 'Round Is the Sweetest Way Home.
Come Down and Pick Your Husband Out.
Since Cohan Wrote That Mary Was a Grand Old Name.
Hats Off When the Flag Goes By.
Carnation Time.
Dreaming of You.
Never—No—More.
The Daisy Song.
Always Think of Mother.
Just One Dearie.
Sunshine.
The Dearest Mother of All.
If You Love Me, Love Me, Love Me.

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THE RED MAN

A real story of an Indian's Friendship

Beautifully toned and tinted throughout

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Feature Film second to none

EPISODE OF THE CUBAN WAR

A WAR DRAMA

(Powhatan)

The short annals of our military occupation of Cuba brought into our national traditions, new romances, new pulsations, new springs of imagination and the Episode here related is but a glimpse into the rich field, showing the elemental temperaments of that hot blooded race to the south of us.

Picturesquely and stirringly is told the swift and tragic self-sacrifice of a dancing girl as she saves an American Officer from the deadly vengeance of her former native lover.

Photographically this work is beautiful and of a high grade in technique.

A PAINFUL JOKE—(Comerio)

A rich comedy, with superb settings and high art photography is given in the above production of Comerio, and we can vouch for a popular response. As good comedy is seldom realized, and the demand is always great for it.

Refreshing always, are the practical jests of youthful jokers, and we here have a crisp and entertaining bit of humor, from sunny Italy, as good for Americans as for Europeans, as real clever comedy is international in scope.

Every exchange and exhibitor in the country should be on our mailing list and receive our weekly bulletins.

Send for our list of film in stock and choose feature subjects never before seen in your territory.

Exchanges should send for our confidential letter of June fourteenth, 1909.

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One Reel A Week — Regular Release Day Friday

NEXT ISSUE FRIDAY, JULY 2nd

A True Indian's Heart

This film is without question the best of its kind ever produced in America.

The story relates to an Indian who is attached to a family, consisting of a Colonel, his wife, daughter and little boy. A Mexican who is in love with the daughter is repulsed by her, and he avenges himself by taking her baby brother, and then writes "I will return the child only for you". The kind hearted Indian is then informed of what has happened, and immediately goes on the trail.

We next see the Mexican leaving on horse with child riding at break neck speed, followed closely by the Indian. Arriving at the river bank he dismounts horse, finding two canoes enters one and sinks the other. The Indian, however, raises canoe and follows in pursuit. In this scene we see one of the most thrilling canoe chases ever shown in moving pictures. The Indian succeeds in over taking the Mexican, and we see a struggle in the water, in which the Indian conquers the Mexican whom he drowns. Then after taking the child from the villian we see the Indian still in pursuit of the accomplice.

This film has many more beautiful scenes, too numerous to mention, and we can only add that the characters are the best actors in America, and the scenes the most beautiful nature has produced.

Approximate Length, 1,000 Feet

EXCHANGES HANDLING OUR PRODUCTIONS

The following exchanges are handling our productions and will furnish exhibitors with lithograph posters and circulars containing synopsis:

Anti-Trust Film Exchange.....77 South Clark St., Chicago
Cincinnati Film Exchange.....214 West 5th St., Cincinnati, Ohio
Crystal Palace Film Exchange..141 Yonge St., Toronto, Ontario, Can.
Empire Film Co.....150 East 14th St., New York City
Eagle Film Exchange.....143 North 8th St., Philadelphia, Pa.
Eldred Film Service.....79 Dearborn St., Chicago, Ill.
Greene, W. E.....228 Tremont St., Boston, Mass.
Globe Film Service Co.....107 East Madison St., Chicago, Ill.
Great Eastern Film Co.....21 East 14th St., New York City
Alf. H. Harstn & Co.....138 East 14th St., New York City
International Film Co.....429 Sixth Ave., New York City
Laemmle Film Service.....196 Lake St., Chicago, Ill.
Morgan, J. W.....111 East 5th St., Joplin, Mo.
Mullin Film Service.....Salina and Fayette Sts., Syracuse, N. Y.
Philadelphia Projection Co.....44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange.....14 North 9th St., Philadelphia, Pa.
Park Film Co.....Gem Theater Bldg., St. Louis, Mo.
Wm. H. Swanson Film Co.....200 North 7th St., St. Louis, Mo.
Texas Film Exchange.....311 Elm St., Dallas, Texas.
Wagner Film Amusement Co....208 North 4th St., St. Louis, Mo.

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M. P. Theatres—Managers

The Views and Film Index, a "pamphlet" owned by Trust Film Manufacturers, states that Swanson has quietly folded his tent and disappeared. Not so—merely too busy handling business with

INDEPENDENT FILM

the finest of the world's products—to bother with you. Can't be annoyed. He further says that the Independents are "making good" with Trust film secured before going Independent. What a joke. We only use their film for our very cheapest service, and if you can use them and will write us, we will rent you *Six reels a week for $20.00*, and allow you to sub-rent to one other exhibitor and allow you to earn whatever you can get; also will allow you one-half of rentals on all extra customers you get in addition to the first one. Isn't that getting money pretty easy. This offer is only good from our Chicago office.

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See the back page in this issue guaranteeing protection to exhibitors using Independent film. The International Producing & Projecting Co. also add their tremendous weight of legal talent to the disposal of exchanges and exhibitors using their films. Exhibitor—stand pat—pay no attention to any so-called precedents of suits gained by the Trust. I will show you before long where they have in all cases manufactured a "Dummy" film plant or theatre—brought suit and got confession of judgment from them by crooked use of the courts.

If you are a Liberty-Loving Man and not a Mouse—Stand Pat—and let us go to a finish with the blood-sucking Trust.

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